

# INTERNATIONAL MUSICIAN

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VOL. XXXVIII

NEWARK, N. J., DECEMBER, 1939

NO. 6

## INDIANAPOLIS, INDIANA, 1940 CONVENTION CITY

### Forty-Fifth Annual Convention of the A. F. of M. to Convene in Indiana Metropolis in June

Another Convention of the American Federation of Musicians is on its way! June 10, 1940, is the time. Indianapolis is the place. Hoosier hospitality will be the keynote.

There are reasons to believe that the 1940 Convention will be the biggest in history.

Indianapolis is within sixty miles of the center of population of the United States, making it easily accessible to all who wish to attend the convention at a minimum average of time and expense. It is the converging point of a vast network of seventeen entering steam railroads and eleven national and state highways and is on the routes of eighteen national and state bus lines.

Eighty-five per cent of the population is within thirty hours' ride. More cities of 30,000 population or greater can be reached from Indianapolis in an overnight ride than from any other city.

The advantages of Indianapolis' central location are attested by the fact that fifty-one national labor, fraternal, insurance and trade organizations maintain national headquarters in the city. Among these are the American Legion, Journeyman Barbers' International Union of America, National Retail Hardware Association, Knights Templar, International Geographical Union, United Brotherhood of Carpenters and Joiners, and many others, including twenty-three insurance companies and six Greek letter organizations.

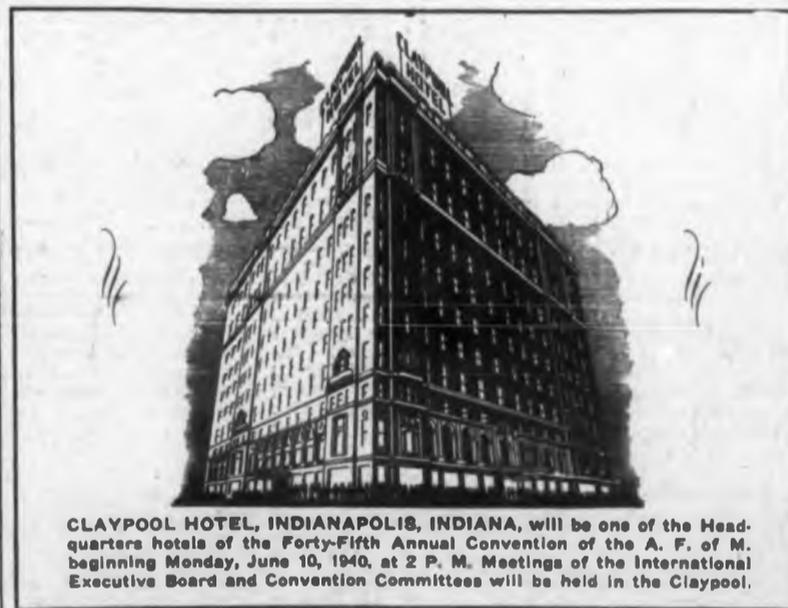
It is notable that Indianapolis, founded in 1820 upon a land grant from the Federal government at the exact geographical center of Indiana, has grown to a city of over 400,000 population—the largest city west on a navigable waterway in the United States.

Indianapolis is a city of diversified industries. Principal products are motor vehicle parts, meat-packing and slaughtering products, metal and machine-shop products, hosiery, pharmaceuticals, etc. Altogether industries total 800. More than 1,200 different commodities are manufactured.

On the cultural side, Indianapolis stands high in the scale. It is the home of Butler University, enrolling 2,000 students, and of the Arthur Jordan Conservatory of Music, which is fast gaining prominence in the musical world. The Indianapolis Symphony Orchestra, directed by the great Nathan Svatkovsky, although a young organization, already has an international reputation.

The next convention city is laid out on a plan similar to that of the nation's capital—a central circle with four radiating avenues. At the hub of the city is the Monument Circle, the site of the famous Soldiers' and Sailors' Monument; one of the city's most distinguishing features. It is second only to the Washington

Monument in height and is regarded as the finest and most elaborate piece of monumental architecture in the world. To the north of the Circle is the Indiana World War Memorial Plaza, occupy-



CLAYPOOL HOTEL, INDIANAPOLIS, INDIANA, will be one of the Headquarters hotels of the Forty-Fifth Annual Convention of the A. F. of M., beginning Monday, June 10, 1940, at 2 P. M. Meetings of the International Executive Board and Convention Committee will be held in the Claypool.

ing five city blocks with its impressive central shrine of beautiful white Indiana limestone with granite steps and walk. The main floor provides an auditorium of exquisite beauty where patriotic and other meetings are held. A World War museum is located in the basement. In the plaza also is located national headquarters of the American Legion. The plaza, a combined effort of the State of Indiana, the City of Indianapolis and Marion County, was constructed at a total cost of \$15,000,000.00.

South of the plaza is the Federal Court House and Post Office. To the north is the James Whitcomb Riley Public Library, reputed to be the most nearly perfect example of pure Grecian architecture in the United States.

(Continued on Page Seven)

## WISCONSIN BANDMASTERS' ASSOCIATION CONVENTION

Legislative Program Includes State  
Band Tax Law—120 Bandmasters  
and Guests at Opening Session.

The sixth semi-annual meeting of the Wisconsin Bandmasters' Association was held in Janesville, Wis., on November 25 and 26, 1939. The 121st Field Artillery Band, E. J. "Doc" Sartell, conductor, was host to the Convention.

The convention opened with a banquet and dance on Saturday evening, which was attended by 120 bandmasters and guests. Bob Daly and his orchestra supplied the music through the courtesy of Local 328, Janesville. Following a sumptuous banquet the meeting was turned over to Doc Sartell and Joe Bergeim, President of the Wisconsin Bandmasters' Association, who acted as joint toastmasters. Speakers included Henry Traxler, City Manager of Janesville; A. Roger Hook, Secretary of the Civic and Industrial Council; Vernon E. Klontz, Superintendent of Schools; Volmer Dahlstrand, President of the Wisconsin State Musicians' Association; Dr. Charles O'Neill, Dean of Canadian Bandmasters, now a member of the Faculty of the State Normal School of Potsdam, N. Y.; Karl L. King of Fort Dodge, Iowa, Past President of the American Bandmasters' Association; Congressman Stephen Bolles and Fred W. Birnbach, Secretary of the American Federation of Musicians.

The Sunday session opened with a concert by the 121st Field Artillery Band, which was directed by Doc Sartell and a number of guest bandmasters. At the business session the Bandmasters' Association adopted a legislative program, including a comprehensive plan to have re-enacted the State Band Tax Law by the Wisconsin State Legislature. This was found necessary as the lawmakers had recently repealed the old Band Tax Law. Mr. Frank Holton, veteran musical instrument manufacturer of Elkhorn, Wis., was elected an honorary life member of the Association.

In the evening a grand concert was given in the Janesville High School auditorium by the University of Wisconsin Band, whose permanent director is Edgar

(Continued on Page Sixteen)

## LOCAL 802 MEDICAL BALL BIG SUCCESS

Mayor Fiorello H. LaGuardia of New  
York City Given Life Member-  
ship in Local.

More than 10,000 people, combining a cross-section of symphony music lovers and jitterbugs, enjoyed the concert and dance given in Madison Square Garden, New York City, by Local 802 on November 27 for the benefit of its Medical Fund.

The Local, having spent more than a million dollars in the past four years to provide food, clothing and money for its needy members, found that these same members were often in need of medical assistance. They therefore established a Medical Fund and gave their first Medical Benefit in 1937. Proceeds of the Benefit are used to provide physicians, medicine and hospitalization for those unfortunate unable to secure these attentions for themselves.

The first part of the program was given over to a concert by the N. B. C. Symphony Orchestra under the direction of Dr. Frank J. Black with Teresa Sterne, pianist, and Emanuel Feuermann, cellist, as soloists. One of the most interesting features of this program was the playing of Teresa Sterne, ten years old, who in spite of her extreme youth proved herself to be a genius fully able to overcome the acoustic difficulties of Madison Square Garden.

The complete program was as follows:

### CONCERT PROGRAM

N. B. C. Symphony Orchestra  
Dr. Frank J. Black, Conductor

Soloists:

Teresa Sterne, Pianist  
Emanuel Feuermann, Cellist

1. "Parsacaglia".....Bach-Respighi  
Orchestra
2. Concerto in A Minor for Piano and  
Orchestra.....Edward Grieg  
(First Movement) Teresa Sterne
3. Symphony No. 5 "From the New  
World".....Anton Dvorak  
Orchestra
4. (a) "Konzertstück" (for Cello and  
Orchestra).....Cari Maria Von Weber  
(b) Rocooco Variations (for Cello and  
Orchestra).....Peter I. Tchaikowsky  
Emanuel Feuermann
5. "Prelude" to "Meistersinger"  
Orchestra.....Richard Wagner

Following Mr. Feuermann's numbers, Mayor LaGuardia was called to the podium and President Jack Rosenberg presented him with a gold life membership card in Local 802.

After the close of the symphony program the floor was cleared and the jitterbugs took over. Music was furnished by the following orchestras:

Charles Barnett	Blue Barron
Bob Zurke	Jan Savitt
Andy Kirk	Sammy Kaye
Frankie Masters	Paul Whiteman
Larry Clinton	Eddie Duchin
Woody Herman	Benny Goodman
Ben Bernie	Nano Rodriguez
Bob Crosby	Erskine Hawkins
Will Osborne	Teddy Wilson
Joe Venuti	Teddy Powell
Glenn Miller	

Dancing continued until 4 A. M.

Other orchestras who volunteered their services but could not be used because of the lack of time were as follows:

Louis Armstrong	Isham Jones
Eddie Le Baron	Enoch Light
Charles Baum	Guy Lombardo
Nat Brandwynne	Abe Lyman
Les Brown	Matty Melnick
Bennie Carter	Johnny Messner
Emil Coleman	Carlos Molina
Del Courtney	Ruby Newman
Ben Cutler	George Olson
Jimmy Dorsey	Louis Prima
Tommy Dorsey	Ramona
Roy Eldridge	Noble Sissle
Ella Fitzgerald	Phil Spitalny
Richard Himber	Dick Stabile
Ins. Ray Hutton	Vincent Travers
Jack Jenny	

(Continued on Page Sixteen)

A Merry Christmas and a Happy New Year to All Our Readers

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Vol. XXXVIII

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### CHARTER ISSUED

272—Mooreville-Statesville, N. C.

### CHARTERS LAPSED

272—Sandusky, Ohio (Colored).  
563—Hattiesburg, Miss.

### CONDITIONAL MEMBERSHIP ISSUED

1305—William Garner Smith.  
1306—Ben Wallerstein (later cancelled).  
1307—Paul Gleason.  
1308—James Martin.  
1309—Edward James Phillips.  
1310—Lee Donn.  
1311—Ralph E. Kolsiana (renewal).  
1312—Clayton William Barnette.  
1313—Donald M. Comrie.  
1314—Herbert M. Amsler.  
1315—Marie La Dare (renewal).  
1316—James Andrews, Jr.  
1317—Ray Vaughn.  
1318—Louis Messa.

### CONDITIONAL MEMBERSHIP CANCELLED

1306—Ben Wallerstein.

### CONDITIONAL TRANSFER ISSUED

337—Brooks Conner.

### DEFAULTERS

A. C. Harper of Lexington, Ky., is in default of payment in the sum of \$170.80 due members of the A. F. of M. for services rendered.

Greyhound Club, Louisville, Ky., is in default of payment in the sum of \$873.20 due members of the A. F. of M.

Jease Johnson of St. Louis, Mo., is in default of payment in the sum of \$46.00 due members of the A. F. of M. for services rendered.

Harry J. Czaplewski, owner of the Manhattan Night Club, Winona, Minn., is in default of payment in the sum of \$108.00 due members of the A. F. of M.

The Reunir Club of Meadville, Pa., Jane Lawson, president, is in default of payment in the sum of \$24.00 due members of the A. F. of M. for services rendered.

Kent State University Freshman Class Dance of Kent State University, Kent, Ohio, is in default of payment in the sum of \$71.00 due members of the A. F. of M. for services rendered.

Ed. Gardner, owner, Uncle Ezra Smith's Barn Dance Frolics, is in default of payment in the sum of \$26.03 due members of the A. F. of M. for services rendered.

Edwin A. Hodges of Bethesda, Md., and Washington, D. C., is in default of payment in the sum of \$138.00 due members of the A. F. of M.

Vertner Saxton of Lexington, Ky., is in default of payment in the sum of \$32.50 due members of the A. F. of M.

Hotel De Soto, Bellmen's Club, Savannah, Ga., is in default of payment in the sum of \$35.40 due members of the A. F. of M. for services rendered.

Howard Bruce, Hollywood Star Doubles, is in default of payment in the sum of \$76.87 due members of the A. F. of M. for services rendered.

Maynard G. Holm, Kansas City, Mo., is in default of payment in the sum of \$62.00 due members of the A. F. of M.

Mrs. Edith Martin, Woodland Amusement Park, Woodland, Wash., is in default of payment in the sum of \$40.00 due members of the A. F. of M. for services rendered.

Le Claire Hotel, L. M. Harvey, manager, Moline, Ill., is in default of payment in the sum of \$165.00 due members of the A. F. of M.

Club Nightengale, Ida McClumphy, man-

ager, Edwin Miller, proprietor, Parkersburg, W. Va., is in default of payment in the sum of \$150.00 due members of the A. F. of M. for services rendered.

### CHANGE OF OFFICERS DURING NOVEMBER, 1938

Local 22, Sedalia, Mo.—President, L. C. Judd, 600 South Carr Ave.; Secretary, W. B. Hert, Jr., 615 West Third St.  
Local 304, Canton, Ill.—Secretary, W. H. Jones, 329 West Maple.

Local 352, Frankfort, Ind.—President Herbert Switzer, 253 West Walnut St.  
Local 369, Las Vegas, Nev.—President, Dwight "Dee" Bates, c/o Nevada Bar; Secretary, Bud Holmes, 521 Stewart St.  
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### CHANGE OF OFFICERS' ADDRESSES DURING NOVEMBER, 1938

Local 6, Branch No. 1, Oakland, Calif.—Secretary, W. A. Belard, Pacific Building, 610 Sixteenth St.

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Local 46, Oshkosh, Wis.—Secretary, Walter J. Smith, P. O. Box 854.

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Local 582, El Dorado, Ark.—President, Paul McHenry, Box 22, Norphlet, Ark.

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Local 194, Vandalia, Ill.—President, Roy "Benny" Blaylock, 213 South Fifth St.; Secretary, Charles W. Mills, 1007 St. Louis St.

Local 266 (Subsidiary), Little Rock, Ark.—President, Lloyd Armon, 802 West Ninth St.; Secretary, Clifton Jones, 2516 West 18th St.

Local 475, Brandon, Man., Canada—President, L. W. Denstedt, 356 Twenty-second St.; Secretary, G. E. Harris, 247 Fifth St.

Local 666, Pine Bluff, Ark.—President, E. B. Cochran, 1109 Beech St.; Secretary, J. T. Ingram, 2203 Mulberry St.

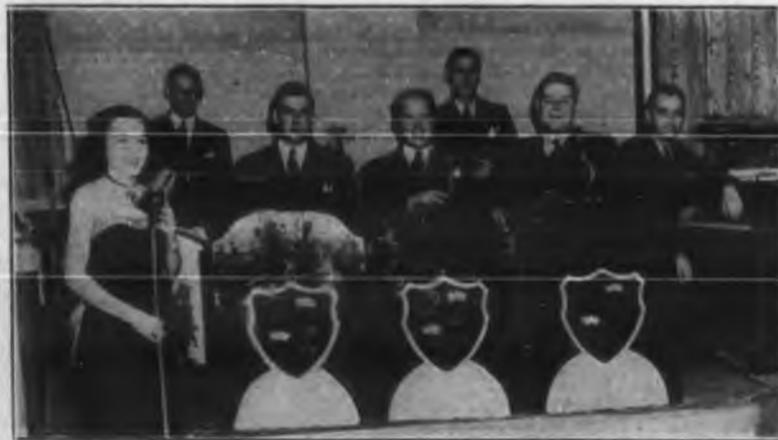
Local 669, Sherbrooke, Que., Canada—President, Allan Wark, 135 Bowen Ave., South; Secretary, J. L. MacIver, The New Sherbrooke Hotel.

### THE DEATH ROLL

Chicago, Ill., Local No. 10—Gregory Morton.

Dallas, Texas, Local No. 147—Mrs. Lalla Bowen-Raasch, George E. Perfect.

Detroit, Mich., Local No. 5—Steve L. Basharrah, Jos. V. Riha.



The Orchestra pictured above has been playing in the Gypsy Night Club of the Lee Hotel, Charleston, W. Va., which is held to be unfair to the American Federation of Musicians. The Leader gives his name as Wilson Frampton. Information from other sources indicate that his name may be Wilson Fromme. The Federation has been reliably informed that these musicians hold membership in some Local in the Federation. If such is the case anyone knowing any of the above musicians is requested to forward their names and the name and number of the Local in which they hold membership to the International Secretary immediately.

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

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## Wanted To Locate



WALTER WOODS,

whose picture appears above, is the leader of an orchestra that has been playing in places held to be unfair to the A. F. of M. and accepting engagements from uncensored bookers. Woods may be a member of some Local Union. If any Local has such information, it should be forwarded to the National Secretary's office immediately.

Woods has made the boast that he will secure membership in some small Local. If any Local officer receives an application from him for membership, the application must be forwarded to this office at once, as he can only be accepted under conditions determined by the International Executive Board.

Kindly be governed accordingly.

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

Anyone knowing the whereabouts of one KENNETH HUNTINGTON, Bass player, member of Local 153, A. F. of M., San Jose, Calif., kindly communicate with Arthur H. Kuhn, Secretary, Local 153, 114 East Santa Clara St., San Jose, Calif.

Anyone knowing the whereabouts of one ARTHUR E. HALVORSEN, Violinist, kindly communicate with Secretary Edw. A. Benkert, Local 10, A. F. of M., 175 West Washington St., Chicago, Ill.

Anyone knowing the Locals wherein NANCY BARNES, BOB ANDERSON and JOHN E. BELCHER hold membership kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing of the whereabouts of one JIMMIE MIDDLETON of Cushing, Okla., kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

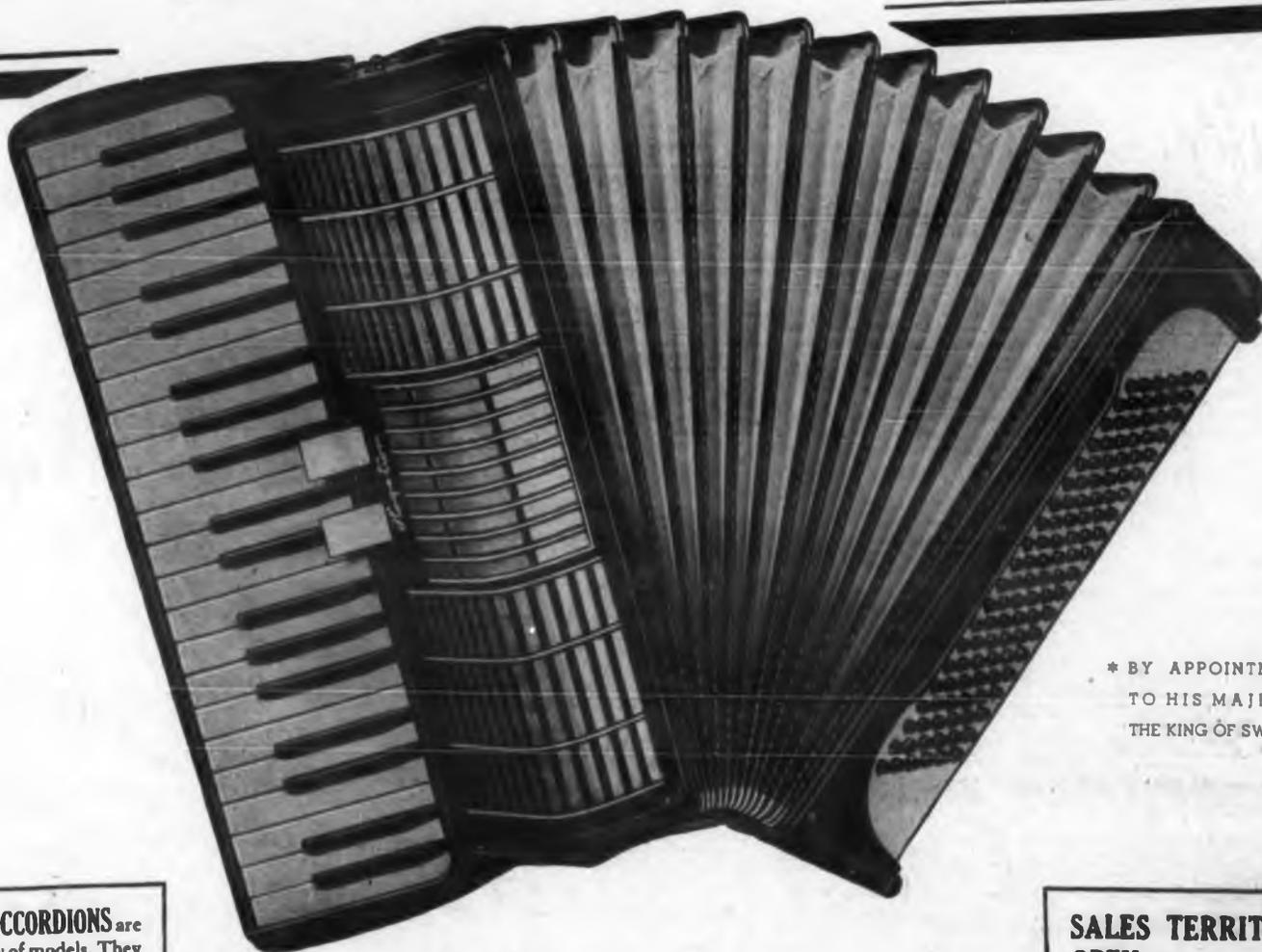
Anyone knowing the Local wherein BOB RADIKE holds membership kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

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## Grand Opera

OPERA is indissolubly linked with the Christmas season. Its glitter, its effulgence, its song, are but a matured and formalized replica of the tinselled, rollicking, carolling days of childhood. Now that America has given asylum to those who seek peace on this earth, this season's packed opera houses, with the splendor of their stages and audiences, are especially significant. Here music and gayety abound, sans blackouts, sans shriek of sirens, sans weeping of women.

### New York

AT a testimonial dinner, November 3rd, arranged in honor of Edward Johnson, director of the Metropolitan Opera, and his two assistants, Edward Ziegler and Earle R. Lewis, and attended by one thousand guests, the question arose regarding means by which the Metropolitan Opera House might continue to be the home of that Company, in view of the financial problems which confront the owner of the building and which threaten to terminate the Metropolitan's occupation on May 31, 1940. Quite aside from the fact that the opera company cannot venture on a building program at this time, many would much regret having to say farewell to the Metropolitan Opera House in New York City.

### Artur Bodanzky

IT was a shock to opera goers to hear that on November 23rd, almost the eve of the opening of the Metropolitan Opera, Artur Bodanzky, beloved veteran conductor of that organization, had passed away. He returned to New York after a quiet summer in Vermont ready to begin his twenty-fifth year as conductor of the Metropolitan. He appeared in excellent health, but a sudden attack of arthritis forced him to cancel all engagements. While at the hospital where he went on October 28th complications set in which resulted in his death.

For many years one of the leading figures in the musical world, Artur Bodanzky compelled, by the very force of his personality and unvarying accuracy of his judgment, absolute respect and obedience from every member of the orchestra and rostrum, no matter how high the artist's position. A man of unbounding nervous energy, he could, in the words of Huneker, "whip up his men to a delirious climax", as one who "hovered about his band like a bird on the wing, darting at a phrase as if it were prey, but carrying all before him on the pinions of his imagination". It will not be easy to replace this man who could summon angels and demons for his purpose.

Conductor of the Metropolitan for twenty-four years, he brought to their present high standard most of the opera singers of that organization. It was he who conducted on the last night that Enrico Caruso sang there. It was he who could follow any lapse on the part of a singer so that the audience remained unaware that there had been a departure from the score. It was he who staunchly refused to accept the belief that "opera was dying", but ever pointed out that "great opera with great casts continue to fill the house".

For a large part of the operas during the opening week, Erich Leinsdorf was chosen to conduct. Another who assumed the directorship of various operas was Ettore Panizza.

ON November 27th, the company opened its fifty-fifth season with a performance of Verdi's "Simon Boccanegra". Time was when this event was merely a gathering of the fashionables. It may be that radio has made the difference. It may be the Metropolitan's acceptance of more American singers on its roster (sixty-six per cent of its major singers are natives). Whatever it is, the fact remains that now the opening of the Metropolitan is news for millions of music lovers throughout the United States, rather than for a few socialites.

"Orfeo" was given November 29th, and a matinee performance of "Meistersinger" December 2nd, Erich Leinsdorf conducting both operas. Wilfred Pelletier conducted "Mignon" on November 30th, and Panizza "Boris Godunoff" December 1st. At the "popular" Saturday night, December 2nd, "Aida" was heard.

A veritable peppering of benefit performances has initiated the opera season. On December 1st there was a special Friday matinee for the benefit of the Alliance for Guidance of Rural Youth. The opera chosen was "Tannhäuser". "Parsifal", for once, announced the first snows of Winter rather than the first buds of Spring. It was given on December 7th with Kirsten Flagstad and Laurits Melchior heading the cast. The beneficiary was the "Florence Crittenton League, Inc". On December

21st "Tristan and Isolde" will be offered in a performance for the benefit of the Manhattan School of Music. Flagstad and Melchior will again head the cast. Altogether sixteen benefit performances will be given during the season.

Ninety-one singers have joined the Company's roster, including nine first timers. Among these latter are Licia Albanese, Italian lyric soprano, and Hermann Wiedemann, German baritone. Two members making their debut the first week of the season were Walter Orlitzki, Wagnerian basso-buffo (appearing as Beckmesser in "Die Meistersinger"), and Annamary Dickey, winner of the Metropolitan Auditions of the Air, appearing as the happy spirit in "Orfeo".

Edward Johnson, in his fifth season as the Opera's Manager, besides planning revivals of Debussy's "Pelléas et Mélisande", Mozart's "Marriage of Figaro", Montemezzi's "L'Amore del Tre Re", Wagner's "The Flying Dutchman", Smetana's "The Bartered Bride", Gounod's "Faust", Rimsky-Korsakoff's "Le Coq D'Or", and Ponchielli's "La Gioconda", will run Wagner's "Ring" without cuts, in a special matinee cycle.

Broadcasting of the Metropolitan Opera Company in its Saturday matinee performances for the ninth consecutive season began December 2nd. This goes over a nation-wide "Blue" network, beginning at approximately 2:00 P. M.

Sponsored by the Sherwin-Williams Company, the Metropolitan Opera Auditions of the Air have greatly encouraged young people who otherwise might have very little opportunity to make their abilities known. Simply writing to the Metropolitan Opera Auditions of the Air, 230 Park Avenue, New York, will secure a hearing.

### Chicago

"BORIS GODUNOFF", revived after eight years' silence, opened October 28th the seven week season of the Chicago City Opera Company, in its golden jubilee year. The Boris was Ezio Pinza who has been singing the role all his operatic life and brings to it a grandeur and majesty quite in keeping with that mad Czar's individuality. Pinza's imperial robe is incrustated with some eight thousand jewels. Those of his crown, it is said, were sent to him from Paris by exiled members of the Royal family of Russia. On October 30th, "Andrea Chenier" was given, with Hampton, Tokatyan, and Morelli. November 1st was the date for "La Traviata", Jepson, Schipa, and Thomas in the cast; November 2nd, "Aida"; November 3rd, "The Barber of Seville"; November 4th (matinee) "Louise", and (evening) "Faust". The performance of "La Traviata" deserves especial comment, in that Helen Jepson proved herself one of the loveliest of Violettas. The support offered by co-stars Tito Schipa and John Charles Thomas was most inspiring.

In its second week (November 6th to November 11th) the Chicago Civic Opera Company gave "Mignon", "La Bohème", "Cavalleria Rusticana" and "I Pagliacci", "Andrea Chenier", "Aida" and "Boris Godunoff" (again with Pinza). The "Mignon" of the 6th, with Gladys Swarthout in the title role, was the occasion for a display of abounding enthusiasm. Her "Knowest Thou the Land" was something Chicagoans will not soon forget.

In its third week (November 12th to 18th) the billing was "Carmen", "Louise", "Mignon", "Lucia di Lammermoor", "Mignon", "Falstaff" and "Martha". In this week's offerings, the "Louise" of Grace Moore deserves special mention for the sincerity of her portrayal, for the fervor of her singing of "Depuis le jour".

### San Francisco

THE seventeenth annual season of the San Francisco Opera Association which opened at the War Memorial Opera House on October 13th began its second week, October 27th, with "Otello". "Rigoletto" followed on October 29th and on succeeding nights, "La Traviata", "L'Pagliacci", "Barber of Seville", "Tristan and Isolde", "Fidelio", and "Il Trovatore". In the performance of "Tristan and Isolde", Kirsten Flagstad as Isolde displayed a range

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of emotion and vocal accomplishment such as Wagner in his furthest flights of fancy could scarcely have anticipated. Matching her comprehension of this role was Melchior's understanding of the vicissitudes of Tristan. All critics agreed the King Mark of Alexander Kipnis was "superb".

A word must be said, too, of Lily Pons' interpretation in the title role of "Lucia di Lammermoor", one of the highlights of the opera season. Especially in the "Mad Scene", the focal point of the entire opera, did her interpretative ability, her astounding range and her ease of execution come into play. In the same opera Tito Schipa was an Edgar whose vitality and artistic suppleness proved him still to be one of the foremost tenors of our times.

### Raleigh, North Carolina

OPERA is "grand" indeed when it's done the way they do it in Raleigh. The recipe is simple, take a sprinkling of clerks, society women, stenographers, school boys and school girls, a meter-reader and a photo-finisher or two, and set them to sewing spangles on cotton, whitening swords, gliding cardboard and constructing scenery. Once they are in the way of this, teach them to sing. Then get them to rehearse every night for six months. The singers are limp by this time, but actual productions bolster them up. This grand Raleigh group put on "Cavalleria Rusticana", "Tales of Hoff-

man", and "Martha", playing to standing room. The "Anvil Chorus" always proved a sure-fire setter-upper both to audience and singers.

### Italy

A NEW idea of traveling opera, "The Thespian Opera Charlot", has decidedly taken hold in Italy. This troupe travels with modern portable stage equipment and seats for seven thousand spectators, performing in a hundred or so towns throughout the Italian peninsula. Why not create a portable opera house in America, too, to sing to audiences beyond traveling distance to operatic centers? It would be a revelation, both musical and histrionic, to most small-townners, movie-fed from babyhood.

Milan presented, among the most interesting offerings of its opera season, "Gloria", a three-act lyric drama of Francesco Cilea, not heard in more than three decades. A perhaps more welcome offering was Zandonai's "Francesca da Rimini", continued though moderately successful with Italian audiences. A third operatic offering, Giordano's "Siberia", hauled out of hoary retirement, justified its return in the one glimpse it gave, in the second act, of stark human tragedy. Probably the most refreshing of the revivals was "Amica", penned some three dozen years ago. Well-suited to Mascagni's realistic gifts, it has spontaneously and conviction, though crudities in the development of this pastoral tragedy will prevent its



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being more than a diamond in the rough. Two new operas presented, one in Bergamo and one in Rome, were "Rosaspina", by Giulio Confalonieri, based on the Sleeping Beauty tale; and "Le Nozze di Haura" by Adriano Luaidi, based on the ancient legend of the bride of the Nile, a young maiden sacrificed to those rebellious waters to induce the gods to end a drought. These are mentioned for possible production in America.

Philadelphia THE Philadelphia La Scala Opera Company announces its reorganization with Mrs. Walter A. Knerr as president. Its first opera, given in November, at the Academy of Music, was "Madame Butterfly" by Puccini. The cast was headed by Annunziata Garrotto, James Melton and Joseph Royer.

St. Louis A DOUBLE billing of "Pagliacci" and Gian-Carlo Menotti's "Amelia Goes to the Ball" was presented on November 14th at the St. Louis Municipal Auditorium by the Grand Opera Association of that city. The cast of "Pagliacci" included Margaret Bokor, Giovanni Martinelli, John Charles Thomas and Karl Laufkoetter. The Menotti work was sung by Florence Kirk, Robert Weede, Mr. Laufkoetter and Oscar Lassner. The season closed November 20th with Laurits Melchior and Marjorie Lawrence sang the leading roles in "Siegfried". The operas were conducted by Lassi Halass. Dr. Ernest Lert was the stage director.

Radio Opera IF you remember the days when you let your heart-strings twang to the lugubrious incidents of "Outcasts of Poker Flat", you will be glad to know that a radio opera, based on its story, has been conceived by the Czech composer, Jaromir Weinberger, who, since his early youth, has felt great interest in the work of this gold-rush raconteur. It is scheduled for production soon under the sponsorship of the National Broadcasting Company. Its premiere will constitute N. B. C.'s musical contribution to the national observance of the one hundredth anniversary of Bret Harte's birth.

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## Television

**H**AVING thoroughly studied the report of the Television Committee of the FCC, it is generally conceded by all interested parties that an economic rather than a technical problem is the major drawback to rapid television development.

In its report, the Committee favored two classifications of licenses to facilitate the growth of television, and agreed that limited commercialization of television would be permitted under suggested rules. They recommended that one group of stations be licensed for technical research while another group be licensed to develop program technique.

Sponsorship is not banned provided it is used primarily for the purpose of experimental program development. However, the television broadcast licensees would be prohibited from making any charge for transmission of either aural or visual programs. As it was suggested, though, "radio sponsors as a rule are not so philanthropic as to be willing to provide entertainment without reasonable assurance of financial returns—hence until a market of television receiver owners is available they are apt to be reluctant in taking advantage of the liberalized rules of the FCC."

According to the plan of allocation submitted to the commission, permits for licenses would be granted in 96 metropolitan centers throughout the nation. As only seven of the nineteen television channels are developed sufficiently now, the Committee feels that in all fairness, not more than the following number of these seven channels should be made available for the licensing of television stations in cities below indicated:

"Cities whose metropolitan districts exceed 1,000,000 population, 3 channels.  
"Cities whose metropolitan districts are not less than 500,000 or more than 1,000,000 population, 2 channels.  
"Cities whose metropolitan districts are less than 500,000 population, 1 channel."

Time-sharing agreements should be reached where there are more applicants from any one district than there are facilities available. It was suggested. Although before resorting to this sort of an agreement, it should be determined whether or not one of the twelve higher channels could be used.

As the public is the key to further progress in television, the committee recommended programs having a great public appeal, but at the same time warned that immediate commercialization of television program service would not, in their opinion, increase the sale of receivers—might, in fact, result in retard-

ing the ultimate sale of receivers on a large volume basis.

It was stated that, "Premature commercialization might crystallize employment and wage levels before a new-born art and industry has any opportunity to gain sufficient experience to obtain the stability in this phase of the service which is so essential to employer and employee alike."

In its summation, the FCC committee advised that television development as a service to the public has reached a crucial stage. The response of the public has been disappointing. Less than one thousand receivers have been sold since last May, and most of these were sold in New York City.

Some of the reasons listed for lack of public response were: lack of nationwide facilities; lack of program service; hesitation to purchase costly receivers because of early stage of technical development, and lack of sufficient information upon which to base a logical licensing policy.

Thus, we learn that if television is to become a real service its economic problems must first be solved. Its licensees must be adequately financed and be assured of reasonable revenue from the service rendered.

**T**HE early 1939 predictions that by Christmas there would be at least 100,000 television sets sold in the New York area were (as suggested in this column at that time) far too optimistic—there will not be 10,000 sets distributed, and it is possible the 1,000 mark will not be reached.

**A**MERICAN TELEVISION COMPANY reports that orders for more than 100 television sets were received recently from in and around Los Angeles, following a series of demonstrations. The sets were ordered by individuals, but will be delivered by an ATC dealer. The orders were for a drum table model at \$475.

**U**RGING freedom for television and firmly advising against proposals for government subsidy of television, Commander E. F. McDonald, Jr., president of the Zenith Radio Corporation, states, "The government could not, without prejudice to other existing media of advertising such as newspapers, magazines and radio, subsidize a television development which, in its final outcome, might compete with self-supporting, existing advertising media representing private enterprise."

Because of the rigidity of the government control, Mr. McDonald stated that the technical and self-supporting economic progress would be hampered, and that the

right of free speech would likewise be frustrated.

**T**HE mobile television demonstration unit of the Farnsworth Television and Radio Corporation has begun a nationwide tour. In the majority of the cities where the demonstrations are taking place, department stores are co-operating in the shows, and the public telecasts are being held in the retail stores.

The equipment being used is a complete sending and receiving television system, recently completed by the Farnsworth plant, which is compact enough to be carried by one truck. R. B. Gamble is in charge of the tour. The remainder of the staff include B. Molinari, technician; Arthur Halloran, lecturer, and John Stagnaro, cameraman.

**I**T is hoped that a new rules and working conditions agreement for actors appearing in television will be arrived at before long by the joint committee of Associated Actors and Artists of America affiliates, although Equity members are principally concerned in these telecasts. The contracts will be used for a six months' experimental period, after which revisions will be made.

There will be increases of pay over the present levels, although a plan to adopt a fixed scale for salary has been discarded for the time being. Adoption of a rate per hour instead of a minimum for performances is being considered.

The present maximum of \$50 for leads per performance is regarded as entirely too low for the time consumed in preparing the shows, although RCA-NBC argues that production costs must be kept low, as the art is experimental and brings in no revenue.

The committee believes, however, that if the players are paid by the hour there would not be so much time wasted in the studios, and, of course, the actors would receive full pay for rehearsals.

**A**T the conclusion of telecasts, during the past several weeks, the television announcer of NBC has been inviting the unseen audience to send in written requests for programs in advance, the motive being to get some idea of New York's tele-radio audience. To date, approximately 400 requests have been received.

**W**ITH the placing of 1,000 television receivers on sale in Los Angeles by several manufacturing concerns, Thomas S. Lee, owner of the Don Lee Broadcasting System, has announced plans for one of the heaviest film and live talent studio production schedules ever offered.

Following this announcement, more than 1,000 persons had invaded the office within a week requesting an opportunity to appear before the television camera. A million feet of film for television projection has been made available by libraries and independent film producers. Nine hours weekly of actual television, is the program now scheduled.

**A**LTHOUGH Columbia Broadcasting System has announced no definite television schedule, it is expected that the network will begin the telecast operations around the first of February. At the present time experimental broadcasts are principally audio.

**A** NEW tube devised for television which uses a "gas mantle" of rayon velvet for a receiving screen promises images so brilliant that they cannot be viewed directly on the television receiver but must be projected on a screen like home movies. The patent has been awarded to Philo T. Farnsworth, and co-inventor of the tube is Bernard C. Gardner of Philadelphia. GENE HODGES.

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## Indianapolis Convention

(Continued from Page One)

The institution which has probably brought greatest fame to the city is the Indianapolis Motor Speedway, two and one-half mile brick oval, mecca of the motor racing world, where, each Memorial Day, more than 150,000 persons assemble from over the entire world to view the thrills of the gruelling 500-mile motor classic, which is responsible for virtually all mechanical improvements in automobiles.

The Convention sessions will be held in the Indiana Roof Ballroom. The delegates and guests will be housed in the Claypoole, Severin and Lincoln Hotels, all of which are in close proximity to the Convention Hall. All are well equipped to take care of the needs of the visitors. No reservations will be made directly by the hotels, as all assignments of reservations are to be made by the Convention Committee of Local No. 3. Every detail is being worked out to make this Convention one of the best in the history of the A. F. of M.

Known throughout the country as perhaps the most typical American city, Indianapolis, scene of the 45th Annual Convention from June 10 to 15, spreads over fifty-five square miles and has a population of approximately 400,000 persons.

It is in the center of and the capital of a state having a population of 3,225,600 (in 1930) and is sixty miles northeast of the center of population of the United States. It is nearly in the center of the corn and wheat belts. It is at the heart of the great mid-west manufacturing region that produces 30 per cent of the nation's industrial output.

Indianapolis is at the intersection of two of the busiest transcontinental highways—United States 40 (National Road) from Atlantic City to Oakland, and United States 31 from Mackinac to Mobile. It can be reached in five hours by paved road, railroad and interurban from the most distant cities in the state. It is one of the major ports of call for TWA, Eastern Air Lines and American Airlines.

One hundred sixty-five trains enter and leave the Union Station daily on six steam railway systems of sixteen divisions. Nearly 300 electric interurban cars arrive and depart daily from the world's largest traction terminal station. Indianapolis is a division point of three transcontinental bus lines.

Indianapolis' Union Station, built with elevated tracks at a cost of nine million dollars, covers seven acres. The Municipal Airport, embracing 1,000 acres, has been given an A-1-A rating by the Department of Commerce. The city has two other commercial airports and an army and a national guard field.

Indianapolis is the capital of a state that holds much of historic interest for the visitor. The area comprising Indiana was first explored by the French who entered from the northeast, carrying their boats over short portages at Fort Wayne and South Bend, and following the water courses to the southwest. The most noted explorer was LaSalle, who started his first trip in 1670. The French established trading posts and settlements at Fort Wayne

and Vincennes and kept control until 1760. The English then gained possession, which they held until 1776.

Indiana Territory was organized in 1800 and the state was admitted to the Union in 1816, being the nineteenth to enter. Vincennes was the capital, from 1800 to 1813, then Corydon, from 1813 to 1825, when the seat of government was moved to Indianapolis.

Indiana, thirty-seventh in size among the states, has an area of 36,354 square miles, of which 309 are water. Its greatest length and width is 276 by 177 miles. The center of population of the United States is near Linton, in Greene County.

The Ohio River was the great route of travel into the West and most early settlers came by that route and settled lands first offered by the government after purchase from the Indians. Earliest settlements were: Vincennes, 1732; Clarksville, 1784; Lawrenceburg, 1802; Corydon, 1808; Madison, 1810; New Albany, 1813; Rising Sun, 1814; Indianapolis, 1816.

Today, with a population of more than 3,000,000 persons, Indiana is first in the manufacture of bottles and fruit jars; first in tomato growing; first in miles of railroads, considering area; first in the production of limestone for building purposes; first in the manufacture of iron and steel from crude ore; first in quality and

third in quantity of corn produced.

The Calumet region, including Gary, Hammond, East Chicago and Whiting, is one of the largest industrial centers of the world. Adjoining the Illinois state line and along the Lake Michigan shore it has splendid rail and water transportation facilities. Until three decades ago this region was of little industrial importance. Today the Calumet has a population in excess of 250,000.

Two counties in Indiana, Lawrence and Monroe, produce about 90 per cent of all limestone used for building purposes in the United States. Approximately \$20,000,000.00 worth of stone is quarried and milled in this district annually. Other leading natural resources of Indiana include soil, coal, forests, clays, natural gas and oil.

As Indiana progressed from timbered wilderness and sparse population to extensive agriculture and industry, so advanced the cultural life of its people. Indiana's school system ranks with the best of the nation. Educational facilities are unexcelled and the state boasts the largest number of consolidated school buildings of any state in the Union. Two great state-maintained universities, two sustained by the state for teachers' training, and seven others, organization or privately endowed, are among the state's institutions of higher

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learning.  
Midway between French Lick and Evansville, in Spencer County, is the site of Abraham Lincoln's boyhood home. Here his mother, Nancy Hanks Lincoln, is buried in a tract of ground preserved by the state as a permanent memorial. The first Indiana capitol building stands at Corydon, restored to the aspect it bore when it was the seat of government from 1813 to 1825.

Of more recent but perhaps as great historic interest is the fact that it was at Kokomo, on the Pumpkin Vine Pike, that Elwood Haynes, inventor of the automobile, made trials of his horseless carriage on July 4, 1894. The scene of this event is marked with an appropriate memorial.

Through whatever section of the state convention visitors may travel to or from Indianapolis, there are, therefore, many things worthy of attention.

# Top-Flight Bands

**H**UNDREDS and hundreds of top-flight bands are sounding out Christmas airs now, in every key, with every possible combination of instruments, in varied rhythms and cadences; and all are playing to the end that joy and merriment might abound. Dance floors shimmer; soft lights flicker; gently teasing tones tug at the heart-strings; faces light with laughter. While the present year, made generous by the Spirit of the Season, holds out lavish gifts of joy and plenty to the year to come.

## Merry Manhattan

**O**N Christmas Eve a "Spirituals to Swing" concert will be given at Carnegie Hall. Benny Goodman, as guest artist, and Count Basie with his orchestra will feature music of the Mississippi levees, plantations, backwoods and honky-tonks. This is the second annual concert of this nature given under the sponsorship of the Theatre Arts Committee.

**DICK GASPARRE** strikes up at La Martinique and the debutantes with their escorts crowd the floor. Fortunately the owners have provided plenty of space.

**DEL COURTNEY**, with his band at the Trianon Room of the Ambassador, features a Hammond organ. His Candid Camera Music is so popular that his N. B. C. broadcasts have been increased from three to four weekly.

**BOB CROSSBY** and "Bob Cats" were engaged by the New York Strand to head an "In person" show beginning November 10th. For the week of December 7th, they were contracted at the Flatbush Theatre, Brooklyn; for the week of December 14th at the Windsor, New York; December 21st at the Carlton in Jamaica, Long Island.

**ABE LYMAN** will be at the Strand Theatre, New York, for three weeks beginning December 22nd.

**LARRY CLINTON** went into the Waldorf-Astoria last month with his Dipsy Doodle gang.

**JOE VENUTI** followed Ramona into Leon and Eddie's on the 16th of November.

**LENNY HAYTON** at Joe Venuti's heels, went into Leon and Eddie's on November 30th for four weeks.

**JACK JENNY** replaced Fats Waller at the Famous Door, November 7th.

**WOODY HERMAN** swung open the



WOODY HERMAN

Famous Door November 28th, where he will be heard for eight weeks.

**RAY HUTTON** and her male-o-dears will follow Joe Venuti into Roseland Ballroom December 23rd for a four-weeker.

**SAMMY KAYE'S** band is synonymous with diversity. Vocalists, instrumental sections, etc., hold forth at the Century Room of the Hotel Commodore.

**RUSS MORGAN**, coming North after a dance engagement in Birmingham, Alabama, will bring the Casino up in the scale of popular nighterlies when he takes over there December 21st for an indefinite term.

**GEORGE OLSEN** is at the Bowman Room, Hotel Biltmore, for the winter season. His fine organization was perfected on the West coast. Schooled in the days of the great Ziegfeld, Olsen brings with him a fine bunch of real entertainers.

**ADRIAN ROLLINI** seemed to be pretty well liked at Hotel Piccadilly's Circus Bar, and is scheduled for a return. His trio opened at the Carlton, Jamaica, the week of November 9th.

## East Coast

**HAPPY FELTON** took over the Ansley Hotel in Atlanta, on the heels of Buddy Roger's band.

**BILL McCUNE** will stay until January 1st at Carlton Hotel, Washington.

**EDDIE LeBARON** took out his royal rumba rhythms for a theatre tour, starting with the November 23rd week at the Capitol in Washington.

**EDDY DUCHIN** opened the swanky Newark, New Jersey, Shallmar supper club (transformed from Merry-Go-Round) on November 5th.

**LEO REISMAN** took over November 8th.

**AL DONAHUE** has gone jitterbug in earnest. Increased band to fourteen, not counting himself and engaged Stewie McKay, one of the finest tenor sax "ride" men in the business. Instead of his customary return to the Rainbow Room he is following Larry Clinton into the near-by Meadowbrook Country Club at Cedar Grove, New Jersey.

**BOBBY BYRNE** went into the Brooklyn Roseland for four weeks, November 23rd. He will have four weekly network shots.

## Quaker Quickies

**RAMONA** and her Men of Note tuned up at the Ritz-Carlton Hotel, Philadelphia, December 16th.

**RED NORVO** made his third return trip this year to Ben Franklin Hotel, Philadelphia, November 15th. Set for four weeks.

**SHEP FIELDS** sailed into Stanley Theatre, Pittsburgh, November 24th, for a week. Then, on December 1st, he went for one week to the Lyric Theatre, Indianapolis.

**DICK BARRIE** signed on the dotted line for an indefinite engagement at Bill Green's Casino, Pittsburgh, November 20th. He replaced the Benny Burton outfit.

## Southern Swingsters

**BUDDY ROGERS** played a return week at the Ansley Hotel, Atlanta, beginning November 18th, following Johnny Long. He will go into the Drake Hotel, Chicago, December 1st.

**HAPPY FELTON** took over at the Ansley Hotel, Atlanta, November 24th.

**HENRY KING** zoomed into Peabody Hotel, Memphis, December 2nd.

**TED FIO-RITO** was at the Hotel Memphis last month, with his Candy Candido back in the fold.

**JOHNNY HAMP** and his orchestra went into the Roosevelt, New Orleans, in November for four weeks.

**ARTHUR RAVEL** following them, holds forth at Hotel Roosevelt until December 21st.

**OZZIE NELSON** will then take over for a month.

**AL JAHNS** closed Providence Biltmore Hotel on December 10th and opened at Jimmy Brinks, Covington, Kentucky, on December 12th.

**GRAY GORDON**, toward the end of November was nicely ensconced at the Beverly Hills Country Club, Newport, Kentucky.

**JACK CRAWFORD** opened December 25th at Tantilla Gardens, Richmond, Va.

## Ohio Hi-De-Ho's

**TED WEEMS** had a week at the Colonial Theatre, Dayton, beginning December 1st. He is chalked up for the Edgewater Beach Hotel for a six weeks stretch, beginning December 23rd.

**BERNIE CUMMINS** started at the Van Cleve Hotel, Dayton, December 13th.

**CARL LORCH** followed Red Nichols in Dayton Biltmore; four Columbia shots per week, starting December 4th.

**FREDDIE FISHER** and his Schnickelfritzers returned to Old Vienna Restaurant in Cincinnati on the 17th of November for three weeks.

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**HENRY BUSSE** went into Netherland Plaza Hotel, Cincinnati, for four weeks beginning December 14th.

**LOU BREEZE** went into Hotel Cleveland (Cleveland) November 30th.

**AL KAVELIN**, after a four weeker at Texas Hotel, Fort Worth, Texas, will go to Toledo's Commodore Perry Hotel for another four weeker, starting December 23rd.

## Michi-Canders

**LEW FIDDLER** went into the Imperial Hotel, Detroit, for an indefinite run in November.

**RUDY BUNDY** was at Grande Ballroom, Detroit, in November.

**CLYDE LUCAS** after holding forth at the Aragon, Chicago, until December 23rd, will open, January 9th, at Detroit's Statler Hotel, remaining until April 21st.

## Chicago Chit-Chat

**PHIL LEVANT** on the trail of Anson Weeks, went into the Trianon Ballroom, Chicago, on December 2nd for a fortnight.

**JACK McLEAN** replaced the Levant outfit at the Trianon.

**WILL OSBORNE**, after seven record-breaking weeks at the Edgewater Beach in Chicago, had four weeks of theatres in New York in November, with a week at the Lyric in Indianapolis betimes.

**BILL BARDO** was at the Edgewater Beach in mid-November with a good-sized show.

**RAY HERBECK** took in a return trip to Edgewater Beach Hotel, Chicago, December 2nd with a follow-up by Ted Weems, December 23rd.

**XAVIER CUGAT** is signed up for Colony Club, Chicago, January 12th. This is the first time that club has contracted a name band.

**TOMMY DORSEY** and his trombone still are heading the show at the Palmer House, Chicago, in a successful Empire Room debut.

**ORRIN TUCKER** will hold sway in the Empire Room in the Palmer House on January 7th, following Tommy Dorsey's band.

**JOE SANDERS'S** orchestra went back to the Loop November 20th, replacing Johny Davis's band in the Blackhawk Cafe, Chicago.

**LITTLE JACK LITTLE** brought his "Bolero Rhythms" back into the Blue Fountain Room the middle of November.

**BOYD RAEBURN** continued at Melody Mill, Chicago, and over Mutual network.

**JACK LEONARD** returned to the Tommy Dorsey orchestra at the Palmer House, Chicago, as Allen DeWitt who had been taking his place planned shifting to the Bob Chester Unit.

**WAYNE KING** was still at the Drake, Chicago, the middle of November.

**ART KASSEL** is going strong at the

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**DICK JERGEN** had a return engagement at the Aragon, beginning December 23rd.

**EARL HINES** passed into Ed Fox's Grand Terrace on the 1st, when Ella Fitzgerald went out.

**JIMMY DORSEY** will go into the Panther Room December 27th for a six weeks' stretch. That's in Hotel Sherman, Chicago. His band had a November 17th date at Hill School, Pottstown, Pennsylvania.

**ACE BRIGODE** followed Emil Flindt into the Paradise Ballroom, Chicago.

**Wide West**

**RED NICHOLS** swung into Hotel Muebach, Kansas City, Missouri, December 13th, for a fortnight.

**DICK JURGENS** is in the Chase Hotel, St. Louis.

**BOB CHESTER** found himself at the Nicollet Hotel, Minneapolis, November 23rd, for a four weeks' date.

**PINKY TOMLIN** and his orchestra were recent guests at Ward Hotel, Fort Smith, Arkansas.

**Texas Team-Ups**

**EMERY DEUTSCH**, after going November 11th into the Kenmore Hotel, Buffalo, then November 24th to the New Kenmore, Albany, jumped to Dallas where he opened on November 30th for a three-weeker, at the Baker Hotel.

**DICK STABILE**, signed up for the Baker Hotel, Dallas, December 25th, for a month's run.

**JOE SUDY** is already contracted for a four weeker at Baker Hotel, Dallas, beginning February 19th.

**LAWRENCE WELK** is at the Adolphus Hotel, Dallas, through December.

**JACK DENNY** was pencilled for a four-week run at Rice Hotel, Houston, starting December 2nd.

**Sun-Kissed Ensembles**

**VINCENT LOPEZ**, with his suave swing, followed Glen Gray and the Casa Loma crew into the Palace Hotel, December 6th, for a six weeks' stay.

**HARRY JAMES** took his tooters to the California Coast, locating November 9th at Victor Hugo's, Beverly Hills.

**RUDY VALLEE**, on the heels of Harry James, went into the Victor Hugo, Beverly Hills, last month. Rudy joined his old friends, Charlie McCarthy and Edgar Bergen, whom he helped to sky-rocket to fame, on the Chase and Sanborn Hour, November 12th, for the first of a series of four appearances as master of ceremonies.

**GLEN GRAY'S** days are just one Paramount after another. He was shifted from Los Angeles Paramount Theatre where he stayed one week, opening December 7th at New York Paramount.

**JAN GARBER'S** stay at Topsy's, Los Angeles, has been extended to January 14th.

**BENNY GOODMAN** will shift to the West coast sometime in January, to stay there till late Spring, returning via the southwest. He hasn't been over this ground for three or four years. Goodman is so popular at the Empire Room, Waldorf-Astoria, that they are showing him and his band (in paper silhouette) in a Saks' Fifth Avenue display window, as a background for modish cafe styles.

**Gadabouts**

**BOB ZURKE** for three years played piano with Bob Crosby. A few months ago he left Crosby to form his own band. November 10th, Crosby and Zurke were rival attractions at Broadway's Strand and Paramount theatres. Making a smashing hit at his first engagement, at Hotel Chase, in St. Louis, Bob Zurke duplicated his successes at the Hotel Nicollet in Minneapolis. Then to the Paramount Theatre in Toledo, after that to the Paramount in New York.

**GENE KRUPA** returned to the Panther Room, St. Louis, in November, following Harry James and Boogie Woogie. He started a fortnight's stay at the Southland Cafe, Boston, December 11th and will stay at Shea's Theatre, Buffalo, N. Y., for the week of December 24th.

**BILLY ARNOLD** and his Southerners skim triumphantly from the Kit Kat Club, London, Les Ambassadeurs, Paris, and in this country, Versailles, Waldorf-Astoria, Henry Grady Hotel, Atlanta, and so on. He signed up with Casino Comique, New York City, October 26th, and created a sensation with his "mini-piano" and with the sixteen instruments that he himself manipulates to rare effect. In short, Arnold's style is creating plenty of talk.

**GLENN MILLER**, it seems, has a predilection for cities beginning with the letter "C". On November 16th, he replaced Jimmy Dorsey at Cedar Grove, N. J., in the Meadowbrook; on December 15th, he found himself at the Memorial Hall, Columbus, Ohio; on December 20th, he will have an engagement at Canton, Ohio, at Mayer's Lake Park; on December 28th he will do the Blackstone Hotel, Chicago, and on December 29th, the Trianon Ballroom, Cleveland.

**News Nuggets**

**MAYOR LA GUARDIA** became an honorary member of Local 802, at the third annual medical benefit staged at Madison Square Garden, November 27th, when Jack Rosenberg, local president, presented him with a gold union card. "Colleague Toscanini", the Mayor remarked, was the only other holder of such a card. La Guardia praised the Local for its "intelligent leadership" and the "democratic manner in which it has promoted music".

**MANNY PRAEGER** will front his own band in the near future. He won fame through the Ben Bernie ensemble.

**TEDDY POWELL** started off on a three weeks' tour of the Brandt circuit, November 23rd.

**CHARLIE BARNET** is glad his hard luck has struck three times. First, when his instruments were burned in the Palomar fire; second, when a train breakdown made him fail to keep a one-night engagement; third, when a New England blizzard held up his arrival at the Southland Ballroom in Boston till two minutes of broadcast time. Now he hopes the Fates have done their worst.

**PHIL HARRIS** has been set for Jack Benny's new Paramount feature, "Buck Benny Rides Again".

Now for a little poem entitled "What's in a Name Band", or:

**Whosa Sousa?**

"What's in a name?  
A band's a band  
And plays the same  
Whate'er its fame.

"There's not a thing  
Worth mentioning,  
(That is, in signs),  
In 'Sammy King'  
Or Wayne Kay."

That what you say!

Come, it's worth mines  
Of gold and silver  
To be Earl Hines  
Or Glen Miller!

Or to be such  
A luminary  
As Eddy Duchin  
-in or Dick Barrie.

What wouldn't I give for  
A name like Benny  
Goodman, or  
Jack Denny!

Who no heir is  
Can once afford  
A trip to Paris  
With "Lunceford"  
Tacked on, or "Harris".

What's in their names?  
Ten thousand clean,  
And that price shoddy!  
Ask Harry James,  
If that's not right,  
Ask Jack McClean,  
Ask Horace Heldt.

Ask Anybody!



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## Symphony Orchestras

WHEN, some four years ago, Toscanini relinquished his post as regular conductor of the New York Philharmonic, there were many wild speculations, many frantic suggestions, as to just who should be chosen to succeed him; the opinion was firmly voiced that though many might be called, none could be chosen who would really carry on the traditions of the great maestro. Audiences trained to expect perfection would look askance at any attempts, however brave, at approaching the achievements of Toscanini. But they reckoned without a certain Englishman, of Italian-French extraction, who three years later was to take out his American citizenship papers as a permanent resident of this country.

Born in England, John Barbirolli began his musical career during the World War, when he played quartets with his commanding officer and two comrades. But his professional work began after the Armistice, when he began to conduct ensembles in Glasgow, at first Chamber music groups and, later, in 1927, an orchestra of symphonic proportions. And, such was the respect of his fellow-countrymen for his ability, that he was often chosen to conduct symphonic works for special recordings. These phonograph records fell into the hands at various times of Mr. Arthur Judson, manager of the New York Philharmonic Society, and commanded his serious attention. Other experts on the staff were called in. They decided to import John Barbirolli for a



JOHN BARBIROLLI

year as "guest" conductor. That trial year justified their hopes. Now, in his third year as regular conductor, John Barbirolli has proved himself, all things considered, a director capable of fulfilling the stupendous task laid down for him. He has, in short, proven himself an inspiring leader, a sensitive artist, and an impeccable musician.

Under John Barbirolli, the New York Philharmonic-Symphony has carried on with increased vigor its tradition of high musicianship built up over ninety-eight seasons. The work of a conductor by no means begins and ends with rehearsals and performances. It involves weeks of pre-seasonal endeavor tracking down novelties and works worthy of revival. And then the program building itself is no child's play. Mr. Barbirolli arranges many of the compositions for orchestral presentation. As conductor of the fullest symphony season in the country, he is doing the work of a Hercules, as well as that of a genius.

### New York

THE program of November 19th included the fantastic Concerto for Violin and Orchestra in D major, Op. 6, by Paganini, played by Zino Francescatti. Repete in fagoclets, double stoppings and lightning-quick passages, it was played with a facility of tone and technique that proved Francescatti an artist worthy of the great Paganini. Other numbers on the program were Foote's Suite in E major and Brahms Symphony in D major.

On November 20th, the orchestra began its tour of fourteen cities with a sold-out concert in Scranton, Pennsylvania. On December 7th and 8th, the concerts in Carnegie Hall were regumed, the program including a new arrangement of the Tcha-

kovsky Concerto by Fritz Kreisler, performed by himself.

On December 10th the Mozart "Jupiter" and Beethoven's Fifth were played, and on December 11th was given the first of a series of Young People's Concerts at Town Hall under the direction of Ernest Schelling. On December 14th and 15th, a Wagnerian program was featured with guest artist Helen Traubel singing excerpts from "Götterdämmerung". On December 16th is to be given the first public performance of William Byrd's Suite for Full Orchestra transcribed by Gordon Jacob. On the same program, Emanuel Feuermann will play the solo part of the Haydn cello concerto.

THE Philadelphia Orchestra gave its second concert in New York November 7th, at Carnegie Hall. Eugene Ormandy conducted. Perhaps one of the most effecting numbers on the program was the Mozart quartet for oboe and strings, orchestrated by Leopold Stokowski. The solo part was played, with surpassing art, by Marcel Tabuteau, first oboist in the orchestra. Other compositions offered were the Beethoven First Symphony and the Brahms Second Symphony. On November 21st, Leopold Stokowski conducted the Orchestra through the Mozart Symphony in G minor, a Bach Passacaglia, and three nocturns of Debussy.

### Toscanini

IN the Beethoven cycle conducted by Toscanini over the N. B. C. Blue Network, the program of November 18th contained the "Egmont" Overture, the Septuo in E-flat Major, and the Seventh Symphony in A major.

The fifth concert of this cycle conducted by Arturo Toscanini was heard November 25th over the National Broadcasting Company network. The program on this occasion consisted of the Lento and Scherzo movements of Beethoven's quartet, Opus 135, in F major; the Eighth Symphony, in F major; and the "Leonore" overtures, Nos. 1 and 2. The grand climax to the Beethoven cycle occurred on December 2nd, when Toscanini conducted the "Ninth", with massed chorus and eminent soloists, in Carnegie Hall. Seats were sold out long before the concert, and every available inch was taken up by a throng breathless with wonder at the combined work of these two geniuses, one of the nineteenth, one of the twentieth, century.

From December 9th to March 16th, Toscanini will take a rest. During his absence Desire Defauw, Belgian conductor, Bernardino Molinari and Bruno Walter will direct.

### Philadelphia

DURING November, the Philadelphia Orchestra was put into the hands of its erstwhile maestro, Leopold Stokowski. His innovation this time had to do with the seating arrangement. After considerable study and experiment, he had reached a conclusion that the instruments at the back of the stage sounded loudest, due to the resonance of the back wall. It followed, therefore, that the more delicately toned instruments should be placed back of the louder ones. So his audiences heard their music with a facade of brass boldly fronting them. Behind, the strings gently flicked bows. It was said to be a fruitful experiment but one "that may have a vicious effect upon the procedure of lesser conductors". The critics were widely divided in their opinion regarding it.

### Trenton

AT its opening concert on November 14th, the Trenton Symphony Orchestra, Guglielmo Sabatini conducting, presented a program of Rossini, Beethoven (No. 7), Moussorgsky and Tchaikovsky. The second concert, December 12th, had as guest soloists, Reba Robinson, harpist, and Arthur M. Wiggins, flutist. Mozart's Con-

certo for Flute and Harp was performed, as well as compositions of Schubert, Ravel, Taylor, Sabatini and Gershwin.

### Pittsburgh

THE schedule of the Pittsburgh Symphony Orchestra (with thirty new players) allows for sixteen Friday evening concerts and sixteen Sunday afternoon concerts to be given in the Syria Mosque. The first concert took place on November 10th and the program was repeated on November 12th. Returning to Pittsburgh as musical director of its orchestra, Fritz Reiner brought with him Vladimir Bakaleinikoff who was formerly associate conductor of the Cincinnati Orchestra when Reiner served as conductor.

The second pair of concerts, November 17th and 19th, was honored in having Jascha Heifetz, soloist for the first time with the Pittsburgh Orchestra. He played the Prokofeff Concerto No. 2 and the Mozart Concerto in D major.

An artist who has evoked much enthusiasm wherever he has been heard and who is hailed by many critics as the "Second Menuhin" is Robert Vroval who appeared with the orchestra December 8th and 10th, in a performance of the Brahms Concerto. Following this pair of concerts, the orchestra will take a two weeks' vacation, resuming rehearsals immediately after Christmas.

### Baltimore

HOWARD BARLOW, conductor of the Columbia Broadcasting Symphony, has been engaged to take the place of Werner Janasen who recently resigned, as conductor of the Baltimore Symphony Orchestra. This orchestra of eighty-five or ninety members has a high musical status, and, with rehearsals held regularly through November and December, is expected to justify the rosiest hopes of the Baltimore sponsors. The dates for the concerts are January 7th and 21st; February 4th and 18th; March 3rd and 17th. Young People's Concerts will be given on January 13th and 17th, February 10th and 24th, and March 16th. Mr. Barlow's new work will in no way conflict with his conductorship of the Columbia Broadcasting Symphony.

### Huntington, West Virginia

AT the second concert of the season of the Huntington Symphony Orchestra (November 12th), two thousand people turned out to applaud both Dr. Harry A. Mueller of Marshall College in a spirited rendition of the First Concerto for Piano and Orchestra by Franz Liszt, and the conductor, Raymond Schoewe, who showed his skill in the handling of the various orchestral sections in this intricate composition. Other numbers on the program were Overture "L'italiana in Algeri" by G. Rossini, Schumann's Opus 52, and "Dans Macabre", Saint-Saëns.

### Washington, D. C.

THE world premiere of "Symphonic Visions" by LaSalle Spier was given by the National Symphony Orchestra under Hans Kindler, November 19th. Nino Mar-

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ini, tenor, sang two arias and several songs. The rest of the program was devoted to "Carnival" overture by Joseph Henius and a Mozart symphony.

### Hartford

ON November 14th, the second program of the Hartford Symphony offered a unique combination of famous works of

could be found on symphony programs anywhere. Of course the Berlioz Overture to "Benvenuto Cellini", Opus 23, is regulation material, but the next number on the program brought one sharply to attention. It was the Mozart Sinfonia Concertante in E Flat Major for Violin and Viola with Orchestra. Ruth Posselt was the violinist, Leon Barzin (the organization's conductor), viola soloist. Now that the viola is asserting its rights as a solo instrument, the audience was prepared to be impressed. It was not disappointed.

Third on the program was the Concertstück for Violin and Orchestra by Henriette Bosmans, scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two trombones, timpani, snare drum, tambourine, tam-tam, triangle and strings. Another number was "Puzzle" by Francis de Bourguignon, the first movement of which is for brass alone, the second, for woodwinds alone, the third for strings alone. Then, in the fourth, like the familiar jig-saw puzzle, the three sections are fitted together and the picture is complete.

**Norwalk**

THE Norwalk Symphony Orchestra, under Edward Kreiner, opened its season on November 28th. At another concert of the series, February 27th, Samuel Gardner will be the violin soloist. A third concert is scheduled for May 7th.

**Elizabeth**

ON November 8th, the Elizabeth Philharmonic Orchestra at the opening concert of its eighth season at the Masonic Temple presented as guest artist Marita Farrell, Metropolitan soprano. In the series of five concerts included in this season, other assisting artists to appear will be Josef Hofmann, January 22nd; Ossy Renardy, April 25th; Rita Perez and Vivienne Kessissoglou, March 10th. At the concert of December 3rd, a massed chorus of two hundred local singers were heard in a *cappella* numbers. August May is the conductor of the orchestra.

**New Haven**

CONDUCTED by Hugo Kortschak, the New Haven Symphony Orchestra gave, on November 6th, a program of works by Beethoven, Schubert, Sibelius and Ravel. Louis Persinger was the violin soloist.

**Rochester**

JOSE I TURBI, conducting the Rochester Philharmonic Orchestra, has this season such guest artists under his baton as Argentinita and her Spanish Dancers, November 9th; Guy Fraser Harrison, piano, November 30th; the Don Cossack Chorus, December 14th; Walter Gieseck, January 18th; Ethel Bartlett and Rae Robertson, February 8th; Gregor Platigorsky, February 29th; and Mischa Elman, March 21st. The program featuring Miss Bartlett and Mr. Robertson will be conducted by Mr. Harrison.

**New Jersey**

ITS season having opened with a pair of concerts, December 4th and 5th, in Orange and Montclair, the New Jersey Symphony Orchestra is scheduled to play in various towns throughout the state. On the two dates named, Susanne Fisher, Metropolitan soprano, was soloist.

**Buffalo**

IN launching a series of ten concerts in the Buffalo Consistory Auditorium, under the leadership of Franco Autori, the Buffalo Philharmonic Orchestra has indicated its intention of standing on its own feet as an "independent, permanent" orchestra. Soloist in the last concert of

the series will be Benny Goodman, in his role of classical clarinetist.

**Syracuse**

ANDRE POLAH, eminent conductor of the Syracuse Symphony Orchestra, appeared as violin soloist with that organization in its third concert of the season, on November 30th. The guest conductor of the evening was Dr. Nicholas Gualillo. Andre Polah played the difficult and most expressive Concerto in A Minor of Alexandre Glazounoff. Little heard on our programs, it deserves a place of greater prominence, especially if executed by such an artist as the soloist of the evening.

Other numbers on the program were Overture to "Semiramide" by Rossini, Overture to "Der Fliegende Hollander" by Richard Wagner, and the Symphony No. 5 of Tchaikovsky.

**Milwaukee**

THE Wisconsin Federal Symphony of Milwaukee is tossing precariously near the rocks. One wave more of neglect and it will be on them. There was an idea, as an idea very good, to sell 150,000 tickets at one dollar apiece and then, with the proceeds, get up a series of concerts. But, as one correspondent put it, "the idea never had more than limited private support, and that only moral". Another suggestion was that, if the County Board could raise \$50,000, the Federal Government would take care of the rest of the budget. Unfortunately, according to the same gloomy correspondent, the County Board has as yet evinced no willingness to subscribe even five cents.

**Cincinnati**

THE current season of the Cincinnati Symphony Orchestra under Eugene Goossens offers to Cincinnati music lovers twenty pairs of concerts. Added to, these are scheduled five concerts for young people and four performances of the Ballet Russe de Monte Carlo.

**Cleveland**

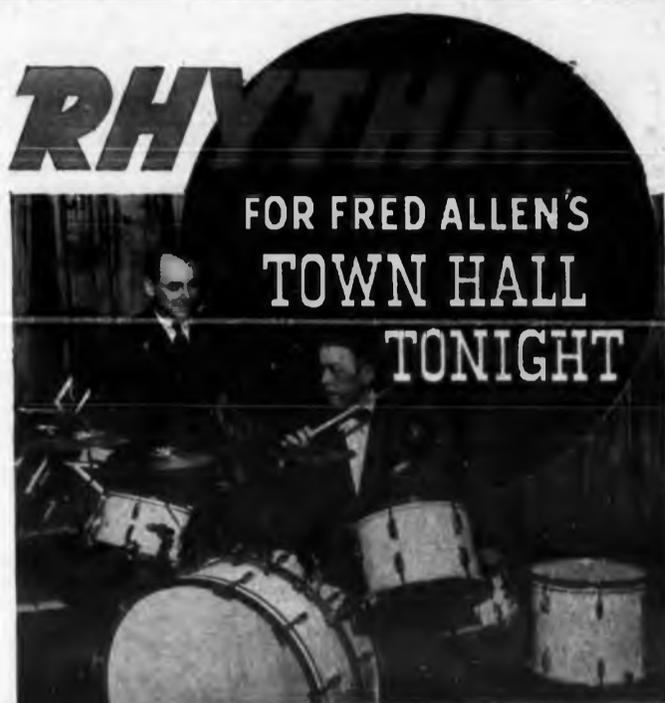
THE fourth pair of concerts in the Cleveland Orchestra's series was given in Severance Hall, November 2nd and 4th. Dr. Artur Rodzinski chose the Concerto for Orchestra by Walter Piston (born in Rockland, Maine), the Symphony in G minor by Mozart, and Richard Strauss' "Domestic Symphony", Op. 53. On November 5th, Fritz Kreisler was soloist in a concert that included Weber's Overture to "Oberon", the Brahms Violin Concerto, Liszt's "Les Préludes", and the Paganini-Kreisler Concerto. This was one of the four popular concerts offered in the Public Auditorium, in addition to the symphony series, in Severance Hall. Artists in the other three concerts will be Giovanni Martinelli, December 17th; Lauritz Melchior and Marjorie Lawrence, February 18th; Lily Pons and Andre Kostelanetz, March 17th.

In the fifth pair of regular concerts in Severance Hall, November 9th and 11th, the David Van Vactor's Symphony in D major was given, with the composer conducting. The other numbers on the program, Michel Brusselmans' Suite after the Paganini Caprices; "The Sea", Debussy, and Overture to "Sicilian Vespers" by Verdi were conducted by Artur Rodzinski. On November 16th and 18th, Emanuel Feuermann, cellist, was the guest artist and played the Dvorak Concerto for violoncello.

**Chicago**

THAT program of the Chicago Symphony Orchestra, given on October 26th, when Rose Pauly chanted cruelly and voluptuously to the head (imagery) of her victim is one that many a young Chicagoan will describe forty years hence in impressive accents to his grandchildren. As one awestruck critic puts it, "Her voice was a chameleon matching the instrumental colorings, a defiant flame that over-rode the fiercest splendors". On November 2nd were offered Smetana's Overture to "The Bartered Bride", Bach's Prelude and Fugue in B minor (transcribed by Gardner Read), "November Woods", by Bax, "Appalachian Mountains" by Miller and the Franck Symphony in D minor.

On the 9th and 10th of November the Orchestra, under Hans Lange, gave the first performance in Chicago of Sibelius's Third Symphony. The same evening Yehudi Menuhin was the soloist playing the Brahms' violin concerto. The concert on November 14th featured John Weicher and Edmund Kurts in Brahms' Concerto for Violin and Violoncello. The program also included the overture to Weber's "Euryanthe" and Loeffler's "Memories of my Childhood". On November 16th and 17th Egon Petri, Dutch pianist, made his first appearance in America as soloist in the Busoni concerto under Frederick Stock.



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**Detroit**

THE month of November was an eventful one for Detroit music lovers. On the 2nd, the first of the celebrities to appear as soloist with the Detroit Symphony Orchestra was Robert Vroval, playing Vieuxtemps' Fourth Concerto for Violin and Orchestra in D minor. It was of this eighteen-year-old violinist that Lawrence Gilman wrote, "He is entitled to that sweet word, 'genius'". On November 11th, in the first of the series of Young People's concerts, Alec Templeton, blind magician of the keyboard, played the Schumann A minor Concerto and followed this with an impromptu series of improvisations and musical caricatures.

As a feature of an all-Russian program given on November 16th, Sergei Rachmaninoff appeared in the triple role of composer, pianist and conductor. This sixty-six-year-old master unquestionably ranks among the greatest of the day.

On November 23rd and 24th, Detroit audiences were doubly blessed with an all-Beethoven program and Yehudi Menuhin as guest violinist. Beethoven's Concerto for Violin and Orchestra in D major was the outstanding number on the program.

On December 2nd, the Detroit Symphony audience was favored with fourteen numbers sung by the Eva Jessye Choir, including eight of the best-known spirituals. Robert L. Nolan accompanied at the piano. The orchestral portion of the concert was under the direction of Victor Kolar.

**Indianapolis**

EMANUEL FEUERMAN, eminent cellist, was guest artist at the pair of concerts given by the Indianapolis Symphony Orchestra, December 1st and 2nd, when Fabien Sevitzky conducted the playing of Schumann's Cello Concerto. Weinberger's "Overture zu einem ritterlichen Spiel" was given its first American performance and another première on the same program was Anis Fuleihan's "Fiesta", dedicated to Mr. Sevitzky. On December 15th and 16th, the soloist was Maria Koussevitzky, soprano. The program included the Franck D minor Symphony; Christmas Fantasia, by Francis McCollin, well-known American composer and devout Bach disciple; Tchaikovsky's "Romeo and Juliet"; and, sung by Madame Koussevitzky, Lia's

Aria from "L'enfant Prodigue" and the Letter Scene from "Eugene Onegin".

On November 5th, an entire retrograde section of the *Indianapolis Sunday Star* was devoted to doings of the Indianapolis Symphony Orchestra. The Women's Committee of the Indiana State Symphony Society put out the supplement of some sixteen pages full of attractive photographs of the orchestra, its conductor and its patrons. Advertisers cooperated generously. Thus was graphically portrayed the musical life of the city, in its very essence. Both those who participated in getting out the musical issue and those—the great army of Sunday readers—who perused it, were stimulated musically. (Other cities please take note.)

**St. Louis**

THE sixteenth anniversary season of the St. Louis Symphony Orchestra, under Vladimir Golschmann, was inaugurated with a concert, November 3rd, at which was played the Brahms' First Symphony, Sibelius's Second Symphony, and Menuhin's "Fanfare". The "Fanfare" was written especially for this occasion and received its première at this concert. The same program was given on November 4th.

**Kansas City**

KARL KRUGER, of the Kansas City Philharmonic Society, conducted the first concert of a new matinee Subscription Series on December 9th, at which was played d'Indy's Fantasy for Oboe and Orchestra with Lloyd Rathbun of the orchestra as soloist. On December 28th, the orchestra will play a complimentary concert for the Music Teachers' National Association, in convention in Kansas City.

The first American performance of Reinhold Gliere's "Gulsara" was given at the pair of concerts November 16th and 17th, by the Kansas City Philharmonic Orchestra, Karl Kruger conducting.

**Lincoln**

THE musical season of Lincoln, Nebraska, started November 20th, with a concert by the Lincoln Symphony Orchestra. Ida Krehm, pianist, was assisting artist. On

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the same date, in the afternoon, a school children's concert was presented. Mr. Leo Kucinski is conductor of this orchestra of seventy members, Emanuel Wisnow, concertmaster, Bernard F. Nevin, assistant concertmaster.

**Duluth**

THE concert of the Duluth Symphony Orchestra on November 17th had as assisting artists the Eva Jessye Choir. This distinguished Negro singing ensemble familiarizes American audiences with little known spirituals, folk songs, and numbers from "Porgy and Bess". The program of the 17th included also "Fantasy for Strings", by John Jenkins, Beethoven's Second Symphony and Liszt's Hungarian Rhapsody No. 1.

**Minneapolis**

RACHMANINOFF made the rafters ring not only with his playing but also with the applause it evoked, on November 3rd, when he appeared with the Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting. When Mr. Rachmaninoff played the Beethoven Concerto for Piano and Orchestra, No. 1, in C major, the audience felt the sort of collective thrill that presages an ovation. There followed the Liszt "Totentanz" with its offered (and taken) chance of technical display. Then came the composer's own Symphony No. 3, in A minor, in its first hearing in Minneapolis, a work singing, somber, yet withal defiant, typical of the genius of this great Russian composer. Now the people rose to their feet, applauded, shouted, demanded, until Rachmaninoff stepped forth to acknowledge the tribute to him as composer as well as pianist.

The program of November 10th was distinguished by the Mozart "Jupiter" Symphony followed by that glorious "Brandenburg" Concerto No. 5, of Bach. After the intermission Respighi's "The Fountains of Rome" and de Falla's "Three-Cornered Hat" dances were given.

A rousing performance of the Fourth Symphony of Tchaikovsky was given November 17th, when Dimitri Mitropoulos gave full rein to a score meant indeed to be a revelation of the composer's wildest emotions. With the brass section unleashed, the wood-winds rampaging, and the strings soaring, there was, to say the least, never a dull moment.

No greater contrast to this ebullience could be imagined than the tranquil "Poem" for Violin and Orchestra by Chausson, played by Menuhin. The note of calm dignity was retained in the last number, Schuman's "Lost" Concerto, and it was these quieter compositions as interpreted by Menuhin and conducted with finesse by Mitropoulos that gained the ovation.

**San Antonio**

THE initial concert of the newly formed San Antonio Symphony Society, under the direction of Max Reiter, was given November 17th with Alec Templeton piano soloist. Works by Rosini, Tchaikovsky, Franck and Sibelius were played.

**Dallas**

MAYOR WOODALL RODGERS gave a timely boost to musical enterprise in Dallas when he signed a proclamation making November 12th to 18th Dallas Symphony Orchestra week in that city. Then was held the most intensive musical campaign in its history. The slogan of the week, "All things are possible", emphasized the goal of the campaign, "to make the people realize that the symphony is not a private hobby but a civic asset".

The Dallas Symphony Orchestra of eighty-five members opened its season with a pair of concerts on November 26th and 27th. Conductor Jacques Singer chose the Tchaikovsky Fifth Symphony as the chief item. Gloria Jean of movie fame was guest soloist, singing Mozart's "Lullaby" and "Annie Laurie".

**Seattle**

DR. NIKOLAI SOKOLOFF, conductor of the Seattle Symphony Orchestra, made a happy selection when he chose the Brahms' First Symphony for the opening night performance, November 13th, for he has long been considered an outstanding interpreter of this composer. Other composers figuring on the program were Von Weber, Schelling and Wagner. At the concert of November 27th, Jussi Bjoerling, young Swedish tenor, sang with rare beauty arias that have already made him famous throughout the world, as well as the solo part in Liszt's "Faust" Symphony. The program came to an end with John Powell's "Natches-on-the-Hill" and the overture to Mozart's "The Magic Flute". On December 11th, E. Robert Schmits was the piano soloist, and played the D'Indy Symphony for Orchestra and Piano and

the Franck Symphonic Variations for Piano and Orchestra.

**Los Angeles**

THE twenty-first season of the Los Angeles Philharmonic was opened with a pair of concerts November 30th and December 1st. Bruno Walter was the conductor, since Otto Klemperer, the regular conductor, had been granted a leave of absence due to illness. The orchestra is scheduled for seven concerts in San Diego, Santa Barbara and Claremont, as well as those in Los Angeles.

**Montreal**

LES Concerts Symphoniques de Montreal, under the direction of Dr. Wilfred Pelletier, opened their sixth season, October 31st, with a brilliant concert. The celebrated piano team of Vronsky and Babin, guest soloists, played the Mozart Concerto in E Major with the Orchestra and then, unaccompanied, a group of three numbers, the last one, "Snlegourotchka" (Dance of the Clowns) of Rimsky-Korsakoff. The conductors of the season will be Sir Ernest MacMillan of the Toronto Symphony, Jean-Marie Beaudet, Charles O'Connell and Eric Leinsdorf.

The Montreal Orchestra, conductor, Douglas Clarke, opened its tenth season on November 5th, in His Majesty's Theatre. Economic conditions brought about by the war have made the financing of the Orchestra more difficult this season, but the Executive Committee took its courage in both hands and went forward with plans as scheduled. In the first concert a large audience gave Douglas Clarke, just back from England, a hearty welcome. They also showered approval on the young American pianist, Eugenia Buxton, who was soloist in two works played for the first time in Canada, Dohnany's "Variations on a Nursery Rhyme" and Turina's "Rhapsodia Sinfonica".

**TREASURER'S REPORT**

**Fines Paid During November, 1939**

Aurnhammer, Vernon	25.00
Bernstein, Eugene	7.00
Bowman, David	15.00
Breese, Lou	11.91
Blumenthal, Maurice	50.00
Brooks, Max	5.00
Bigelow, Jimmy	10.00
Brown, Glen Earl	25.00
Balmos, Leonard	5.00
Bryant, Maceo	10.00
Bulger, Eddie	2.75
Byrd, Eddie	11.00
Bonisteel, Ken	3.43
Berry, Henry	10.00
Craft, M.	5.00
Connor, Lonis	15.00
Corral, Henry	3.40
Corrall, Tony	5.00
Crawford, George	3.00
Carter, Charles	7.36
Curtis, Harry	10.00
Clark, Mac	25.00
Caigattl, Henry	5.00
Cady, Bill	5.00
Cooper, Arley	10.00
Crawford, Jack	11.41
DeMatteo, Albert	5.00
Diamond, Archie	9.01
Dennis, Gene	5.00
Dippold, J. B.	10.00
Davis, Coleridge	13.15
DeKarake, Karl	5.00
DeSanto, Vic	1.62
Dalasta, Frank	5.00
Duffy, Clarence	100.00
Evans, Jack	5.00
Ellis, Otis	10.00
Finkelstein, Ben	10.00
Ferguson, Harmon	5.00
Faith, Larry	1.68
Freeman, Sherman	3.38
Goldstein, S.	5.00
Green, William H.	20.00
Griggs, Bobby	10.00
Goldberg, Samuel	25.00
Greene, Merrill	50.00
Gerrells, Warren	4.00
Gardner, Billy	5.00
Greenwald, Norman	5.00
Groth, Donald	50.00
Govoni, Carl	5.00
Higgins, H. Lloyd	5.00
Hildeman, Art	10.00
Haseman, Oscar	25.00
Howard, Hal	5.00
Hurd, Martin	27.50
Hardy, Henry	10.00
Hardy, Wesley	10.00
Hayden, Ernie	10.00
Hugan, Evert	1.29
Halamay, Rosa	5.00
Holder, Clarence	25.00
Jackson, Robert	10.00
Jaraway, Victor	5.00
Kouffman, S.	5.00
Katz, W.	5.00
Koert, Dorothy	1.90
Kuniewicz, John	5.00
Kahl, Leonard	5.00
Local 218, Marquette, Mich.	25.00
Ianaker, Harold	25.00
Liebman, Oscar	5.00
Lombardo, Frank	25.00
Local 80, Chaitanooga, Tenn.	5.00
Lancaster, Gordon	5.00
Lara, Fred	5.00
Lashinsky, Irving	5.00
Lee, Elmer	100.00
Marie, Frank	5.00
Maulola, Gregory	2.00
Minichini, Salvatore	5.00
Meservey, Norman	5.00
Mann, Jas. A.	5.00
Mattern, Albert	5.00
Masters, West	25.00
Marchioni, Leo	5.00
Marino, Lennie	1.62
Massatt, Vic	1.62
Meyer, Jacob	10.00
Marvin, John W.	5.00

Merlino, Nick	5.00
Merlino, Paul	5.00
Merlino, Louis	5.00
Merlino, Joseph	5.00
Merlino, John	5.00
Nickerson, E. Kay	10.00
Owens, Thomas "Bill"	12.50
Palmer, Rlehard	25.61
Palmer, Ernest	20.00
Palmer, Clarence	20.00
Pope, Kent	7.50
Peshang, Bernard	25.00
Pape, Joe	10.00
Pyburn, Leslie	10.00
Peck, Jack	10.00
Palmer, Clifford	5.00
Pallani, Henry	10.00
Quintero, Reuben	5.00
Rubin, B.	5.00
Raskind, B.	5.00
Ross, Harry	8.00
Radford, Henry	10.00
Roberts, Harold	25.00
Struharick, Michael	5.00
Selink, M.	5.00
Siegt, S.	5.00
Simons, S.	5.00
Slavet, J.	5.00
Skingley, Abe	5.00
Simon, Elmo	7.50
Shelley, Lee	7.37
Sternlicht, Harold	5.00
Sample, Jack	10.00
Slide, Ralph	25.00
Salisbury, G. W.	10.00
Schilderout, Harry	15.00
Scharf, Murray	10.00
Sein, Howard	25.00
Stout, Murry (Toby)	20.00
Towne, Loren	5.00
Telinski, Wallace	1.62
Valdivia, Paul	10.00
Vellirath, Werner	10.00
Vagabond, Charles	5.00
Wesler, Milton G.	10.00
Winnick, William	10.00
Waller, Fata	.22
Weyermann, Carl	5.00
Wellbaum, Paul	25.00
Wharton, James	10.00
Williams, Fred	9.97
Walker, Clyde	5.00
Widmer, William "Bus"	20.00
Wied, Leroy	7.30
Wied, Al.	10.00
Willid, Gene	8.00
Wdowiak, Michael	15.00
Youman, George	66.50
Youman, Jack	66.75
Youman, Sidney	66.75
Zahradka, Joe	20.00
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**Claims Paid During November, 1939**

Ahles, Frances	10.00
Allen, Wayne	20.00
Albert, Don	3.61
Brooks, B. T.	65.00
Baerman, F. W.	6.00
Baffa, Emil	50.00
Berigan, Bunny	20.66
Bradshaw, Tiny	30.00
City Nite Club	150.00
Cross, Maury	45.00
Collins, Jack	100.00
Candullo, Joe	30.00
Calloway, Blanche	40.29
DeRosier, E.	5.00
Davies, Lew	5.00
Davies, Ramona	100.00
Denny, Jack	5.25
Erickson, Frank	20.00
Filashnick, Sam	10.00
Fraser, Kip	1.93
Fisher, Buddy	25.00
Fogelman, Benj.	159.00
Hawkins, Erskine	35.22
Hendricks, Dick	5.00
Hanson, Lloyd	5.00
Jurko, Paul	20.00
Klein, Abe	20.00
Kibbler, Gordon	50.00
Lotta, Chris	136.70
Lynch, J. J.	10.00
Marsella, Mark	15.00
Mariel, Gus	25.00
Mendelssohn, Gordon, Inc.	850.00
Martinek, Anne	3.00
Nickerson, E. K.	6.60
Navara, Leon	10.00
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 Financial Secretary-Treasurer

# Stage Shows

At last managers are becoming convinced that people like to see attractions that *present*, not *re-present*. To have real, live actors and musicians running the gamut of emotions right before an audience, gives it the feeling of being in contact with life, be it drama or comedy, and the opportunity, in a sense, of vicariously joining in that life. Besides—a fact that no one seems to think worth mentioning—the players get more inspiration, too, when performing for a live audience which can respond and applaud their efforts. And, after all, they ought to have something to say in the matter. They do most of the work.

## TOP-FLIGHT BANDS

MANAGERS are wondering why movie houses that haven't swing bands fail to bring in the crowds. Better look out, or some bright spirit is going to find out which is the real attraction.

### Philadelphia

At the Earle "Kid Nightingale" and Jimmie Lunceford's orchestra grossed a profitable \$23,600 the week ending November 2nd. Glenn Miller's outfit had chalked up \$31,200 the week before. November 9th closed the week in which Ted Weems and the Dead End Kids got a neat \$24,300. The following week, ending November 16th, Hal Kemp's orchestra rang up \$22,000. George Hall's orchestra and other attractions at the Earle, week ending November 24th, went over to the tune of \$21,000.

### Washington

COMBINATION of Carlisle-Jack Teagarden pushed up box office receipts to \$19,000 for week ending November 9th at the Earle.

### Pittsburgh

GLENN MILLER rounded out the week ending November 2nd with \$23,000. It was at the Stanley, too, that Hal Kemp's band and Rufe Davis were raising the roof with "Dress Parade." The week ending November 23rd grossed a fine \$26,000.

### Baltimore

WOODY HERMAN orchestra and Andrews Sisters led the town the week ending November 2nd, with a strong \$15,000 at the Hippodrome.

### Buffalo

AT Shea's Buffalo, Horace Heidt clicked to the tune of \$23,000 the week ending November 9th. Dick Powell, Emery Deutsch band hit an excellent pace, week ending November 23rd, indicating \$22,000.

### Indianapolis

MILT HERTH Trio heading the vaudeville at the Lyric grossed a good \$10,200, week ending November 2nd. Next week Will Osborne orchestra and Esther Ralston netted \$11,000. Lyric did booming business week ending November 23rd, with night prices holding all day long. Landed \$18,000. Why? Horace Heidt orchestra was there.

### Chicago

AT the State-Lake, Cab Calloway brought in the coin, adding up, for the week ending November 23rd, to \$16,800.

### Minneapolis

PHIL SPITALNY swung \$15,000 for the week ending November 17th at the Orpheum, with the radio following of the "Hour of Charm" band making itself felt.

### New York

DICK POWELL-Teddy Powell orchestra and Frazee Sisters pounded through to a \$48,000 for the first seven days of their stay at the Paramount, week ending November 2nd. The second week rated \$39,000. The drop, by the way, is proportionately less than for most holdovers. Bob Zurke and Martha Raye were quite profitable there, too, with \$40,000 the first week (ending November 16th) and \$30,000 the second week.

At the Strand Theatre, Hal Kemp in his second week, ending November 2nd, rolled up a \$25,000 and was held over. In the third and final week, ending November 9th, his band netted \$22,000. The Bob Crosby unit, for the week ending November 16th, drew a magnificent \$50,000.

## LEGITIMATE

### New York

"HELLZAPOPPIN'," is still going strong, with \$31,000 for its 59th week, ending October 28th. The week following, with

bad weather, rated it \$28,000. Its 61st week saw it slither, with a gross of \$26,000. The week ending November 18th brought another \$26,000.



ANN MILLER  
In George White's "Scandals"

"Scandals" had an estimated take of \$20,000, for the week ending October 28th. The following week \$17,000 was the total. For week ending November 11th, the rating was around \$20,000. The gross for the November 18th week was \$20,000 again.

"Straw Hat Revue" is more than breaking even, with an estimated \$12,000 for the week ending October 28th. The following week brought \$11,000, and the one after that, \$10,000. The week ending November 18th saw it take in another \$10,000.

"Streets of Paris" in its 20th week got the rating of \$28,000 for week ending October 28th. In its 21st week, there was \$25,000 to chalk up. The following week found it with \$24,000, and the week ending November 18th with but \$22,000.

"Yokel Boy" showed very little difference from previous weeks, in the week ending October 28th grossing \$28,000. The next week it dropped slightly to \$23,000, and the following week still more to \$21,000. And it just held its own for the week ending November 18th, with about \$20,000.

"Pins and Needles" for the week ending October 28th, still turned a profit with countings of \$6,000. The next week the takings were raised to \$7,000, which amount held for the week ending November 11th. For the week ending November 18th, over \$7,000 was taken in.

### Boston

FOR the week ending October 28th, "Abe Lincoln in Illinois" swung with a growing momentum to a \$20,000. The second week it was tops in the town, bringing \$22,000. "Nice Goin'" after its second week, ending November 4th, was taken off the boards for revision. Finished at \$16,000. Its first week rated \$13,500. "Kiss the Boys Goodbye" at the Wilbur realized a profitable \$7,500 for week ending October 28th. Next week it bowed out to another \$7,500.

"Outward Bound" was held down by opposition to \$10,000, week ending October 28th. It finished off, week ending November 4th, at \$8,000. Week ending November 11th, "Hot Mikado" at the Opera House got a good \$26,000. Boston likes its Gilbert and Sullivan and all variations on it. For its final week, ending November 18th, it rolled \$26,500 into the coffers.

"Mornings at Seven" got braced for a New York tour with a total, for the week ending November 11th, of \$12,000. The following week it realized \$10,500. "Du Barry Was a Lady" was a sellout from the opening gong. Week ending November 18th brought \$24,000. "Key Largo" in its first week, ending November 18th, at the Colonial, brought topheavy houses with receipts \$19,000.

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### Baltimore

"PASTORAL" got less than \$3,000 for five days week ending October 28th. "Thunder Rock" got fairish responses for four shows, week ending November 4th, with \$4,300. "Life With Father" at the Maryland built up to a sellout week ending November 4th, to the tune of \$11,800. "Madam, Will You Walk?" with George M. Cohan starred, drew only a fair \$11,000. "Ring Two", with George Abbott production by Gladys Hurlbut, reported a take of \$5,000 week ending November 18th.

### Minneapolis

"TOBACCO ROAD" with seven nights, two matinees and an extra midnight performance drew a fine \$16,300, for week ending November 4th. "What a Life" netted only \$1,200 for two nights and a matinee, week end of November 11th.

### Pittsburgh

"FARM OF THREE ECHOES", with Ethel Barrymore starring, got a mere \$9,500 in a tryout in Pittsburgh, week ending October 28th. "Leave It to Me" was a sure-fire drawing card. Rolled up over \$29,400 for week ending November 11th. "Outward Bound" brought a disappointing \$8,500 week of November 18th, and most of that was from subscriptions.

### St. Louis

"TAMING OF THE SHREW" at the American, with Lunt and Fontanne drawing their usual crowds, garnered a nice \$18,500 week ending October 28th. Eight performances of "I Married an Angel", week ending November 4th, garnered \$19,000, topper for the season. "Mamba's Daughters", with Ethel Waters in top role, grabbed a nice \$15,000 at the American for week ending November 11th. "Tonight We Dance" got \$12,500 for the week ending November 18th.

### Philadelphia

"LEAVE IT TO ME", climbing up at the Forrest, rated \$28,000 week ending October 28th. "Very Warm for May" got \$18,500 for week ending November 4th. "Abe Lincoln in Illinois" is tops in Philadelphia. It brought \$22,000 for the week ending November 11th. For the following week it rated \$29,000. Many were turned away.

"Kiss the Boys Goodbye" at the Locust found the going a bit rough, with \$9,500 for week ending November 11th. It

scaled up a bit the following week with \$9,200 to show.

### San Francisco

"NIGHT IN MOULIN ROUGE" grazed the rope with a mere \$13,000 to show, for week ending October 28th. On Treasure Island "Cavalcade of the Golden West" grossed \$64,900 in its 26th and final week, ending November 28th. "Folies Bergere" ending Friday, October 27th, garnered \$34,200. The Lunts' "Taming of the Shrew" in San Francisco at the Curran played to a near-capacity house with \$24,000 to show.

### Washington

WEEK ending October 28th, "Very Warm for May" proved good stuff, but in need of shaping. It grossed \$18,500. "Leave It to Me" brought for the week ending November 4th approximately \$26,000. "Outward Bound" got a \$16,000, for the week ending November 11th. "Farm of Three Echoes" at the National brought in week ending November 18th approximately \$15,000.

### Detroit

"NO TIME FOR COMEDY" at the Cass for the week ending October 28th realized \$26,000. Considering such opposition, "On Borrowed Time" made a good showing with \$7,000 the same week. "Hamlet" grossed \$20,000 for the week ending November 4th. "Farm of Three Echoes" at the Cass brought a satisfactory \$12,000 for eight performances week ending November 11th. For week ending November 18th "Leave It to Me", with co-star Sophie Tucker, went through at \$26,700 for nine performances, week ending November 18th.

### Chicago

"MAMBA'S DAUGHTERS", in its fourth week, took in a fine \$11,500 for the week ending October 28th. For the next week it grossed \$15,000, then galloped off to St. Louis. "Barrymore's 'My Dear Children' at the Selwyn in its twenty-fourth week, sold out to the tune of \$11,000, for the week ending October 28th. It had \$10,500 to show for the following week. The week after that, ending November 11, it chalked up \$11,000, and for the week ending November 18th, nearly \$11,000. It's good for the holidays, all right.

"Tonight We Dance", in its third week (ending October 28th), showed a fine

profit of \$11,000 and the following week, its final, \$10,500. "White Steed" got \$11,500 for its initial week (ending October 28th); for the week following \$10,000 and for its third and final week, ending November 11th, \$9,000. Maurice Evan's "Hamlet" in its first week, ending November 11th, came out with a fine \$16,000. The second week it zoomed to a grand \$21,000. "No Time for Comedy" in its first week (ending November 11th) grossed \$20,500, and the following week did a sellout business, to the tune of \$21,000. One more week to go.

**Los Angeles**

"THE MALE ANIMAL", a new comedy produced for members of the American Theatre Foundation, but also open to the general public, registered around \$8,000 for the week ending October 28th. "Blossom Time" for the same week showed a total of \$2,500—a good start-off. The second week it ground out close to \$4,000, and the third and final week (ending November 11th) \$4,300. "Desert Song", for the week ending November 4th, chalked up \$10,000. The following week it bowed out to the tune of \$7,500. "Folies Bergere" in its first week clicked close to \$6,000. In its second week, ending November 11th, it held out for a big \$17,000. Next week, total was \$17,000 again.

**Seattle**

THE Lunts, in "The Taming of the Shrew", played to four capacity houses and grossed \$12,500 week ending November 11th.

**Portland**

WITH three nights and one matinee, for the week ending November 11th the Lunts, in "The Taming of the Shrew", realized a fine \$11,500.

**Buffalo**

"SPRINGTIME FOR HENRY" with Edward Everett Horton, drew nearly \$7,000 in three days here, the last week in October.

**Columbus**

ETHEL WATERS, in "Mamba's Daughters" at the Hartman, brought for eight performances in the week ending November 18th, slightly over \$12,000.

**Cleveland**

"HAMLET" showed, with \$17,000 for the week ending October 28th, one of the best grosses for any Shakespearean production there in years. For the week ending November 11th, Maxwell Anderson's "Key Largo" with Paul Muni was a magnet for movie fans. With four shows during the week, it landed \$11,000.

**Cincinnati**

RUTH CHATTERTON'S "Tonight We Dance" opened the legitimate season here week ending November 11th, to the tune of \$11,000.

**Indianapolis**

"KEY LARGO" with Paul Muni brought, for the week ending November 4th, a good \$9,800, for the first three nights of the week, and one matinee. In the same theatre (the English) for the last three nights of the week "Farm of Three Echoes" took what was left of enthusiasm and receipts. It amounted to \$5,000. "On Borrowed Time" skidded with only \$1,000 for two nights (November 7th and 8th).

**Kansas City**

IN a two-day stand, October 30th and 31st, the Lunts stacked up a neat \$7,200, playing "The Taming of the Shrew". "On Borrowed Time" at the Music Hall, three days (November 9th to 11th) grossed an estimated \$5,000, sixty per cent coming in at the gate and the rest from the subscription list.

**New Haven**

FOUR sellouts of "Du Barry Was a Lady" at the Shubert, added up to more than \$12,000, for the week ending November 11th.

**Hartford**

"HOT MIKADO", on the first leg of its tour, grossed a strong \$9,000 in three performances. The \$4,300 of one of these, November 4th, is believed to be new house record for one performance.

# HERE, THERE AND EVERYWHERE

## AN OPEN LETTER

TO Every Member of the A. F. of M.: It was with no little trepidation that we took over "The International Musician" in June, 1936. We felt that there would be many problems connected with the establishment of the policies that we had in mind. Many of these have been solved, so that at the present time the Official Journal of the A. F. of M. is considered to be the foremost musical newspaper of America.

One problem, however, is only partially solved. We could not have improved our paper without a corresponding increase in advertising. The responsible advertisers who use our columns are deserving of your patronage. We know that the thinking members recognize this fact and do purchase from them; but there are times when the musicians fail to make it plain to the dealer that they are making their purchases because of the fact that the merchandise is advertised in "The International Musician."

We know that it is your desire to be helpful and we therefore sincerely request your wholehearted cooperation to the extent of always stating that you saw the ad in "The International Musician."

Thanking you in advance and wishing you a Merry Christmas and Happy New Year.

Sincerely yours,  
THE EDITOR.

## NEW ENGLAND CONFERENCE

THE semi-annual meeting of the New England Conference was held in Portsmouth, N. H., on Sunday, October 22, 1939. President J. Edward Kurth of Boston opened the meeting at 10:30 A. M. and introduced the guests, which included John Shay, General Agent, S. E. C. of New Hampshire; Joseph Foster, Regional Supervisor, W. P. A.; Bernard Wiseman of the Social Security Board of New England; George Keene, Traveling Representative, and G. Bert Henderson, assistant to President Weber, representing the Federation. The reports of delegates of the Locals were most encouraging and indicated a general increase and happier outlook during the coming season. The Locals also showed a healthy improvement both financially and in the number of new members.

Brother Henderson, in his address, outlined the great amount of work done by the President's office and the International Executive Board in the interests of the Federation. His comprehensive remarks included the present status of the radio and recorded music situation. During the question and answer period Messrs. Shay, Foster and Wiseman answered many questions regarding W. P. A. and Social Security problems, thereby giving the delegates a great amount of much-needed information.

Following a unanimous rising vote, the Secretary was instructed to send a letter to President Weber, congratulating him upon his recovery from his recent illness.

The Spring meeting of the Conference will be held in Holyoke, Mass., the third Sunday in April, 1940.

## NEW PRESIDENT

JOE BIVIANO of New York City was elected President of the American Accordionists' Association for the balance of the 1939-40 term.

Charles Nunzio was re-elected Vice-President. Sam Rowland re-elected Secretary-Treasurer, and Gene von Hallberg (arranger and director for Peter Van Steeden on the Wednesday night Fred Allen show, and a member of the Magnante quartet) was elected National Sergeant-at-Arms.

## HARD TIME PARTY

THE annual hard time party given by Local 284, Waukegan, Ill., on October 10 was a big success. One hundred and thirty-three members and friends attended, and all stated that they had had the time of their lives when the party adjourned at 1 A. M.

A floor show comprised of local talent as well as a professional group provided by Jules C. Stein (a member of the local)

supplied splendid entertainment. A fine luncheon was served at 11 o'clock, after which dancing continued until 1 A. M.

## ANNUAL BALL

LOCAL 614, Salamanca, N. Y. held its second annual ball at the Moose Hall, Salamanca, on November 6. The local occupied both ballrooms, the larger hall being used for modern dances and the smaller for old-time dances, such as waltzes, polkas, three-steps, schottisches and square dances. Dancing in both halls continued from 9 P. M. until 2 A. M., the orchestras changing in each hall "every hour on the hour."

The ball was such a huge success that the local has decided to make it a semi-annual instead of an annual affair.

## FLORIDA CONFERENCE

THE semi-annual meeting of the Florida State Conference was held at the local headquarters in St. Petersburg, Fla., on Sunday, November 12. Twenty-two delegates representing eight Locals were in attendance when President McMasters called the meeting to order at 10:45 A. M. Reports of the Locals indicated a healthy upswing in the business in Florida.

Matters of importance that came under discussion were W. P. A., radio, recorded music, Social Security taxes and stage shows. Brother G. B. Henderson represented the Federation and gave an instructive and interesting address in which he stressed the great amount of work that is done by the Federation and International Executive Board between conventions in the interests of the locals and members. Brother Henderson also informed the Conference of the terms of agreement between Muzak and several local unions, the terms of which insure the locals against unfair competition by this form of recorded music.

The Conference unanimously instructed the Secretary to send a letter of congratulation to President Weber upon his recovery and sincere wishes for a complete return to health at an early date. A rising vote of thanks was given to Brother Henderson for his advice and assistance and to the St. Petersburg Local for its excellent entertainment of the Conference.

## REHABILITATION

BILLY GATES, who recent left the New York W. P. A. project through the "pink slip method," has evolved a unique method of getting himself out of his dilemma.

Brother Gates wrote a new song entitled "Springtime Reminds Me of You" and formed a classical swing organization of 39 musicians, called the Pano-Phonic Concert Band. He has embarked on a campaign of exploitation for both song and orchestra in the expectancy of securing an adequate income through this novel method.

## PETER F. PETERSEN

BROTHER PETER F. PETERSEN, delegate to every Convention from 1911, Atlanta, Ga., up to and including 1939, Kansas City, Mo., with the exception of 1922 at Grand Rapids, Mich., passed away sitting in his chair on Friday afternoon, November 10, at the age of 80 years.

Brother Petersen was a beloved character who always stood ready to assist anyone who was in difficulty. He was best known for the fact that he had nominated President Weber at every Convention for as long as the writer can remember. He was, at various times, an officer of Local 375, Oklahoma City, and represented this local at his first 11 Conventions. During the balance of the time he was a representative of Local 94, Tulsa, Okla.

Further details will be contained in the January issue.

## ALBERT M. LATSHAW

ALBERT M. LATSHAW, former President of Local 82 and delegate to 19 Conventions from 1911 to 1935, died recently in Beaver Falls, Pa. Details which are

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lacking at this time will be contained in the January issue of "The International Musician."

## FRANK DORMAN

FRANK DORMAN, President of Local 311, Columbus, Georgia, died in that city on October 14. He is survived by his wife and daughter. Further details have not yet been received.

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# EMBELLISHMENTS by Jan Hart

**PASSING NOTES:** A "Silver Jubilee of the Blues" will take place throughout the country from March 2 to 9—the observance of the twenty-fifth anniversary of W. C. Handy's "Blue Music," and a memorial tribute to George Gershwin. . . . Top-flight band leaders are beginning to doubt that connections with a network commercial is essential or always profitable—some believe they would be better off financially if they kept their radio relations to sustaining pickups as commercial series limits travel radius. . . . One of the most noticeable trends in music this year is the general increase in the number of glee clubs being formed throughout the country, reports Ed. J. McCauley, of Robbins Publishing—for the first time, too, choral groups are supplementing their standard music presentations with popular song hits. . . . Outright swing bands are no longer in demand by colleges in the east—only bands that can "double" with ballads are being considered—this change is noted in the record sales on the campus also. . . . And did you know that the Philadelphia Orchestra has begun its forty-first year? That ASCAP was founded twenty-five years ago by Victor Herbert and fellow-composers to make a collective defense of their copyrights? That the New York Philharmonic Orchestra has begun its ninety-eighth season? That every opera house in Soviet Russia will be required to present at least one of Tchaikovsky's operas next Spring in celebration of the 100th anniversary of his birth (May 7, 1840)? . . . Burgess Meredith will portray the late Bix Biederbeck in the Broadway production of "Young Man With a Horn."

**TREMOLOS:** What should be the role of music in war? Metropolitan's Edward Johnson pleads for a "balanced and sane attitude toward opera and the other arts." . . . The opening concert at the new Hammond Organ Studios in New York was dedicated to Peace and Tolerance in Music. . . . Concert managers believe that one of the effects of war on this side of the Atlantic will be the extension of musical activities to Central and South America. . . . The D'Oyly Carte Opera Company has been disbanded for the time because of the war. . . . American composers are the great hope of creative music today, states Howard Hanson in a discussion of world conditions and the effects of war on music. "War kills the artist," he asserts, "not only physically but spiritually."

**GRACE NOTES:** In its November 22nd issue, Variety celebrated the 20th year of Paul Whiteman's advent as a conductor. . . . "Whiteman had and has class," states Variety. "Some things he would not do. One of them was rest on his laurels. Some things he always made a point of doing. One of them was improving his orchestra. . . . He has survived the years and changes and, in the fullness of time, become a household word in a sense none of the present bandmen, even those currently at full pressure, can boast." (Long live the King of Jazz!). . . . Alexander Smallens is this season's conductor for the Ballet Theatre—an American composer is being chosen to write the score for "An Episode in the Life of a Great American Goof," a ballet with story by Saroyan and choreography by Eugene Loring. . . . Study of the Italian madrigal is being offered at Smith College this year as a result of appointment of Dr. Alfred Einstein as visiting professor of music. . . . Among the first and foremost collectors of Kentucky folk-music is John Jacob Niles, of Lexington, Ky. . . . A page of the original manuscript of Wagner's "Lohengrin," certified by the composer's son, formed part of a collection of music manuscripts and letters of famous composers recently exhibited at Arthur Pforzheimer's, New York. . . . A new system of checking radio program popularity ratings by meters attached to radio sets is supposed to show scientifically at what minute audience gets bored—(ho-hum). . . . Watch out! Least someone offer you a first edition of a Stephen Collins Foster song or document—forged letters and copies of songs pilfered from the Facsimile collection have been sold as genuine—"Old Dog Tray" is in circulation illegitimately, as well as "Nellie Was a Lady," "Oh, Susanna," "Old Folks at Home," and Foster's famous Social Orchestra.

**VARIATIONS: Composers' Notes:**—Our most eminent young composer-conductor, Morton Gould, has recently completed a new piano solo series called "Caricatures"—in which he musically pens caricatures of the Ballerina, the Ventriloquist, the Prima Donna and the Child Prodigy (Mills Publishers). . . . Paul Whiteman has collaborated on a new tune with Leo Edwards and Jack McSkill called "My Fantasy." It is based on a theme from Prince Igor by Borodin. . . . Music sales, taking in sheet and phonograph records, is 60% over what it was a year ago, with "South of the Border" leading and "Scatterbrain," "My Prayer" and "Blue Orchids" close behind.

**DISC-DISCUSSIONS:** A Sarah Bernhardt recording, which has proven to be one of the rarest finds in the disc-collecting world, was discovered recently in a New York music shop. The recording was made in 1897, and is a recitation from Rostand's "La Samaritaine." . . . Among the Christmas recordings is a Cantata, entitled, "Is There a Santa Claus?" (in two parts), recorded by Victor with Jessica Dragonette, soprano, and orchestra under the direction of Rosario Bourdon; also on the Victor list is a "Jingle Bells Fantasy," with the Salon Orchestra under direction of Rosario Bourdon, and on the opposite side, "The Night Before Christmas," recited by Milton Cross, with background of orchestra. . . . Russ Morgan's recording of "Johnson Rag" (Decca) has proven a potential hit, with 40,000 discs being sold within a period of three weeks in Pennsylvania alone. . . . Artie Shaw's revival of "I Surrender, Dear" (Bluebird) and Glen Miller's Arrangement of "Who's Sorry Now?" (Bluebird) are proving to be tremendous successes. . . . The highest point in phonograph sales was from 1909 to 1919, during which time 15,000,000 people bought machines—the lowest sales were in 1931, when only 100,000 units were sold. It is now estimated that 650,000 of the radio-phonograph combinations will have been sold in the United States during 1939.

Among the classical recordings are Schubert's last symphony, in C major, (Victor) performed by the London Symphony Orchestra under Bruno Walter's direction. . . . Cesar Franck's tone-poem, "Les Eolides," with Howard Barlow directing the Columbia Broadcasting Orchestra. . . . Concerto of Ernest Bloch, Joseph Szigeti and Paris Conservatory Concert Orchestra, directed by Charles Munch (Columbia). . . . Mozart's Quartet in G, Roth Quartet (Columbia). . . . Most extraordinary, is a recent Victor album—entirely devoid of music; it contains five scenes from Robert Sherwood's "Abe Lincoln in Illinois," with Raymond Massey assisted by four of the original company.

**BOOK NOTES:** The latest books about music include: "Music: Its History and Enjoyment," by Glenn Dillard Gunn; Publisher, Harper & Bros., N. Y. C.

"Music As a Profession," by Howard Taubman; Publisher, Chas. Scribner's Sons, New York City.

"Creative Music in the Home" (for children), by Satis N. Coleman; Publishers, John Day Co., New York City.

"Men of Music," by Wallace Brockway and Herbert Weinstein; Publisher Simon & Schuster, New York.

"Jazzmen," edited by Frederic Ramsey, Jr., Chas. Edw. Smith; Publishers, Harcourt, Brace & Co.

"Ballad Making Down in the Kentucky Mountains," by Jean Thomas; Music Arranged by Walker Kob; Publishers, Henry Holt & Co., New York City.

"Modern Viola Technique," by Robert Dolejsi; Publisher, University of Chicago Press.

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## Why Players Lose Ground Under Unpleasant Leadership

By M. GRUPP

Internationally Known Specialist in Teaching Natural Wind-Instrument Playing  
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M. Grupp

work with leaders who have accustomed themselves to taking the "wrong attitude" toward some or all of their orchestra members.

### A Known Fact

It is a known fact that under unpleasant leadership, instrumentalists generally acquire playing difficulties, and the longer they are under such domination, the worse becomes their playing. On the other hand, should the same players perform under the leadership of one who adopts the "right attitude" and, with it, employs a bit of psychology they will not only play their best, but also will eventually become better performers in the long run.

Some wind-instrumentalists playing with this type of leader, get into playing-difficulties, generally developing a fear that their lips are going back on them. They are seldom aware that the real cause of their trouble lies not with their lips, but rather with the man who is fronting them.

In order to analyze and attempt to better this condition I made it my business to observe the actions of a number of leaders toward their orchestra members, and the resulting reactions.

Having learned and analyzed the facts, I am offering herewith a remedy which, I hope, will be of benefit to the leader as well as to the instrumentalist.

### Wrong Attitude

Yes, Mr. Wrong Attitude leader! I have found that most of the time it is your fault. Think!! Although you are most careful in selecting your orchestra members, you are not always, after a while, completely satisfied with their performances.

For instance, didn't you engage Mr. A because you liked his tone, range, flexibility, style? But, after being under your leadership for a short while, he somehow began losing ground in all these playing departments and his performances deteriorated.

Did you ever try to analyze the reason

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for this? No? Then, I shall try to do it for you.

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1. That whenever the instrumentalist missed a note or a passage in a solo, you gave him a dirty look which upset his nervous system to such an extent that he missed another?

2. That this action of yours soon began developing in him a "destructive-to-playing" complex especially with regard to solos and high notes?

3. That, whenever he had to play a solo the memory of these facial expressions haunted and shook him up before he even began to play?

4. That through this policy of yours, you made a playing coward out of a fine instrumentalist, and accordingly caused his whole physical system to become upset?

5. That, therefore, his physical condition prevented him from controlling his breathing, tonguing, lips, etc., normally, thus making it impossible for him to play his best?

6. That, on this account, he worried

(Continued on Page Eighteen)

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A proverb is a short sentence based  
on long experience.—CERVANTES

### Editorials

**D**UE to the lack of space, the Editorials must be restricted to a minimum in this issue. The Band Concert page, which was originally prepared for the November issue, will be printed as soon as possible.

### Steamship Orchestras

**D**URING the past summer a number of college orchestras were tricked into playing engagements on ocean-going steamships without receiving the Federation wage scale for their services. Several smooth promoters told these misguided members that there was no objection on the part of the Federation to them taking a trip and playing for their meals and passage. Nothing could be further from the truth, and the members of these orchestras have had to answer charges before the International Executive Board. We are taking this means of notifying our members at this early date that under no circumstances are they permitted to render gratis services on steamships and must in all instances receive the full Federation scale for such services.

### Symphonic Recordings

**T**HE International Executive Board, on October 21, 1939, adopted the following wage scale and working conditions for symphonic recordings:

For two hours recording, not to exceed forty minutes playing time in each hour, per man \$28.00  
For each additional one-half hour or fraction of one-half hour, per man 7.00  
Contractor to receive double price.

The intermissions for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.

The price set by the Federation for symphony recordings is predicated on the fact that the orchestra had rehearsed numbers in their repertoire and therefore needed no rehearsal for recording. However, if rehearsals for recording are made on the same day, or the day before the recording, then the local rehearsal price must be paid in addition to the recording price except when part of the forty minutes provided for recording is utilized for rehearsal; then no extra charge can be made for such rehearsal.

The above prices and working conditions are in effect immediately and will remain in full force and effect until amended

either by the International Executive Board or a Convention of the American Federation of Musicians.

### Work For All to Do

**T**HERE'S a place for every union member in the new nation-wide organization campaign inaugurated by the American Federation of Labor. Unions in every industrial community will join in the drive. Union men and women can "tell the story of labor" wherever they mingle with neighbors, friends and acquaintances. They can appeal to the intelligence of American wage earners to organize for the advancement of their best interests. The campaign is on and all can help, in whatever way they are best fitted. Let's go!

### Let Us Make Democracy Safe in America

By R. ARMISTEAD GRADY,  
Secretary, Minnesota-Dakotas District of  
Kluwais International

**L**ET us make democracy safe in America! Let us make minds, souls and bodies safe in America!

Let us make labor, art and science safe in America!

Let us make God safe in America! Perhaps we can save a mad world, but let us first strive to save children's minds from sewage sloughs, their bodies from starvation and disease, and their spirits from utter blindness. There—is a battle for the most courageous.

Let us have the smoke of creation, of building, of production, soaring high above our cities. Spare us from the pall of low-hung smoke of destruction.

Let us spend money, aye—all of our buried gold and all of our minted pieces of silver that a wall of security surround American homes. That wide and smooth highways stream from end to end of America. That the air be filled with carrier birds and watchful eagles. That from coast to coast steel rails glisten and carry men, machines, and the plenty of land and sea to all our cities and all our people. That field, prairie, and even desert yield bountifully.

Aye, let us spend much money in the building of schools, colleges and universities that every child may reach the end and zenith of its natural bent and desire in mental accomplishment. Let us spend money lavishly that science may progress in magnificent laboratories; and more money that hospitals, many hospitals, may heal the sick and make strong the weak. Dig up the buried treasure and build many factories, homes and schools. Encircle America with a protecting flame of life, not death. Life—strong, proud, sane, courageous, spiritual.

Let us fight for America and Americans. Let us fight that every American man have work. That every American mother have peace. That every American child have health and opportunity for development of mind and spirit. Let us make America so safe, so happy, so soaring, all peoples will say "This is good. This is possible. We will build likewise. We will demand that our own beloved lands become safe for men, for women, for children, for God."

Let us make democracy and Americans safe in America!

### LOCAL 802 MEDICAL BALL HUGE SUCCESS

(Continued from Page One)

In addition to the paid admissions at the Garden, a goodly sum was realized from the souvenir programs and thousands of tickets which were sold to people who did not attend.

Guests of the Local at the affair included President Joseph N. Weber, Thomas F. Gamble, Edward F. Canavan and Leo Cluesmann of the President's office; Secretary Fred W. Birnbach; Ralph Foster, President of Local 235, White Plains, N. Y.; President Nicholas M. Marraffino and Secretary Thomas J. Minichino of Local 685, Mount Vernon, N. Y.; Martin Gordon, Secretary of Local 626, Stamford, Conn.; Frank B. Field, President of Local 52, South Norwalk, Conn., and Frank L. Diefenderfer, President of Local 135, Reading, Pa.



Our thanks to Shapiro Bernstein and Company who have again given permission to "The International Musician" to reproduce one of their copyrighted numbers. This firm has been extremely helpful in this direction and we take this means of expressing our gratitude.

Winners in the Song Hit Guild's contest including "Holy Smoke (Can't Ya Take a Joke?)" written by Royal Marsh and Johnny Mercer, and "What Ev'ry Young Girl Should Know," written by Johnny Burke and Walter R. Behl, were announced recently. Paul Whiteman, head of the Song Hit Guild Advisory Board, has featured these numbers on his Chesterfield Cigarette Program.

H. & A. Selmer, Inc., have secured a permanent injunction in the United States District Court in Northern Illinois against William Hallenbeck and Selma Hallenbeck, who had been advertising their products under the name and style of "The Selmer Company."

The decree restrains the defendants from "using the name 'Selmer' as a part of their trade mark or business style for their products" and "doing any act or thing calculated to induce the belief that the defendants' products are the products of the plaintiff."

The Big Three, Robbins, Feist and Miller Music Company, have signed a contract with "The International Musician" and will commence their advertising in the January issue.



JACK ROBBINS (center), FERDE GROFE (left) and DOMENICO SAVINO (right)

One of the most anxiously awaited publications will make its appearance on the market, the early part of 1940, in the form of Ferde Grofe's new book on arranging. The book required four years to compile and write. Celebrating the completion of this new volume are, pictured above, Jack Robbins (center), Ferde Grofe (left) and Domenico Savino (right), who assisted in editing the book.

The National Governing Board of the American Accordionists' Association, in cooperation with teachers, dealers, manufacturers, schools and accordion ensembles, are planning a comprehensive campaign to promote the accordion during the year 1940. The plans include a number of national contests which will assist in keeping the accordion, its sales and promotion on a high and profitable plane for all those interested in the instrument.

Incidentally, Joe Riviano and Gene von Hallberg had a most successful party at the opening of their Accordion Center at 113 West 48th Street, New York, on November 27.

The controlling interest of the Federal Recorder Company of New York, manufacturers of recording equipment for professional, school and home use, has been acquired by C. G. Conn, Ltd., of Elkhart, Ind., the world's largest manufacturers of band and orchestra instruments, according to an announcement by Alfred L. Smith, Executive Vice-President of the Conn Company. Mr. Smith also stated that Max M. Pochapin, one of the founders of the Federal Recorder Company, will continue as President and active head of the business, and Roy Bennett, as Manager of Sales Promotion.

In acquiring controlling stock of Federal Recorder, C. G. Conn is entering the Recording field with a background of two years of successful merchandising and manufacturing operation by Federal Recorder, and the vast facilities of the Conn Company will now be utilized in development, manufacturing and promotion of Federal Recorders. Having at their command a full time research and experimental laboratory, manned by skilled technicians, strong financial resources, a modern factory, and the latest and finest precision machinery with over

900 skilled craftsmen, gives to Federal the experience of 60 years in the manufacturing of precision sound and musical instruments.

Dick Stabile, who first showed his new saxophone at the Music Trades Convention in New York last August, states that more than 200 musicians have purchased Dick Stabile Saxophones and Clarinets, which are being distributed by the Sorkin Music Company. Stabile states that advertising in "The International Musician" and other trade papers has played a large part in the promotion of his new product.

### WISCONSIN BANDMASTERS' ASSOCIATION CONVENTION

(Continued from Page One)

H. Zobel. The program is as follows:

#### THE NATIONAL ANTHEM

1. March, "W. B. A." Weber and Steinmetz  
Directed by Edgar H. Zobel (Honorary Life President, Wisconsin Bandmasters' Association).
2. Overture, "Oberon" Weber  
Directed by Fred E. Morey, (Director, Baraboo Legion Band).
3. March, "Men in Gray" Brahms  
Directed by Norman K. Brahmstedt (Director, Letter Carriers' Band of Milwaukee).
4. "Procession of Nobles" from "Mlada" Rimsky-Korsakow  
Directed by Peter J. Michelsen (Past President, Wisconsin Bandmasters' Association).
5. March Paraphrase, "The World is Waiting for the Sunrise" Alford  
Directed by Harold R. Cooke (Director, Stout Institute Band).
6. Overture, "Patronet" Mayr  
Directed by Dr. Frank Mayr (Director, Wisconsin Commandery and Grafton Bands).
7. "The Flight of the Bumble-Bee" Rimsky-Korsakow  
Directed by Dr. R. O. Brunkhorst (Director, Tripoli Temple Band).
8. Overture, "Phedre" Massenet  
Directed by Roy A. Brendel (Director, Wauwatosa High School Band).
9. March, "Wausau Centennial" Schultz  
Directed by Bernard F. Schultz (Director, 128th Infantry Band of Wausau).
10. Suite, "Italian Village Scenes" Gigante  
(a) "The Dawn"  
(b) "The Wedding Dance"  
(c) "Peasant Love Song"  
Directed by Joseph Gigante (Director, Gigante Concert Band).
11. "Park Avenue Fantasy" Mulick and Stimorelli  
Directed by Frederick Schulte (Conductor, Racine Symphony Orchestra).
12. March, "Mighty Minnesota" King  
Directed by Karl L. King (Past President, American Bandmasters' Ass'n).
13. Romantic Legend, "Niobe" Dr. Rubertis  
Directed by J. Paul Schenk (Vice-President, Wisconsin Bandmasters' Ass'n).
14. Overture, "Aladdin's Lamp" O'Neill  
Directed by Dr. Charles O'Neill (Honorary Member, Wisconsin Bandmasters' Association).
15. Modern Rhapsody, "Rhythms of Rio" Bennett  
Directed by S. E. Mear (Member Board of Directors, Wisconsin Bandmasters' Association).
16. Descriptive Patrol, "There's Something About a Soldier" Yoder  
Directed by Ervin J. Sartell (Director, 121st Field Artillery Band of Janesville).
17. "On Wisconsin Finale"  
Directed by Raymond F. Dvorak (Director, University of Wisconsin Concert Band).

## Have You Studied Harmony?

The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

It is necessary to have a knowledge of these basic facts in order to learn arranging. Learn to analyze composition.—Gain a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. Let us give you free, a practical demonstration of the thoroughness of our methods.

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Please send me free and without any obligation full details of your remarkable HOME STUDY METHOD, and also sample lessons from the course I have checked.

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| <input type="checkbox"/> Piano Course for Students        | <input type="checkbox"/> Voice                          | <input type="checkbox"/> Trumpet         |
| <input type="checkbox"/> Public School Music              | <input type="checkbox"/> History of Music               | <input type="checkbox"/> Cornet          |
| <input type="checkbox"/> Harmony                          | <input type="checkbox"/> Choral Conducting              | <input type="checkbox"/> Guitar          |
| <input type="checkbox"/> Advanced Composition             | <input type="checkbox"/> Clarinet                       | <input type="checkbox"/> Mandolin        |
|   | <input type="checkbox"/> Viola                          | <input type="checkbox"/> Saxophone       |
|   |   | <input type="checkbox"/> Piano-Accordion |
|   |   | <input type="checkbox"/> Organ           |

Name.....

Street.....

City..... State.....

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# Over FEDERATION Field

By CHAUNCEY A. WEAVER

The King of kings behold! An ox-stall bed  
As infant holds Him! He to earth has come  
Acclaimed by no procession, trump or drum;  
Only by singing seraphs overhead.  
Greatly the path of suffering He shall tread;  
The heights and depths of life ascend and  
descend:  
That bread of sorrow till its last salt crumb;  
And thorn-crowned pass through regions of  
the dead,  
From throne of Crucifixion! The strong grave  
Can hold Him not! He from death's clutch  
shall rise,  
Mount the high heavens wearing His glorious  
SCARF.  
Whence He shall come to conquer with His  
brave,  
And triumph with them in His streets of  
skies  
Arched with His rainbows, bannered with  
His stars.

—George Benson Hewetson.



Chauncey A. Weaver

"I DISAGREE with what you say, but I will defend with all my powers your right to say it."—Voltaire.

Yes, Cleopatra, the Cincinnati Labor Convention was a harmonious session.

Announcement of the passing of Hugo Riesenfeld recalls a colorful orchestral baton wielder of two decades ago in the Greater New York musical field—later in Hollywood circles. Dead at the age of sixty years he did much to enrich the musical life of the period.

If tired of cross-word puzzles you might try your hand at evolving a definition of "neutrality."

The prolific "Doc" E. J. Sartell of Janesville, can crowd more printed matter into that Wisconsin Buzzer than any quill-pusher we ever before contacted. He must have worked some time or other on the New York Times.

It might not be a bad plan for promoters of the municipal band idea to get in touch with Local 114, Sioux Falls, S. D., where another very successful summer concert season has just terminated. The Musician News-Reporter observes that "the audiences at the park concerts have continued to grow in number throughout the summer and the closing concert of the series taxed the spacious capacity of the park to accommodate the vast crowd." As though to dissipate all apprehension as to the future the city officials state that a campaign of retrenchment will not affect the situation and that another \$10,000.00 will be set aside for the coming season. Secretary Burton S. Rogers might be willing to disclose the secret of the successful modus operandi with which that municipality seems to be blessed.

The New Orleans Prelude (Local 174) writes glowingly of symphony orchestra prospects in that city. Beethoven's Seventh would be a good medium for expressing the joyous anticipations.

Band bookers are reported to be experiencing a sort of "Union" itch. Sort of a Chamber of Commerce impulse as it were.

Another Jitterbug has broken a leg trying to do it. He should try and break the other leg—then with a pair of wooden ones he might contrive to consummate a graceful act.

We understand the Pacific Coast's heated term is ended.

The Christmas card season already begins to illumine the horizon. Neither time nor tide can delay the advance salesman.

We have learned with deep regret of the passing of our old friend Warren C. "Hook" Osborn of Local 60, Pittsburgh, Pa., on the second day of last month. President Clair E. Meeder sends us the following obituary which also appeared

in the current issue of the official Local paper:

One of the most colorful figures of this Local, of the Federation in fact, Hook Osborn, passed away at his home after an illness of five weeks. He was seventy-four years old and had been a member of this Local since 1904. Almost everyone knew "Hook" and liked him, for his ever-ready wit was a source of constant delight, and his friends and acquaintances throughout the country could not be numbered.

Brother Osborn was born in Warren, Ohio, and commenced his musical career at about twenty-three years of age. His instrument was bass on which he was most proficient, having played many notable engagements such as "Uncle Tom's Cabin," a wagon show, The Waite Comedy Company, Phillips' Minstrel Show, Barnum and Bailey's Circus, four seasons with John Philip Sousa, the first Pittsburgh Symphony Orchestra as well as the later one, with Contorno, with Ned Houseton and Jim Fulton at Atlantic City for nine seasons.

Coming to Pittsburgh in 1904, and joining the Pittsburgh Local, he made his home here, marrying a local lady, Miss Bessie M. Melxner in 1911. After settling here, he played such local engagements as the Duquesne, Lyceum, Loew's Penn. Alvin and Davis theatres besides the Symphony Orchestra and miscellaneous engagements about town. He was also a member of the Syria Temple Band.

Hook's earnest support of Local 60 throughout his twenty-three years' service as a member of the Executive Board never failed and he put forth his best efforts in the interest of Local 60, serving on the various committees, as a Trustee of the Local for many years, representing the Local at the Federation Conventions all over the country on twenty different occasions. Consequently, he was well known and admired, not only locally but throughout the country.

The funeral services were held at his residence in Beechview; a string quartet composed of members of Local 60 played appropriate music while vocal selections were rendered by George Bridgeman. Hook was laid to rest in the Allegheny Cemetery, with officials of Local 60 serving as pallbearers.

Besides his wife, he leaves one son, Harry C. Osborn, also a member of this Local.

We are deeply grieved at his passing and he will indeed be missed. To his family and friends, we extend our heartfelt and profound sympathies.

The Cleveland Musician announces that Milton W. Kraany, able and efficient president of Local 4, will retire from office at the conclusion of his present term, and move with his family to the Pacific Coast. This change of status is necessitated by the condition of Mrs. Kraany's health. Brother Kraany will be missed by Cleveland musicians. Friends near and far will hope the change may be highly beneficial to all concerned.

Building monuments to bandmasters is a manifestation of civic appreciation positively unique. It has been done. Our attention has been called to a case in point by a communication from Henry Woelber of Jamaica Plain, Mass., to the Providence (R. I.) Journal, in which he expresses appreciation of what that city has done to honor the memories of David Wallis Reeves and Bowen R. Church. In commenting upon impressions gained through a recent visit to the last-named city, Woelber writes:

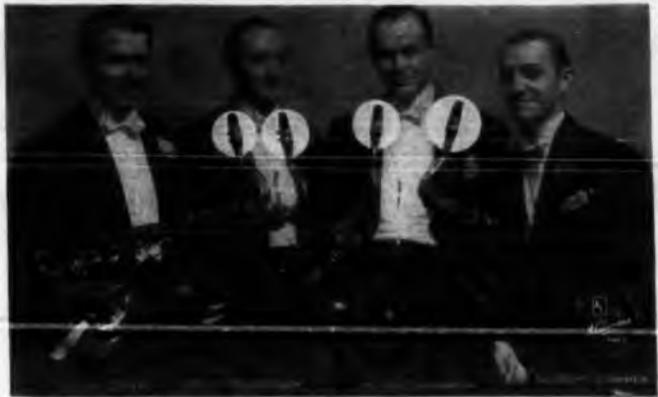
Naturally, a lapse of 39 years brings many changes, but I could not help but wish that the graceful little Reeves Fountain dedicated in 1900 could be combined with a life-like monument of Reeves, and removed to that beautiful greensward by the water. The imagination is staggered when one thinks of the images of those two famous bandmen standing side by side with their backs to the bandstand imploring the public to come, listen, and learn.

The great German conductor, the late Emil Mollenhauer, said, "There are really only two worthy marches written: 'The Second Connecticut' by Reeves, and 'Kaiser Friedrich' by Friedemann." But, said he, "War is one thing, and music is another." However, through all the years, it was noticeable that Mollenhauer used "The Second Connecticut" as an attractive encore number for the old Boston Municipal Band.

Although Church was born with natural talent, it was Reeves who gave him an opportunity with the celebrated American Band of Providence. "I had the pleasure of knowing them both. Aside from being a wonderful cornet player, in order to improve his musicianship further, Church made a study of vocalization so that he could make of the cornet a singing musical instrument. He understood the words of any song he played; he may have had an equal, but never a superior in that line of endeavor.

There are Beethoven and Wagner statues, but it is doubtful if any city has been so appreciative of its players, as Providence in erecting a fountain and a monument commemorating the genius of two great bandmen—David Wallis Reeves and Bowen R. Church.

Older band musicians, who were wont to keep track of what was going on in different parts of the country, knew of the fame of Reeves and Church. It was a rare privilege to hear them and to see them—Reeves as a composer and director; Church as a master of the cornet. Reeves' "Second Connecticut" march is still being played and seems to have lost none of its old-time virility and power. They contributed their full share to the fame of



## A. Lelandais MOUTHPIECES GIVE THAT FAMOUS ORRIN TUCKER TONE QUALITY

Dancers, cafe crowds, won't let them go. They're consistently "held over"; Edgewater Beach, Chicago Theater and now, in a prolonged engagement in the Empire Room, Palmer House. The meteoric rise of Orrin Tucker and his orchestra rebounds from the sonorous tone quality of his saxophone section, completely equipped with Lelandais S-4 and S-5 mouthpieces. In the experienced judgment of these four saxing artists, Lelandais mouthpieces,—the tone quality they produce,—deserve a great deal of credit for the success of the band.

A GENUINE A. LELANDAIS Will Definitely Improve Your Playing

M. Lelandais, most noted mouthpiece designer in the world, for the first time gives the endorsement of his personal name, and Continental adds the Seal of Approval! Get the enlightening booklet on Lelandais mouthpieces and reads. A world of information and it's free. At Your Music Store or Write Direct to CONTINENTAL MUSIC CO., INC. Dept. 12226 830 S. Wabash Ave. Chicago

the City of Providence as a music city of the period, and that city is to be commended for making substantial acknowledgment of her appreciation of the services which they rendered.

"Finlandia!" Finland, "Finlandia," Sibelius—these names fit through the mind with increasing frequency in these later trying days. What is going to happen to Finland? Will pending shadows deepen until she is submerged—lost—in a European maelstrom of devastating war? Prior to 1917 she was a grand duchy under Russia. Then she became a republic. Today the Russian Bear is showing his omnivorous teeth on the northern border; while the German Beast is snapping and snarling to the south. The Finns have always been a robust sterling people. They have a nation seven hundred miles in length—measuring north and south; an area of 149,588 square miles, a population of 3,558,000. Finland has been called—"The Land of a Thousand Lakes." Of her area 37 per cent is forest land; 11 per cent lake coverage; 3 per cent arable, and 5 per cent grass. Finland is a national division which has ever stressed the importance of education for her young. She has encouraged art. She has been proud whenever her sons and daughters have achieved distinction in cultural fields. In the realm of music Jean Sibelius shines forth today as her bright particular star. He was born in Tavastehus, December 8, 1865—making him seventy-three years, ten months and eighteen days old—the day these lines were written. His father was an army surgeon; his mother came from a clergyman's family. Jean's passion for music developed early. He began piano study at the age of nine, and took up the violin at fifteen. These years constituted the prelude to a period prolific in compositional output. The range of his works presents an infinite variety. Symphonies, piano numbers, string quartets, songs, cantatas, such special numbers as—Belshazzar's Feast, suite for small orchestra; Pan and Echo, dance intermezzo; Swanwhite, Night-ride and Sunrise, tone poem; Swan of Tuonela, and one opera—"The Maid in the Tower." Little more than touch the surface of his contributions to the musical enrichment of the world. In 1916 Sibelius made a voyage to America. In the home land he had always reveled in forest wanderings. His experiences upon the bosom of the Atlantic enlarged his horizon of the beauties of the physical universe. In one of his letters he records:

"The ocean was an unforgettable memory to me. The weather was fine and beautiful throughout the voyage except one day of storm and thunder. I saw many glorious nights. In particular I remember a sunset that was one of the most enchanting I have ever seen. I have never seen such a high sky arching itself over an almost wine-colored sea—violet and blue clouds, a wonderful combination of color. One morning the sea was quite silver-gray. Its color merged so imperceptibly with the faintly clouded sky that it was impossible to see where the horizon began. Suddenly there was a moving ripple of darker gray in the distance across the smooth, silver-gray sea—about fifty porpoises that slowly approached the ship and passed it in playful row."

The Creator of beautiful Oceanides had thus experienced entirely new sensation.

Sibelius' visit to the New World was a veritable tour de triumph. His fame had preceded him. He was cordially received everywhere. Yale University conferred upon him the honorary degree of Doctor of Music.

Following attendance upon the great musical festival held at Norfolk that year, Sibelius records:

"From that hour I realized that American music was also a factor to be reckoned with in the musical life of the world."

We began these observations with the word "Finlandia!" Who can listen to its rendition by one of the fine symphony orchestras of our day without surge of emotion? In its content is embodied the National Air of Finland. If the flower of genuine inspiration ever budded and blossomed upon the garden wall of a human soul here it may be found. It echoes the longings of a notable people for the calm joys of human freedom. It seems to cast the rainbow radiance of hopefulness across a nation's tears.

We are glad to learn that our old friend, H. E. Ilgenfritz, President of Local No. 294, Lancaster, Pa., and delegate to many national A. F. of M. Conventions, has been elected member of the Board of Aldermen in his home city. His majority over his competitor was a flattering testimonial from the voters, and that he will render efficient service in the municipal halls of state none will doubt who know him. Congratulations.

The people of the Golden State,  
Within economic folly grapple;  
They care a hoot for ham and eggs,  
But dearly love their golden apple.

In beautiful Fond du Lac, Wis., Local 309 recently presented its third annual Rhythm Rodeo. More than one thousand people attended; every one confessed to having a good time, and the Local treasury was enriched by a substantial sum. Twenty bands, all members of the home Local, furnished the music, and every known terpischorean antic from the modern swing gyration to the ancient minuet was exemplified. Local 309 maintains a membership of over two hundred and is one of the substantial and dependable Federation units of the Badger State.

The Chicago Symphony Orchestra has entered upon its forty-ninth season. Director Stock has had a notable career. He heads a wonderful aggregation of interpreters of the divine art of music.

Now, as another yearly curtain falls may we record a wish for you:

To one and all a boundless Christmas cheer;  
From every kind of trouble—sure surcease;  
And then throughout the coming glad New Year—  
The health, the wealth, the joy which bringeth peace!

# PEDAGOGICS

## COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

### LESSON NINE

#### HARMONIC PROGRESSIONS IN THE MAJOR SCALE

From the 1st to the 5th Degree, and Back to the 1st Degree

Indicate the fundamental and number of the degree under the staff, and write the BASS for the three measures first.

When a single note appears in the first measure of each group, it represents the Soprano part; and the other intervals are to be written below this note.

N. B.—The positions of the chords in the 2nd and 3rd measures are not fixed, and are governed by the regular and natural progression of the parts.

#### DIRECTIONS FOR THE HARMONIC PROGRESSIONS

##### Measures

- 1—2—3—Write triads in every measure.
- 4—5—6—Write a triad on 1st measure, the 1st inversion of the triad on the 2nd measure, and a triad on the 3rd measure.

#### EXERCISE 1

##### Measures

- 7—8—9—Write a triad on the 1st measure, 2nd inversion of the triad on the 2nd measure and a triad on the 3rd measure.
- 10—11—12—Write a triad on the 1st measure, a chord of the 7th on the 2nd measure, and a triad on the 3rd measure.

N. B.—Do not forget to place the figure 7 above all chords of the 7th and the inversions thereof.

##### Measures

- 13—14—15—Write a triad on the 1st measure, the 1st inversion of the chord of the 7th on the 2nd measure, and a triad on the 3rd measure.
- 16—17—18—Write a triad on the 1st measure, the 2nd inversion of the chord of the 7th on the 2nd measure, and triad on the 3rd measure.

##### Measures

- 19—20—21—Write a triad on the 1st measure; 3rd inversion of the chord of the 7th on the 2nd; and (since this chord requires the resolution of the bass, 7th, one degree downward on the next fundamental) the 1st inversion of the triad on the 3rd measure.
- 22—23—24—Write 1st inversion of the triad on the 1st measure, and triads on the 2nd and 3rd measures.

##### Measures

- 25—26—27—Write 1st inversion of the triad on the 1st and 2nd measures, and a triad on the 3rd.
- 28—29—30—Write 1st inversion of the triad on the 1st measure; the 2nd inversion of the triad on the 2nd; and a triad on the 3rd measure.

##### Measures

- 31—32—33—Write 1st inversion of the triad on the 1st; a chord of the 7th on the 2nd; and a triad on the 3rd measure.
- 34—35—36—Write 1st inversion of the triad on the 1st; 1st inversion of the chord of the 7th on the 2nd; and a triad on the third measure.

(Continued on Page Nineteen)

## "ARRANGING"

By JOE BISHOP



JOE BISHOP

I have been asked many times how backgrounds for solos should be scored. I'd like to say first of all that the background, which is really an accompaniment, is very important, and should be given plenty of thought. If the background is poor, then the solo will sound that way. Always keep it musical and rhythmical, and by all means never cover the soloist with too much accompaniment. The opposite register to a solo instrument can always be used when scoring backgrounds and will produce contrast—the one thing that is so important in arranging.

If the solo is on clarinet, have the accompaniment underneath—or in the register below. This is usually done with saxophones. However, the brass is also suitable if it is kept down enough not to overshadow the clarinet.

If the trombone or tenor is taking the solo, the brass above, or clarinets will give a good effect. On trumpet or alto saxophone solos, the background should be given special attention, as these instruments (especially the trumpet) usually cover quite a range—making it easy for confliction.

Background for piano solos should never be prominent, and I will recommend saxophones for this purpose. On piano solos, for effect, the brass, or even an ensemble, is very good to end certain phrases where a lift is needed to begin the next phrase. This is more contrast. I said above that backgrounds should be musical and rhythmical. If the tune being arranged is one that's melodic, then keep your backgrounds in that vein. Try and get a theme that will go with the tune (like counterpoint) and use that as the lead note for background.

On the other hand, if the number being scored is a rhythm tune, make your accompaniment jump right with the rhythm section. Try at all times to inspire the soloists rather than confuse them with too much background that is meaningless. A good accompaniment will sometimes flatter a solo, while often a good solo is ruined by having the wrong background.

The style of the soloists should always be considered when writing backgrounds. Every soloist has a particular way of playing, and naturally the arranger should know each man's style before he tries to fit something with his solo. The backgrounds behind all solos should be in keeping with the style of the soloist. In other words, give the soloist an accompaniment he will be able to cope with—one that he will enjoy listening to, and one that inspires. Backgrounds should never get monotonous. By this I mean there are always spots in arrangements where solos are much more effective when only accompanied by the rhythm section. Build a climax for the entrance of a solo, then drop right down to nothing. This is a very good contrast, and is most effective when used at the proper stages in an arrangement.

One background that may be used at any time for any solo is the straight organ effect. Organ background will never conflict with a soloist's style, and will always keep a nice foundation. In fact, a sustained background will fit right along with riffs of any kind, and the two together will make up a good accompaniment for the soloist—providing, of course, that it isn't too heavy, and doesn't conflict with the solo.

You will find that the best arrangements always have good backgrounds, and by using just common sense, we could clean up a lot of arrangements that may sound bad if we would give more thought to the accompaniment.

Don't over arrange at any time. Keep your backgrounds simple, musical and rhythmical.

Example 1—A rhythm brass background for tenor solo on "Sweet Sue."

Example 2—A slow blues background played on saxes for trumpet solo.

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### Why Players Lose Ground Under Unpleasant Leadership

(Continued from Page Fifteen)  
himself into loss of sleep and appetite, without which no person is able to do his work to the best of his ability?  
Now! Do you realize why your orchestra does not perform as well as it should do with such fine instrumentalists?  
Let us review briefly, on the other hand, what would be the results, should you adapt yourself to taking the "right attitude" and acting pleasantly to the orchestra members.

**Right Attitude**  
1. When a member of your orchestra misses a note or a passage during a solo, you should wisely encourage him with a

smile instead of discouraging him with an unpleasant expression.  
2. This encouragement would psychologically act upon him in such a way that, from that point on, he would continue to play better than he had ever done before.  
3. This type of policy on your part would have such an influence on him that his confidence and nerve would increase and result in the improvement of his playing ability.  
Now, do you realize why your orchestra would always perform its best, and also continue to improve, should you adapt yourself to taking the right attitude?  
The important question now is: Whether it is possible for you to change attitudes, and, if so, how?  
The answer is, Yes. It is positively possible. In my next article, I will suggest how.

COMPLETE COURSE IN HARMONY

(Continued from Page Eighteen)

Measures  
37-38-39—Write 1st inversion of the triad on the 1st, 2nd inversion of the chord of the 7th on the second, and a triad on the 3rd measure.  
40-41-42—Write 1st inversion of the triad on the 1st; 3rd inversion of the chord of the 7th on the 2nd; and (since this chord requires the resolution of the bass, 7th, one degree downward) the 1st inversion of the triad on the 3rd measure.

NOTE—Among the examples given for practice in this and other exercises following, there will be found cases where the progression—as indicated in the first two measures of each example—cannot be made correctly. In all such cases make the error; draw a line from one note to the other of the voice or voices involved, and state nature of such error.

The purpose of this plan is to insure a thorough understanding of the nature of each error.

We cannot properly begin with the 2nd inversion of the triad, as this chord requires either the preparation of the bass or the 8th, but as it is desirable to show what can be done from the 2nd inversion of the 1st, to the triad and inversions of the 5th degree, we will use the 2nd inversion as a starting point, and consider that the bass had been prepared, the tie being placed above the bass to show our understanding of the rule.

Measures  
1—2—3—Write 2nd inversion of the triad on the first; and triads on the 2nd  
4—5—6 and 3rd measures.

EXERCISE 2-A

The next progression—from the 2nd inversion of the 1st degree to the 1st inversion of the 5th degree—will be found faulty.

EXAMPLE 1

Bass should not skip. (See rule of departure of 2nd inversion of the triad.)  
Write the 2nd inversion of the triad on the 2nd measure. This will also be found incorrect. State nature of error.

EXAMPLE 2

Measures  
7—8—9—Write 2nd inversion of the triad on the 1st; chord of the 7th on the 2nd,  
10—11—12 and a triad on the 3rd measure.

EXERCISE 2-B

The next progression, Example 3-A—from the 2nd inversion of the 1st degree, to the 1st inversion of the chord of the 7th of the 5th degree—will be found faulty. State nature of error.

The next progression, Example 3-B—from the 2nd inversion of the 1st degree, to the 2nd inversion of the chord of the 7th of the 5th degree—will also be found faulty. Make the error, etc.

EXAMPLE 3-A-B

THE VARIOUS PROGRESSIONS THAT ARISE IN HARMONY AND ALSO FORM MOST OF THE COMPONENT PARTS OF MELODIES

Regular Progressions

1. Exchanges—(Direct).
2. Exchanges with intermediate passing tones.
3. Returning Motions.
4. The Passing 7th.
5. The Passing 9th.
6. Suspension—(Regular).
7. Suspension—(Free).
8. Suspension—(Changing tones).
9. Anticipation.
10. Connective tones.

All the foregoing progressions will be explained and illustrated in regular order as we proceed.

The "Irregular" progressions will also be explained later.

EXCHANGES—(Direct)

During the continuance of the same fundamental, the component tones of a chord (also the passing tones, suspensions, etc., that will be treated of later) may freely exchange with each other. These exchanges can take place in one voice or in a number of voices simultaneously.

The covered 5ths and 8ths that may arise when having such exchanges are admissible.

The fundamental throughout the example that follows is C.

The line drawn from the 1st to the last measure indicates that the same fundamental continues.

NOTE—When analyzing the progressions of parts, always refer to them as intervals (8th, 3rd, 5th, etc.) of the given fundamental.

EXAMPLE 4

ANALYSIS OF EXAMPLE 4

- SOPRANO  
8th exchanges with the 3rd; 3rd exchanges with the 5th in the 2nd measure; 5th exchanges with the 3rd, and the 3rd exchanges with the 8th in the last measure.
- ALTO  
5th exchanges with the 8th; 8th exchanges with the 3rd in the 2nd measure; 3rd exchanges with the 8th and the 8th exchanges with the 5th in the last measure.
- TENOR  
3rd exchanges with the 5th; 5th exchanges with the 8th in the 2nd measure; 8th exchanges with the 5th, and the 5th exchanges with the 3rd in the last measure.
- BASS  
8th remains (see note) at a higher pitch in the 2nd measure; remains at a lower pitch; exchanges with the 3rd; 3rd exchanges with the 5th and the 5th exchanges with the 8th in the last measure.
- NOTE—The repetition of a note at a higher or lower pitch does not constitute a progression.

THE RELATIONSHIP OF MELODY TO HARMONY

Every melody will be found (upon analysis) to be based on some fundamental, or a number of fundamentals, and consists of progressions that arise in harmony.

Melody has greater freedom in progressions than the harmonic parts or voices have, but no matter what licenses may obtain in the melody, the harmonic parts or voices should progress in the regular way as prescribed by the laws of Harmony. Because of the greater freedom of Melody in the matter of progressions, it should not be regarded as a strict harmonic part, but rather as a variation of the harmonic parts, although a melody will sometimes be found to consist entirely of regular progressions.

The variations that arise in the formation of a melody are mostly exchanges, and those licenses based on regular progressions that will be treated of in our regular work.

NOTE—The melodies that appear in this and other lessons following—unless otherwise noted—should be regarded as strictly harmonic parts. The free style of Melodies will be treated of later on.

In the following melodies numerous opportunities for the employment of exchanges will be found.

DIRECTIONS FOR HARMONIZING MELODIES

When harmonizing a melody, first fix the melody in your mind by either singing, humming or playing it.

After you are thoroughly familiar with the melody, and not before,

1. Write the fundamentals under the staff (do not write a note until you have written all the fundamentals).
2. Then write the bass only for entire melody; and, lastly
3. Write the harmony in the upper voices.

This is the quickest way to harmonize, and the best and surest way to find the harmony that a melody naturally requires.

MELODIES—(Strict)

Harmonize the following melody with triads of the 1st, 4th and 5th degrees only. Do not have the fundamental progress from the 4th to the 5th degree, or from the 5th to the 4th degree.

Harmonize melody on separate paper; use piano staff.

This course is now available as a self-instructor. Those who desire to have their lessons reviewed, write for particulars to JOSEPH A. HAGEN, 70 Webster Avenue, Paterson, N. J.

# YOU ASKED FOR IT: HERE IT IS!

## LOOKING FACTS IN THE FACE

By JACK REBOCK

**I**N my article of last month which accompanied my original swing solo "Short Cuts," I stated: "I'd like to consider every reader a delegate. A delegate by way of communication, of course. I always listen attentively to a delegate's report. So, if you have any suggestions or criticism to offer, please feel free to declare yourself. I will cheerfully accept them under *Good and Welfare*."

I asked for it. I got it! The large number of letters I received from all parts of the United States and Canada were high in their praise of "Short Cuts" and my other advertised solos.

Many of these letters included a suggestion or a request which was proof of a desire for a solo in the minor. The request was in effect: How about a number like "Swinging Minor," one of the solos I got through your advertisement?

I'm glad to know of your preference and I'm happy to grant it. Moreover, I'm greatly pleased to know you liked "Swinging Minor" so well. In compliance with your suggestions, please accept "Majoring in the Minors" in this issue.

I call it a swing solo in study form or a swing study in solo form, because both patterns are used. You may call it what you will—but watch your grammar. Let me know how you like it.

Please observe that the tempo is marked *Ad. Lib.* However, in this composition, permit me to suggest a lively tempo, but not too fast. In my opinion you'll like it better.

Facts are my "long suit." Superlatives are not. In this case the facts are superlative because "Majoring in the Minors" has melody, rhythm, interesting syncopations and figurations, effective dynamics—and it can be played on Saxes, Clarinet, Flute, Oboe, Trumpet, Violin, Viola and Guitar.

You Asked For It. Here It Is. Borrowing the phrase of the Old Maestro—"I hope you like it." And here's an open secret—there's no law against raising any of these solos an octave on Violin, Flute and Clarinet.

May I pass along a good idea? After you have read your INTERNATIONAL MUSICIAN thoroughly, cut out the solo and mount it on a piece of thin cardboard. As time marches on, you can build up an interesting, instructive and a long-lasting folio of original compositions. Get the five solos that are advertised—add the three that have appeared in the INTERNATIONAL MUSICIAN and you'll have a book of eight to start with. That's what the boys are doing.

Watch the January INTERNATIONAL MUSICIAN for another new swing solo called, "Notes On Demand," playable on the eight instruments named above.

To all members of the American Federation of Musicians, A Merry Xmas and A Happy New Year!

## MAJORING IN THE MINORS

Jack Rebock

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ORIGINAL - MODERN - MELODIOUS - SWING

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## Minutes of Meetings

### OF THE INTERNATIONAL EXECUTIVE BOARD

New York, N. Y.,  
November 1, 1939.

President Weber calls the meeting to order at 11:10 A. M. All members present.

James J. Walker, president, and Fred Waring of the NAPA, appear before the Board in connection with matters of interest to that organization.

The Board considers Resolutions 89 and 94.

The matters are laid over for further consideration.

The Board considers Case 1629. Appeal of member Samuel Tabak of Local 802, New York, N. Y., from an action of that Local in the case of H. L. Spitalny vs. Tabak and Tabak vs. Spitalny.

On motion the Board sustains the appeal of member Tabak from the action of the Local in finding him guilty and fining him; the appeal from the decision of the Local in dismissing Tabak's claim vs. Spitalny is denied.

The Board considers the case of Henry King in regard to California State Social Security Tax.

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

The Board considers a matter concerning engagement in Houston, Texas, for the Shrine Benefit Circus.

The Board holds that weekly Federation prices apply only to traveling outdoor circus; in indoor engagements the price of the Local in whose jurisdiction the engagement is played applies.

The President lays before the Board a letter from E. Hurst of Local 661, Atlantic City, N. J., regarding "Muzak" and "Wired Music, Inc."

The matter is referred back to the President for disposition.

The Board receives a request from Harold Green of Local 190, Winnipeg, Man., Canada, in which he requests payment of a claim for \$2,850.00.

On motion the claim is denied.

The Board considers a request from Local 9, Boston, Mass., for a reduction of a fine of \$250.00 imposed upon Jos. Leahy in Case 723 of the 1936-37 Docket and conditions of reinstatement.

On motion, the fine is reduced to \$100.00. No National Initiation Fee is imposed.

The Board, upon motion, permits the reinstatement of:

- |                    |                    |
|--------------------|--------------------|
| Raoul Asselin      | Gaston Jutras      |
| Eugene Bastien     | Herbert Keetch     |
| Nick Battista      | Makay Leith        |
| Eng. Beauregard    | Rolande Martin     |
| Alex Braun         | Frank Mella        |
| John Charuk        | Douglas Munro      |
| Iboyka Cyarfas     | Eugene Plawutsky   |
| Francoise Damour   | Marielle Provost   |
| Leo Paul David     | Douglas Reid       |
| Americo Funaro     | Francesco Rochette |
| Larry Geoffrion    | Jean Sauve         |
| Roger Giguere      | Ada Stackhouse     |
| George Gough       | Joanne Valois      |
| Chas. Goulet       | Andre Vennat       |
| Hal Hartley        | Jack Black         |
| Stephen Heckendorf | Roger Charbonneau  |
| Rene Damour        | Jean Goulet        |
| Oswald Dauphinais  | Hector Gratton     |
| Nick Dilalla       | Harry Jones        |
| John DiMario       | Emil Lagasse       |
| Andre Durlieux     | Michel Lestorte    |
| Maurice Durlieux   | Armand Mignolet    |
| Lorenzo Ercolese   | Arthur Romano      |
| Howard Fogg        | Chas. Rouette      |
| Louis Gaudriot     | Paul Verdoni       |
| Leo Gerscovitch    |                    |

in Local 406, Montreal, Que., Canada, the payment of National Initiation Fees being held in abeyance pending future department as members of the Federation.

The Board considers matters of interest to the Federation pertaining to radio. The matter of commercial and sustaining announcements are considered.

The matters are laid over for further consideration.

The matter of negotiations with the radio committees of IRNA and Independent stations is discussed.

The Board adjourned until Thursday at 10:30 A. M.

New York, N. Y.,  
November 2, 1939.

President Weber calls the meeting to order at 10:30 A. M.

Sam Rosenbaum, John F. Shepard, 3rd.,

Mark Woods, Laurence Lowman, Julius Seebach, Jr., Walter J. Damm, Joseph L. Miller, and Harold Lafount, representing I. R. N. A., N. A. B., Independent Radio Stations, N. B. C., C. B. S. and Mutual Broadcasting System, appear before the Board.

Mr. Rosenbaum states they represent a joint committee from all branches of radio. The formal meeting is between the Executive Committee of I. R. N. A. and The International Executive Board. The other representatives are here at the invitation of the Executive Committee of the Independent Radio Network Affiliates.

Mr. Rosenbaum is asked the position of the negotiating committee as regard to its power to act.

Mr. Rosenbaum states that they are in exactly the same position as two years ago. They can negotiate a fair plan of settlement, and then the matter of completing contracts remains as it did then, a matter of direct negotiation between the locals and individual broadcaster, the radio committee to assist on the broadcasters' side, the Federation to assist the local unions.

He outlines the general position of the entire broadcasting industry.

The Chairman outlines the position of the American Federation of Musicians. He gives a resume of the experiences of the Federation and its local unions under the agreements during the past twenty-one months.

The committees agree to meet again on November 20th.

The situation of key stations is discussed at length.

Television is considered and discussed. A question regarding recording of electrical transcriptions for library purposes is received and considered.

The question of a station selling a staff orchestra for a commercial program under the provisions of Schedule A is considered.

The matters are laid over for further consideration.

The Board adjourns until Thursday at 11:00 A. M.

New York, N. Y.,  
November 3, 1939.

President Weber calls the meeting to order at 11:00 A. M.

The Secretary reports to the Board the conditions existing in the paper industry and its effect on the INTERNATIONAL MUSICIAN. We are compelled, by reason of war conditions, to purchase paper from day to day.

The report is accepted and filed.

The Board considers an appeal of Trevor M. Jones from an action of Local 571, Halifax, N. S., in rejecting his application for membership.

On motion, the appeal of Trevor M. Jones is sustained and Local 571 is directed to accept him to membership.

The Sub-Committee on Television, consisting of President Weber, Treasurer Brenton and Executive Officer Petrillo, after an exhaustive investigation, reports its findings to the Board, and requests that it be relieved, and that jurisdiction over Television be assumed by the International Executive Board. Developments are such that the committee feels that the interests of our members can only be properly protected by this procedure.

The report is discussed at length and the committee is discharged with the thanks of the Board.

The Board, upon motion, decides that Television shall be under the sole jurisdiction of the Executive Board of the American Federation of Musicians.

Mr. Mark Woods, vice-president of N. B. C., appears before the Board in regard to Television in all its involvements. His comprehensive explanation is in exact conformity with the report of the Television Committee.

The Board adjourns until Saturday at 11:00 A. M.

New York, N. Y.,  
November 4, 1939.

President Weber calls the meeting to order at 11:00 A. M.

The Board again discusses the radio situation.

Upon motion, the Board reconsiders its action in the matter of the protest of Radio Station KNX, Los Angeles, California.

The Board, upon motion, decides that the Local may, at its discretion, remove Leith Stevens from the engagements, but the use of the services of the staff orchestra of KNX on the program cannot otherwise be interfered with, as the use of same is in accordance with the provisions of Schedule A of the agreement between the Federation and the Broadcasters.

The Board again considers the request of Fred Waring and James J. Walker on behalf of N. A. P. A.

Upon motion, the matter is laid over to the next meeting of the Board.

The Board, upon further consideration, reaffirms its former decision regarding sustaining announcements.

Television is again discussed at length. The Board adopts the following temporary national scale for Television:

For 1 (one) hour Television, including rehearsal \$18.00

Contractor, Double Price

Overtime for each quarter hour or fraction of quarter hour 4.50

Staff musicians regularly employed cannot be engaged for Television.

The above prices and conditions are to be effective only until the Mid-Winter Meeting of the International Executive Board. No dubbing of music for Television to be permitted under any circumstances. A weekly report of all Television programs containing music to be filed with the President's office.

The Board adjourns until Monday at 10:30 A. M.

New York, N. Y.,  
November 6, 1939.

President Weber calls the meeting to order at 10:30 A. M.

The Board again considers Resolutions 89 and 94.

The resolutions are laid over for further investigation and consideration at the Mid-Winter Session of the Board.

The Board again considers prices and conditions for the recording of electrical transcriptions for library service.

The Board equalizes the scale for one-half hour library service with the scale for commercial programs so as to read as follows:

For each 15 minutes of recorded music or recorded music and script, per man \$18.00

Time for rehearsing and recording shall not exceed one hour.

For each half-hour program 24.00

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

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 an entity in itself.

If electrical transcriptions are made for scripts or similar dramatic episodes or for anything in which music and dialogue alternate, then the musicians can only render services if the script is recorded in its entirety at the time the music is recorded.

The Board considers a situation wherein a sponsored commercial program is repeated over an originating station through a recording on a following night.

The matter is laid over until the meeting with the Radio Committee of the I. R. N. A.

Matters of importance in connection with negotiations with various interests employing our members are discussed at length.

At 1:05 P. M. the Board adjourns until November 20th at 11:00 A. M.

New York, N. Y.,  
November 20, 1939.

President Weber calls the meeting to order at 11:00 A. M.

All members present except Murdoch, who is excused on account of duties in the service of his country.

President Weber lays before the Board

**BAND MUSIC SPECIALIST**  
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the proposition of a national scale for accompanists.

The matter is referred to the President's office for investigation and report back to the Board.

The radio situation is discussed at length from all angles and implications.

At 11:30 A. M. Sam Rosenbaum, John Shepard, 3rd, G. W. Norton, Mark Ethridge, Mark Woods, Lawrence Lowman, Theodore Streibert, Julius Seebach, Jr., and Joe Miller—comprising the Radio Committee of IRNA and network representatives—appear before the Board.

Mr. Rosenbaum reports the results of the work of the committee of the IRNA and states that the committee and network representatives can only report the progress they have made to date.

Mr. Rosenbaum reads a lengthy letter setting forth the suggestions and complaints of the Affiliates.

President Weber reviews the experiences of the Federation and its Locals and states the viewpoint of the A. F. of M. upon the statements contained in the IRNA letter.

The entire situation is discussed at length.

At 4:30 P. M. the committee retires.

The Board further discusses at length all phases of radio and transcription employment.

The Board adjourns until Tuesday morning at 11:00 A. M.

New York, N. Y.,  
November 21, 1939.

President Weber calls the meeting to order at 11:00 A. M.

Albert Luconi, President; Ralph Jewell, Vice-President, and George V. Clancy, Secretary of Local 5, Detroit, Mich., appear before the Board in regard to the application of a Local law which prohibits the solicitation of an indefinite engagement unless the orchestra playing the engagement has received notice of termination of same.

The matter is laid over for further consideration.

The various phases of the radio situation are again discussed at length.

At 2:45 P. M. Lawrence Lowman of the Columbia Broadcasting System and Mark Woods of the National Broadcasting Company appear before the Board in regard to the situation of key stations of the National and Columbia networks. They explain in detail the operation of the networks as well as that of the local stations owned and managed by the networks.

The gentlemen retire at 4:50 P. M.

The Board adjourns until Wednesday morning at 11:00 A. M.

New York, N. Y.,  
November 22, 1939.

President Weber calls the meeting to order at 11:00 A. M.

The Board considers a request from Harry Geller of Local 47 for a ruling on whether or not a telegram from the manager of Artie Shaw's Orchestra constitutes a contract.

The Board holds that under the circumstances extant in the case, member Geller is entitled to two weeks notice and railroad fare to Los Angeles.

The Board reads and considers a letter from General Samuel T. Ansell regarding our proposed amendments to the Social Security Act of the United States.

The report is placed on file for future reference and Mr. Ansell is requested to submit the proposed drafts to President Weber for study and approval.

The radio situation is again considered and discussed at length.

The Board considers a request from Local 20, Denver, Colo., for permission to change its name to Denver Musicians' Association.

On motion, the request is granted.

A request from Local 223, Steubenville, Ohio, to change its name to Steubenville Musicians' Association, Local 223, A. F. of M., is received and considered.

The Board grants the request.

A request from Local 579, Jackson, Miss., to change its name to Jackson Federation of Musicians, Local 579, A. F. of M., is, upon motion, granted.

The Board considers the case wherein

Community Hall, Malone, Wis., was held to be in default. The documents are read. Upon motion, the case is reopened and Community Hall is removed from the Defaulters' List; Gale Kraemer is held to be in default to members of Local 46, Oshkosh, Wis.

A condition re television in Schenectady, N. Y., is considered and referred to the President for disposition.

The Board unanimously decides to withdraw the entire proposition made to the Broadcasters under date of November 2, 1939, as it is not considered feasible.

The Board considers the matter of making of picture shorts by name bands without charge and with the possibility of direct advertising for the bands.

The Board rules that no free service can be rendered for any motion picture recording. If direct advertising is included, members are prohibited from making the picture.

The Board adjourns until Thursday at 11:00 A. M.

New York, N. Y.,  
November 23, 1939.

President Weber calls the meeting to order at 11:00 A. M.

Mr. Sam Rosenbaum of NRA and Joseph Miller of NAB appear before the Board. President Weber advises the gentlemen that the Board has decided to withdraw all propositions of November 2nd, the matter to be held in abeyance for the present, pending further developments.

The Detroit situation is again discussed. The Board decides that the right of Local 5, Detroit, Mich., to enforce the National Law in question is clear, but the burden of proof rests with the Local.

The meeting adjourns at 2:00 P. M. until Friday at 11:00 A. M.

New York, N. Y.,  
November 24, 1939.

President Weber calls the meeting to order at 11:00 A. M.

The Board considers a letter from General Counsel S. T. Ansell proposing three methods of financing the various lawsuits instituted by order of the Federation in order to secure protection for our members from the various contradictory rulings of Social Security Enforcement Agents.

The Board authorizes an advance of \$6,000.00 to meet the situation.

President Weber lays before the Board a situation in Los Angeles where licensed agents applied for a Federal Charter from the A. F. of M. He has made efforts to oppose the issuance of the Charter.

The matter is left in the hands of the President for final disposition.

The Board considers a request from Local 406, Montreal, Que., Canada, for a modification of the electrical transcription scale of prices.

On motion, the request is denied.

The Board receives a request from Local 190, Winnipeg, Man., Canada, for a ruling on the right of the Local to maintain a law that provides that less than three nights a week constitutes a steady engagement.

The Board rules that the Local law is in conflict with the laws of the A. F. of M. and therefore is null and void.

The Board considers a request from the musicians of Lubbock, Texas, for a Charter.

The request is referred to the Secretary for the purpose of further investigation.

The President reports on the situation in Vineland, N. J., wherein the Federation was successful in defeating an injunction case involving a theatre held to be unfair to the Federation.

The Board orders the legal bill of \$1,030.00 covering the case paid.

The Board considers charges of Local 483, Lincoln, Neb., against Local 738, Grand Island, Neb., for illegal acceptance of applicants for membership.

On motion, the charges are sustained and the Charter of the Local is revoked.

The President lays before the Board a request from Local 8, Milwaukee, Wis., for payment of Strike Benefits for Local members withdrawn from hotels on account of a strike.

The Board rules that under the laws of the A. F. of M., the Executive Board cannot order payment of such Strike Benefits.

At 1:45 P. M. the Board adjourns subject to the call of the Chair.

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BOOK REVIEW

Books For Musicians

MODERN VIOLA TECHNIQUE. By Robert Dolejal. 134 pages. \$3.00. The University of Chicago Press.

Since the day when Paganini crouched over his violin as if to catch sounds escaping from the very devil's cauldron, the conception of the role played by stringed instruments has radically changed. Then the violin was the only one of the string group taken seriously, and even it was considered as full of whimsy, of freakish humors, of catchpenny tricks, as an organ-grinder's monkey. With the haphazard technic then in vogue, it could scarcely have been otherwise. Fingering often with but three fingers, bowed indiscriminately on the left and the right sides of the hair, sometimes even held downward, the large end resting on the knee, the violin and viola offered to waiting ears as much noise as music. Many years were to intervene before order came out of chaos, before the left hand found its proper angle, the "positions" became systematized and the bow-arm disciplined. With this development and the accompanying widening of expression came the conception of musicianship to replace that of pyrotechnical display. The modern symphony orchestra resulted. Then, at last, the viola came into its own.

An instrument indispensable in the modern quartet and orchestra, the viola has also been revealed as a solo instrument with tonal colorings not to be duplicated in their painting of rich and mellow moods.

Robert Dolejal, whose musical development was focused about this instrument, realized the absolute separation between the technique of the violin and the technique of the viola. This present book is the result of his discoveries and concerns itself with pedagogic principles for the development of the latter. It is of value in two ways, first, in its reduction to the simplest terms of the art of "placing the right finger on the right string at the right time in the right place", and second, in its stressing of the need for concentration which leads to true intonation and a cognizance of bowing and finger-board position. Many charts help the author in his task, as well as an exceedingly straightforward and lucid style.

Few can learn viola without systematic instruction and few who try to get such instruction via a violin teacher ever quite right themselves after the dizzying effects of faulty directions. Yet true viola teachers are few and far between. The answer in such a predicament is—this book.

A helpful hint may not be amiss here: capable viola players for our major orchestras are frequently in demand.

talk about." He did. The visitor was Beethoven.

Beethoven's is perhaps the most affecting of all the revelations herein given. He speaks as a knife cuts, imploring his "Immortal Beloved" a return of affection, begging posterity's forgiveness for his irascibility, messages as sad as ever burst from the heart of man.

The authors, in writing of contemporaries, Sibelius, Stravinsky, Strauss, describe them in such wise as to make us feel we should know just how to converse with them, were we to be placed at the same table at dinner. But no dinner partnership could approximate the intimacy of our meeting with these souls, living and dead, who take our hand, go with us on long, solitary walks, tell us the desires that move them. Thus do we discover that the great are vouchsafed immortality not only through their music but also through the pens of those who have entered into their spirits.

—HOPE STODDARD.

WHAT NEXT?

Science has now attained the greatest accuracy the world has ever known with a machine which measures the 1,000,000th part of an inch. Called the "prodlograph," it employs a magnified beam of light to record microscopic variations in size, and is used in the laboratories of the Timken Roller Bearing Company of Canton, Ohio, to check the precision of its testing gauges. These gauges insure an accuracy of 1/10,000th of an inch in the manufacture of the company's tapered roller bearings. To picture the minuteness of a millionth of an inch, imagine a human hair split into 3,000 equal parts. One part would be approximately equivalent to a millionth of an inch.

Curved glass that does away with shop window reflections is no longer a novelty. But when the American Chemical Society meets in Boston this month it will hear of a new "invisible" glass. This one is not curved but coated with material that increases the transmission of light. When spectacles are so coated the nuisance of reflection is ended. So with store windows, mirrors, automobile windshields and showcases.

The wind is used to operate a new refrigerator for country homes. Brine-filled walls retain refrigeration from 12 to 16 hours without wind power, it is said.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

The following Suspensions, Expulsions and Reinstatements were omitted from the November issue due to lack of space.

- SUSPENSIONS
Atlantic City, N. J., Local No. 561—Charles Bonell, Paul Connor, C. L. Deighton, A. DiNicolantonio, Wm. C. Greenly, Ben Morgan, Theo. Strassburger.
Bakersfield, Cal., Local No. 243—Eugene Mason, Kenneth Perkins, Harry Rogers, Austin Thompson.
Baltimore, Md., Local No. 40—Paul B. Bond, Wilburg O. Brown, William T. Carr, A. Russell Calton, Jack Dana, Richard DeCarlo, Orin L. Hughes, Benjamin W. Knuch, John H. Link, Russ Perry, Herbert Powley, Nathan Sivkin, Rubin B. Surasky.
Bever Dam, Wis., Local No. 422—Lew Dussell.
Boston, Mass., Local No. 9—Francis Arceneault, Armand E. Bachand, Patrick Barbara, Joe Beccoff, Robert J. Bennett, Lawrence Berwick, Edwin Billette, Fred J. Booth, Irving Bottman, Warren Buschman, Sidney B. Cahoon, Thomas M. Calafato, William F. Carmichael, John A. Casper, Albert W. Christina, Alfred A. Coughlin, Eugene J. Del Papa, Vincent DeNunzio, William A. Deverell, Pat D'Arcy, Charles DiCesario, Frank DiDato, William Djerf, Ernest A. Robson, C. Robert Downey, George A. Dussault, Harold B. Fagan, Herbert J. Fandel, Samuel Farber, Clifford M. Ferguson, James Ferraro, J. Albert Fitzgerald, Peter J. Fitzgerald, Abraham Feinstein, Louis Fox, Louis J. Goldberg, William E. Goldsmith, Myer Harris, Warren A. Hookway, Richard F. Hunt, John Kavana, Harry Kenonich, Albert L. King, Theodore Kossifitz, Basil Larkin, Leo Lester, William B. Long, Harry Mahoney, David Malzman, Gus Marocco, B. Marocco, Joseph R. McGillivuddy, Alfred J. Moore, Jack J. Moss, J. Francis Murphy, Robert V. Nevins, Reuben Osofsky, Alfred Osh, Edward N. Kowarski, Louis A. Chayres, E. Waite, Douglas C. Woodman, Ralph Woodward, Jr.
Bridgeport, Conn., Local No. 83—Roland Young, O. Raymond, R. Chandler, J. Santone, M. Hyra, W. Salogewind, D. Frankus, A. Pascarel.
Cedar Rapids, Iowa, Local No. 137—Archie Jones.
Cincinnati, Ill., Local No. 350—Oscar Holman, Robert Maeder, Jimmie Oberia, Elmer Wisniewski, Frank Kanton.
Columbus, Ohio, Local No. 500—Nattie Edwards, Nelson Olson, Howard Pearson, William Scott, Herbert Simpson, Garis Watkins, Franklin Gordon, Whitely Higgins.
Denmark, N. Y., Local No. 168—Joseph Clayton, Murr Cooper, Lerrin La Due, Joseph Muzalek, William Mecca, Raymond Miller, Robert Nell, John Reinius, Sam Samuwartino, Charles Tobens, James Williamson, Chester Post.
Bertha, Calif., Local No. 335—Arthur W. Stewart, Leo F. Schustman, Kenneth Bill, Joseph Dunbar.
Fairfield, W. Va., Local No. 307—John Abernethy, Orin Ford, Joe Henry, G. W. McCray.
Fort Wayne, Ind., Local No. 55—Oliver Wyatt, Walter Wood, William Rupp, Jack Long, Louis Lomax, Jay Kliefenstein, Richard Bartlich, Marion D. Brown.
Greely, Colo., Local No. 306—Virginia Blake, Marian A. Smith, Jack English, Vivia English, Elmer L. Fier, Hugh Frame, W. Edward, Leo A. Lantry, E. Alva Lotzbech, Jack K. Palmer, Malvin N. Rockley, R. L. Spear, Vera M. Whitson.
Hammond, Ind., Local No. 308—Alfred Erickson, J. Brandt, Edith Brandt, Robert S. Hark, Clifford Henderson, James Marva, Bill Raeder, Matt Shiock, John Secker.
Hempstead, Tenn., Local No. 62—Salvador Bashish, Louis DeLito, Stanley DeLito, Sterling DeLito.
Indianapolis, Ind., Local No. 3—John Baylor, Walker Bayler, Jr., Elmer Blackwell, Manly M. Branch, Wm. C. Christman, George Curtis, Helen Dancer, John W. Dillard, Wm. A. Edwards, Oscar Wood, John, Richard Marcinich, Jerry Rora.
Ipswich, Mass., Local No. 325—George Boyer, Suzanne Renee White.
Kansas City, Mo., Local No. 627—Charles Kennedy, Oliver Perry.
Lawrence, Mo., Local No. 11—Charles Blanton, Ralph Bayer, Robert Chan, Axel F. Cross, Harry Davis,

- Walter E. Darison, Hyman George, Walter Gibbs, Gene Granger, Hays, Harry Hinkle, Wm. J. King, Marjorie Kaufman, Virginia Kaufman, Jas. H. King, Dallas Lawrence, Lloyd B. Lester, Homer J. Mudi, Edw. Oster, Larry Prewitt, Del Rankin, John Reynolds, Lee R. Bishop, Charles R. Bower, G. F. Buhner, C. E. Suggs, Earl P. Stewart, Billy Whitman, Kenneth L. Wolfe, E. W. Woolery.
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Nampa, Idaho, Local No. 406—Larry Gill.
Newark, N. J., Local No. 16—Julia Kramer, Wally Anderson, E. C. Crick, Edna Martini, James G. Glaswick, Henry Jodie, Harry Kleisel, Peter Kleiser, Albert Pfister, Anthony Buccia, Raymond E. Smith, George E. York.
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New Brunswick, N. J., Local No. 204—Amedeo Mangino, George Tolo.
Niagara Falls, N. Y., Local No. 106—E. B. Hirsch, John Gatz, Lewis Palmer.
Northampton, Mass., Local No. 220—Steve Barton, Chester Kopp, Ernest Drumold, Edward Fogar.
Oakland, Wis., Local No. 46—Raymond Dell, Nayel Olinke, Mark Krumenauer, Richard Jankov, Gilbert Stevenson, Gordon Schultz, Louis Stoguetz, Jake Zwick, Mrs. Zager, Dick Teera.
Oshkosh, Wis., Local No. 480—Francis Buchanan.
Parsons, Mo., Local No. 248—Phillip Bodner, Joseph Boccia, Joseph De Peri, Frank Duffin, William Gonska, Nick Grantio, Charles McMenemy, Dante Mengotto, John Palka, M. H. Panicker, E. Milton, George Ryerson, James Schmitt, Ben Schmitt, George W. Wagon, Leslie Chandler, Dominick Sorrentino.
Perris, Ill., Local No. 26—Leon De Camps, Paul Garret, Robert M. Graham, Wm. H. Hogan, Harry McLaughlin, John R. Hutton, James R. Hutton, Wayne K. Gilchrist, Paul J. Local No. 748—Raymond Daryl, Ray Gilbert, Paul Greenwood, Steven Kandie, Arch Koch, Wm. Koerber, Langdon Macdonald, Anselmo Mangino, Maurice Miller, Robert Miller, E. Nelson, Miss Brenda Peterson, Andrew Prandon, John Richardson, Clarence Royster, Frank Santoro, Phil Snyder, David Thompson, Reginald Tyree.
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Schenectady, N. Y., Local No. 35—Arthur Laab.
Shrewport, La., Local No. 116—Rita Gladys Lindsey, John Leonard, Iben Johnson.
Sioux Falls, S. D., Local No. 114—Richard Herwin, George Johnson, V. Lyon, Robert Morrison, Arthur Marotta, Clarence DeLong, Roy Lentz, Arnold Westgard.
Spartanburg, S. C., Local No. 105—Charles Theobald.
Syracuse, N. Y., Local No. 78—Don Deo, John Griswold, Clifford Wolfe, Edw. White, E. J. Kintala, Paul Michels, Ray Ames, Edward Anderson, David Schmitt, Martin H. Smith.
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Wilmington, Del., Local No. 311—Oliver Rundick, Chas. J. Coltrai, Henry Gladden, Wm. Goodman, LeRoy Gravel, Thea Halstead.
Yorkers, N. Y., Local No. 402—Harry Fallon, Patil Orneli.
EXPULSIONS
Briggsmore, Conn., Local No. 83—Roland Young.
Detroit, Mich., Local No. 2—Lloyd Strome, Larry Vincent, Alvario.
Ely, Nev., Local No. 212—John Bennett, Clark Prince, C. A. Knight.
Ipswich, Mass., Local No. 325—Richard E. Dunne, Jack Cowin, Corwin Keene, Nick McComber.
Los Angeles, Calif., Local No. 47—L. Clair Case, Miriam Moore.
Manchester, Wis., Local No. 195—William Engelbrecht, Edmund Tuck, Edward Drida, Alance Becker, Rudy Olin, Gust Kaye, Ross Wright.
New Brunswick, N. J., Local No. 204—Samuel De Nicola.
New York, N. Y., Local No. 602—Morris Mush Norman.
Salt Lake City, Utah, Local No. 104—Arthur Gray, Stanford Howell, Virgil Kay, Ralph MacGillivray, Gordon Olson, Frank Christensen, Jack Harlow, Mickey Ray, Darrel Jordan, Claude Jordan, Bret Katter, Robert Balfour, Weidon H. Morrison, Wallace Kotler, P. C. Woolery.
Tulsa, Okla., Local No. 15—Chester Hauck.
Walla Walla, Wash., Local No. 501—Bob Stewart.
REINSTATEMENTS
Bakersfield, Calif., Local No. 283—Otto Shillier, James Cuthbert.
Baltimore, Md., Local No. 40—Louis Bassi, Ottavio Bassi.
Bismarck, N. D., Local No. 464—Clifton Brunet, Leo Rales, Dickler Melville, Elmer Bryant, Joe Thomas, Dick Jones.
Bever Dam, Wis., Local No. 422—Lona Brauchette.
Boston, Mass., Local No. 9—Frank Creamore, John P. Bergstrom, Harry Maddalena, Edward J. Farrell, Emmet O'Brien, Clifford E. Sennan, Alton Sedis, Vincent H. Parlos, Joseph A. Sizs, Local No. continuing.
Buffalo, N. Y., Local No. 48—Bill Augustine.
Champaign, Ill., Local No. 100—Bill Bender.
Chicago, Ill., Local No. 10—Kenneth Hecker, Rudolph J. Charles, Robert Victor Davis, Edward D. Mack, Jack Gardner, Julius Chacka, Frances Fay, Beatrice Vera, Harwood Cane Taylor, Mathilda R. Done, Irene Nordin, John Holt Bekley, Jack Dunson, John B. Doty, Alex Joseph, J. Charles, Karl Victor Davis, Edward D. Hopkins.
Cincinnati, Ohio, Local No. 1—Bill Waterworth.
Cleveland, Ohio, Local No. 4—George (Pat) Dwyer, Peter L. Francis, Bill Hammond, Barney A. (Scharm) Sorell, Ernest Walker, Maurice Wm. (Merrey) Brannan.
Dallas, Texas, Local No. 107—Jacques Singer, J. Paul Fields, Roger Lee Bevil, Alfred E. Pinter, Fred A. Kadane.
Dayton, Ohio, Local No. 101—Ed Prodrick, Bud Robert.
Detroit, Mich., Local No. 6—Laurence Rutherford, Mary Neud, Virvel Hutchings, Carl Zeser, Peter Bekantis, Edward J. Wickert, Frank A. Garber, Peter Toona, Alfred Lantano, George A. (Pat) Victor Davis, Edward D. Mack.
Elmhurst, Pa., Local No. 378—Thomas H. Evans.
Elizabeth, N. J., Local No. 181—Joseph Lucas, Andrew Simons, John Lambert, John Kuris, Mike Rosini.
Eureka, Calif., Local No. 323—Edna Gaggero, Herb. Waller, Albert.
Fort Wayne, Ind., Local No. 50—Mary Kump, Lois Miller Anderson, Kenneth Truman, Glenn Astberg, William J. Bright.
Hartford, Conn., Local No. 325—William Brerick.
Hempstead, Tenn., Local No. 62—Mervin Owen, Ralph Matthews, Jr., Gerald Goodlander.
Hempstead, Tenn., Local No. 36—Josephine De Aguilier, John Follack, Wilma Foster, R. J. Corvino.

- Kansas City, Mo., Local No. 627—Pete Johnson, LaForest Dent, Leonard Johnson.
Knoxville, Tenn., Local No. 546—James Myratt, Al. Kilby, Wm. Dykes.
Ladvisle, Okla., Local No. 28—Clay Balmbrich, Veta Armstrong.
Los Angeles, Calif., Local No. 47—Don Alexander, Du Rols H. Cornish, Jos. F. Edinger, Winston (Oak) Haldeman, Howard Kidwell, Wm. S. Lind, Frank U. Luga, Mrs. Wm. J. O'Meara, Robert Ramos, Oscar Salvatti, E. Bobt. Thompson, Charles Romer, Carl Verdort.
Mechanville, N. Y., Local No. 318—Joseph Tario.
Milford, Mass., Local No. 318—Adam A. Coismann, Kenneth B. Howard, Arthur F. Whelan.
Minneapolis, Minn., Local No. 75—Harold M. Wray, Claude H. Potts, Joe Featherstone, Harry Cornell, Walter B. Daniels, Neil Dahlin, Clifford Franzen, Wm. R. Glaswick, Grace Hoover, Eddie Jansen, Wayne Kleinhofel, Henry W. Larsen, Lawrence J. Morrison, Douglas Nash, Eugene Schuck, J. L. Smith, Robert A. Scheldrup, Alena Snelika, Jack L. Turner, Emil Wedin.
Mississippi, Miss., Local No. 408—Morris Ludwick, Ashley Rice.
Montreal, Que., Canada, Local No. 406—Jack Black, Robert Cavetto, Roger Charbonneau, Renee d'Amour, Oswald Dauphinais, Nick Dilala, John DiMario, Andre Lacroix, Maurice Dureux, Lorenzo Erotoles, Howard Fogg, Louis Haudriest, Leo Gersovitch, Jean Guillet, Hector Gratton, Paul Grefec, Rafael G. Drucker, Joseph J. Algranti, Arthur Brown, Charles Romer, Carl Verdort.
Morgantown, W. Va., Local No. 662—Ellwood (Bud) Bokos.
Morton, N. J., Local No. 177—William Keel, Sr., William Keel, Jr.
Nashville, Tenn., Local No. 257—Sigmund H. Eskind, Truxton Jackson.
Newark, N. J., Local No. 16—William Green, Angelo Giambisso Murray Lubetkin, Vincent Bial, Joseph Silverstein.
New Brunswick, N. J., Local No. 204—Peter Masse, David Shies.
Newburgh, N. Y., Local No. 281—Stano Jannatti, Robert Millner.
New York, N. Y., Local No. 602—Harry C. Amidon, Ernesto Arco, Desiderio Araco, Sam Atlas, Robert F. Baker, Joseph C. Baldwin, John Barone, Andre Lacroix, Berrios, Eugene A. Bernstein, Irving Bernstein, William Bergman, Royal C. Birelin, Charles Biv, Brian, John Brumgold, Edwin A. Bruno, Nat Brudloff, Walter Bull, Jack Carleton, Jack Celestiano, Justo Carlier, Victor Cohen, Cohen Kahn, Irving Colby, Louis J. Collati, James Collie, Emmett Cunniff, J. Frank Cork, Kathleen Cornekius, Virgil Cottrill, Victoria Crandall, George R. D'Amico, Joseph De Grefec, Rafael G. Drucker, Joseph J. Algranti, E. Etieno, Bernardo Fazio, Ludovillo Petman, Alexander Feldman, Joseph Ferrante, Jack Fina, John Flissak, James Franco, Joseph Gill, Gailard, Harry Gendres, Micky B. Gendres, Harold G. Gendres, Harold Gendres, Nat Goldman (Harre), Carl Trenton Greco, Frank E. Grioman, Fulgenzio Guerrieri, Robert L. Hackett, Kurt Heide, Wm. Henry Hulle, William Hicks, George Hubling, Merrill Hughes, John J. Infante, Edward W. Jenkins, Garry C. Joachim, Arnold E. Johnson, Matthew Judem, Samuel Kader, William Keshaw, J. J. Kelly, Edward Klioni, Hugo Klarih, Jr., Louis Krasnov, Artillio Lastumbo, Frank Lauria, Frank Lederer, Bernard Levine, Solig S. Levine, Albert A. London, Allen Lott, Ken Macomber, William J. McUne, Jr., Ebert McLeod, James Mealy, Carl Mintz, Anthony H. Rodoff, Victor Mondello, Sam Morgenthaun, Jack Mott, Harry Moss, Samuel Moyer, Arnold H. New, Joseph O'Connell, William O'Connor, Florentio O'Neil, Joseph Perola, James Mel, Phillip, W. H. Phipps, Keith Pitman, Jack Pons, William T. Pritchard, Maria Prater, Charles Chick Reese, Larence Reagenburg, John Ringer, Irving S. Rinkin, Robert R. Risher, Victor Rodriguez, Samuel Romz, Max Rosenfeld, Paul B. Rom, Wesley Rowley, Edward C. Rubin, Sam Steinbach, Herbert Steiner, Jack Stewart, Edw. Harrow, Olin Stralind, Louis A. Sussman, Harry Sussman, Harry Schiller, Wm. Schutler, Julie Schwartz, Louis Schwartz, Tom Felice Sitarone, Jack Small, William Sorice, Christopher J. Tantillo, David Thompson, E. L. Therrien, J. Horvath Threlki, Dave Torbett, Casler Towe, Ray Turner, Myer Unger, Albert Unger, Osborne Walker, Charles Weinberg, Frank Winegar, Bernard Wolfe.
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Oshkosh, Wis., Local No. 75—Harold M. Wray.
Patterson, Cal., Local No. 248—Miss Mildred Cook, Raymond Crook, W. J. Dudson, Mrs. W. Dowell, Rudy Fetcau, Ken Ferguson, J. Fred, O. R. Giddens, Howard B. Gray, C. T. Hombour, W. B. Hendry, Charles Hill, Miss Ellen Hilliard, Wm. Hough, John F. Howard, John Irvine, F. Jones, Bill Land, A. H. Lincke, Phil Liss, Murray McKernan, J. B. McLaughlin, Gordon MacArthur, W. A. Mae, Eugene Manners, R. Mason, G. Monetti, H. A. (Bub) Blair, Erich Munding, R. A. Peters, D. W. Pearce, Jack Pichler, Charles Pichler, Peter Mrs. H. Reeves, F. W. Robson, Ben Reth, J. H. Shannon, Cyril Black, Ivan Meert, Edw. R. Stevens, John T. Steink, Vancouver, George Westbrock, Norderick O. White, John W. Wild, Walter H. Wright.
Vandergriff, Pa., Local No. 478—Jack Guarnero, Dan Green, John Hoss, Clare Reese, C. Jack Rupert, John Wylie, Louis Stuen, Roy Johnston, Kenneth Blacker, Joseph C. Garbuhl, Emil Mista, Armand Lottanna, Roy DeVilling, Bea Hunt.
Waterbury, Vt., Local No. 468—David Gourlie, Oscar Rettig.
Winnipeg, Man., Canada, Local No. 186—J. Davidson, P. Dalman, Irene Fairfield, E. L. Finch, S. Gallant, E. Goodwin, R. Goodwin, E. C. Hill, T. Hubicki, W. Hammy, J. Murawsky, W. McPherson, T. M. McLennan, Wm. McPherson, H. McKee, J. McKee, J. McKee, R. Simcoe, J. Stroble, J. Townsend, W. Talston, J. Warriner, M. Zdyk.
Wilmington, Del., Local No. 311—Oliver Rundick, Chas. J. Coltrai, Henry Gladden, Wm. Goodman, LeRoy Gravel, Thea Halstead.
Yorkers, N. Y., Local No. 402—Harry Fallon, Patil Orneli.
LOCAL NO. 1, CINCINNATI, OHIO
New members: Joseph Freni, James Kallu, Sr., James Kallu, Jr., Sam Kallu, Maurice Smith.
Transfers deposited: Noma Reed, 10; Hamilton Morris, 120; Russell Leubach, 31; E. D. Wilder, 807; Wm. Baker, 802.
Transfers issued: Carl Chava, Leo Allman, Theodore Schreiner, Francis Bugh, Charles Fitch, Buddy Dean, Ben Muefing, Fred Spratt, George Thompson, Jimmy Spivack, Hal Lewis, Ken Roberts.
Transfers withdrawn: Clyde McCoy, Julie Stone, Art Dumas, Edna Egan, Ben Gorman, Thomas Hill, Larry Powell, George Green, Duane DeVall, Larry Lent, Raymond Anderson, George Shaw, Martin Ashby, Al 802; Carl Deacon Moore, Harry Rantoch, Chester A. Birkel, Wm. DeMayo, Lario Frank, Al 802; Gene Lewis, 123; Louis Finer, 129; Preston Miller, 100; Joe Perrin, 1; Marty Corb, Otto Gleaser, both 23; Johnny Kasuhue, Mary Kasuhue, Norman Kasuhue, Wayne Kalmi O'Connor, Ed Joe Baldi, J. John Blawery, Lillian Blawery, both 16.
LOCAL NO. 3, INDIANAPOLIS, IND.
New members: Doney Treat, Paul J. McCorm.
Reinstated: Halton Swanson, Iace Owsie.
Transfers issued: Eddie Burnett, Julian Sparks, Dan Walker, Frank Hurley, Woodrow Wines, Harry Ordehohn, Eddie Burnett, Paul Ross, John Wiltwood, Jay Fis, Wilda Sturbin, Florence Izor, C. Morrison.
Transfers deposited: Winslow Wiles, 118; Jas. D. Westover, 254; Bertina Bamphoff, 169; Jas. E. Bickley, 17; Wilbur Crowley, 33; Ira Hooper, 618; Aaron Campbell, Carolyn Campbell, both 24; George Jamerson, Helen Jamerson, Helen Jamerson, Joe Denton, all 245; Rudolph Masari, 19; Chas Long, 103; Marie Brenner, 382; Jane Orizguy, 764.
Transfers withdrawn: Kurt Gavin, 382; Doris Warren, Daniel Becker, both 376; Doree MacKendoe, 4.
Transfers deposited: Dick Cline, Orchestra; Davis Trio, Campbell Trio; Robert Forsthe Orchestra; Harold Grammer Orchestra; Jamerson Trio; Count Basie Orchestra; Chas and Marie Long; Ben Basie Orchestra; Ted DuMoulin Trio; 19; Chas Long, 103; Marie Brenner, 382; Jane Orizguy, 764.
LOCAL NO. 4, CLEVELAND, OHIO
New members: Emil Sumrell (Don Kay), Silvester Cullen, Vincent Grindler, Louis Eklon, George Lottner, E. J. H. Chas Long, 103; Marie Brenner, 382; Jane Orizguy, 764.



Transfers returned: Hal Ross, Hans Kinder, Eddie...

LOCAL NO. 78, SYRACUSE, N. Y.
Transfers issued: Thomas F. Proctor, Fred Jerome...

LOCAL NO. 85, SCHENECTADY, N. Y.
Resigned: Hazel Fort...

LOCAL NO. 87, DANBURY, CONN.
Transfer returned: William Churchill...

LOCAL NO. 94, TULSA, OKLA.
New members: Harry Ruggles, Arthur Phil Davis...

LOCAL NO. 101, DAYTON, OHIO
New members: Robert F. Kress, David Voshell...

LOCAL NO. 94, TULSA, OKLA.
Resigned: Dewey (A.) Davis...

LOCAL NO. 101, DAYTON, OHIO
Resigned: Dewey (A.) Davis...

LOCAL NO. 104, SALT LAKE CITY, UTAH
New members: George Fairburne, Ray Gray...

LOCAL NO. 105, SPOKANE, WASH.
New member: Al Wild...

LOCAL NO. 105, SPOKANE, WASH.
Resigned: Arthur Lindenbaum...

LOCAL NO. 106, DUNKIRK, N. Y.
New members: Eno Steben, John Steben...

LOCAL NO. 116, SHREVEPORT, LA.
New members: "Buddy" Jones, Mrs. Marie Fuller...

LOCAL NO. 117, TACOMA, WASH.
New members: O. M. Olson, Ted Picard...

LOCAL NO. 118, SPRINGFIELD, OHIO
Transfers deposited: Spring Wald, Marie Ferry...

LOCAL NO. 121, WASHINGTON, D. C.
Transfers returned: Ed Kay Baker, Fred Wayland...

LOCAL NO. 122, NEWARK, OHIO
Transfers returned: William Demayo, Jerry Balder...

LOCAL NO. 123, RICHMOND, VA.
New members: Adolph Duxton, T. Bolling Burton...

LOCAL NO. 124, NEW ORLEANS, LA.
New members: Rodin Thompson, Joe (Duck) Back...

LOCAL NO. 125, COAL CITY, ILL.
New office: Fred Korman, vice-president...

LOCAL NO. 126, SAN DIEGO, CAL.
Resigned: Tom Anderson...

LOCAL NO. 127, VERNON, OHIO
Transfer cancelled: William G. Cox...

LOCAL NO. 128, COLLINGSVILLE, ILL.
New members: John Owens, Alexander Caldwell...

LOCAL NO. 129, VALLEJO, CAL.
New members: Carl Graves, P. Olsen...

Price, Bobby Thomas, Kenneth Banks, all 500; Buddy...

LOCAL NO. 123, RICHMOND, VA.
New members: Adolph Duxton, T. Bolling Burton...

LOCAL NO. 124, NEW ORLEANS, LA.
New members: Rodin Thompson, Joe (Duck) Back...

LOCAL NO. 125, COAL CITY, ILL.
New office: Fred Korman, vice-president...

LOCAL NO. 126, SAN DIEGO, CAL.
Resigned: Tom Anderson...

LOCAL NO. 127, VERNON, OHIO
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LOCAL NO. 128, COLLINGSVILLE, ILL.
New members: John Owens, Alexander Caldwell...

LOCAL NO. 129, VALLEJO, CAL.
New members: Carl Graves, P. Olsen...

LOCAL NO. 130, WASHINGTON, D. C.
Transfers returned: Ed Kay Baker, Fred Wayland...

LOCAL NO. 131, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 132, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 133, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 134, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 135, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 136, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 137, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 138, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 139, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 140, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 141, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 142, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 143, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 144, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 145, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 146, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 147, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

Fisher, Buddy Rogers, Neal Dillman, Edw. F. Cain...

LOCAL NO. 177, MORRISTOWN, N. J.
New member: Morris Roskofsky...

LOCAL NO. 183, BELOIT, WIS.
New members: Joe C. Thompson, Arvesta Brizger...

LOCAL NO. 187, SHARON, PA.
New member: Harold Stevenson...

LOCAL NO. 190, WINNIPEG, MAN., CANADA
New members: Walter Roneoff, Clare Kennedy...

LOCAL NO. 192, WAUKESHA, WIS.
New members: Walter Wohlst, Harold Hilde...

LOCAL NO. 195, MANITOWOC, WIS.
Resigned: Lester Brounchod, Israel Beniman...

LOCAL NO. 196, CHAMPAIGN, ILL.
New members: Arthur Holt, Bert Simmons...

LOCAL NO. 203, HAMMOND, IND.
New members: Wm. Arvil Rutledge, Jr., Harold F. B...

LOCAL NO. 204, NEW BRUNSWICK, N. J.
New members: Frank R. Rutan, Joseph H. Carman...

LOCAL NO. 212, ELV, NEV.
New members: Julia Kline, Lee E. Millin...

LOCAL NO. 215, KINGSTON, N. Y.
Officers for 1940: president, Eugene Clark...

LOCAL NO. 220, NORTHAMPTON, MASS.
New members: John Vanderlith, Frank Natale...

LOCAL NO. 231, TAUNTON, MASS.
Resigned: Mrs. Florence Gibbons Heber...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: John Thomas, Joseph Greese...

LOCAL NO. 235, WHITE PLAINS, N. Y.
Transfer issued: Jack Shelly...

LOCAL NO. 236, INTERNATIONAL FALLS, MINN.
Withdrawn: William Dorell, Cecil Jorjala...

LOCAL NO. 151, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 152, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 153, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 154, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 155, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 156, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 157, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

LOCAL NO. 158, TORONTO, ONT., CANADA
New members: Geoffrey W. Barker, Joe Jeffrey...

LOCAL NO. 159, ELIZABETH, N. J.
New members: Thomas Lawrence, Allan Dorvort...

Transfers deposited: Henry Grunewald, Adolph Koening...

LOCAL NO. 236, BIRMINGHAM, ALA.
New members: Herbert Johnson...

LOCAL NO. 237, NASHVILLE, TENN.
New members: Rachel Veach, Wm. R. Young...

LOCAL NO. 238, TOLEDO, OHIO
New members: Clifford Watkins, Oscar Caldwell...

LOCAL NO. 239, NEWBURGH, N. Y.
New members: Robert Hestek, Raymond Carroll...

LOCAL NO. 239, SANTA ROSA, CAL.
Transfer received: Peter Baffuto...

LOCAL NO. 239, HAMILTON, ONT., CANADA
New members: James Atton, Cyril Wallace...

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New members: James Atton, Cyril Wallace...

LOCAL NO. 308, RENO, NEV.

New members: Wesley Day, Roy Moore, C. J. Smith, ...

LOCAL NO. 373, PERTH AMBOY, N. J.

New members: Donald G. Anselmo, Adam Kapostol, ...

LOCAL NO. 375, OKLAHOMA CITY, OKLA.

New members: Merrill L. Ellis, Richard H. Hardsley, ...

LOCAL NO. 370, EASTON, PA.

New member: Robert E. Ruhlmer. Transfer issued: Thomas R. Evans.

LOCAL NO. 396, GREELEY, COLO.

Transfer returned: Gene Brady. Transfer issued: Charles L. Kellow, O. K. Barkley.

LOCAL NO. 402, YONKERS, N. Y.

Change in officers: Albert Friedman, financial secretary; ...

LOCAL NO. 406, MONTREAL, QUEBEC, CANADA

New members: Raoul Asselin, Eugene Bastien, Nick Battista, ...

LOCAL NO. 422, BEAVER DAM, WIS.

New members: Milton Hollings, Robert Velsky, Elmer ...

LOCAL NO. 423, HANAPA, IDAHO

Resigned: Ray Buettner. Transfer issued: Ralph DeCruz, Burke Rowen.

LOCAL NO. 424, RICHMOND, CALIF.

New members: A. Yatchemoff, Glenn Marsh. Withdrawn: Hugh Powell.

LOCAL NO. 432, PITTSBURG, KAN.

New member: C. E. Hanigan. Withdrawn: Henry C. Brown.

LOCAL NO. 433, WINONA, MINN.

New members: Gerald Goff, Romaloe Poes. Resigned: Roy Benedict, Zaida Gallagher.

LOCAL NO. 434, ATTLEBORO, MASS.

New members: Robert A. Freeman, Joseph A. Morin. Withdrawn: Boris G. Glover.

LOCAL NO. 434, BEAUMONT, TEXAS

Transfer returned: Frank Hardy. Transfer issued: Frank Hardy.

LOCAL NO. 436, EL PASO, TEXAS

New members: Harry D. Brooks, 312; R. L. Zukowsky, ...

LOCAL NO. 437, ATLEBORO, MASS.

New members: Robert A. Freeman, Joseph A. Morin. Withdrawn: Boris G. Glover.

LOCAL NO. 438, WATERTOWN, WIS.

New members: Arthur Hanson, Wm. Jones, Edwin L. ...

LOCAL NO. 439, WATERTOWN, WIS.

Transfer deposited: Carl (Pezano) Boite, Anita Thom, ...

LOCAL NO. 440, WATERTOWN, WIS.

Transfer deposited: Carl (Pezano) Boite, Anita Thom, ...

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Transfer deposited: Carl (Pezano) Boite, Anita Thom, ...

LOCAL NO. 450, WATERTOWN, WIS.

Transfer deposited: Carl (Pezano) Boite, Anita Thom, ...

LOCAL NO. 485, GRAND FORKS, N. D.

Transfers deposited: Max Edwards, Joe Plummer, ...

LOCAL NO. 490, OWATONNA, MINN.

New members: Roy Naylor, Charles Ransler, Edward ...

LOCAL NO. 498, MISSOULA, MONT.

Transfer issued: William Witt. Transfers deposited: Robert Nyatol, letter; Ralph ...

LOCAL NO. 501, WALLA, WALLA, WASH.

Officers for 1934: President, Brooks Manchester; ...

LOCAL NO. 507, FAIRMONT, W. VA.

Withdrawn: Alex Bevely, William Ploek, R. J. Callahan, ...

LOCAL NO. 510, SAN LEONARD, CAL.

Dropped: Orlan Meneses.

LOCAL NO. 528, CORTLAND, N. Y.

New members: Anthony Falco, Ray Purcell, George J. ...

LOCAL NO. 529, NEWPORT, R. I.

Traveling members: Mill Kilroe, Richard Adams, ...

LOCAL NO. 529, KANSAS CITY, MO.

Transfer issued: Pete Johnson, Richard Fox, Walter ...

LOCAL NO. 542, HELENA, MONT.

Resigned: William Freyer.

LOCAL NO. 544, CROCKETT, TEXAS

Transfer deposited: J. F. Outhout, Lemal Taylor, ...

LOCAL NO. 548, HAMBURG, N. Y.

New members: Harold Friedman, Leland Goodyear, ...

LOCAL NO. 558, STATE COLLEGE, MISS.

New members: E. B. Allen, Jr., B. E. Colston, J. O. ...

LOCAL NO. 561, ATLANTIC CITY, N. J.

New members: Paul Clare, Frank J. Casparro, ...

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New members: Paul Clare, Frank J. Casparro, ...

James, Bud Brady, George Hanuka, Lon Vira, Al ...

LOCAL NO. 578, MICHIGAN CITY, IND.

Transfers withdrawn: W. A. Jordan, H. Brockman, ...

LOCAL NO. 588, COLUMBUS, OHIO

Resigned: Cy Oliver.

LOCAL NO. 609, NORTH PLATTE, NEB.

Officers for 1934: President, W. H. Cleveland; ...

LOCAL NO. 620, JOPLIN, MO.

Resigned: J. H. Ferguson.

LOCAL NO. 622, BARY, IND.

Officers: Wm. Anderson, acting president; Frank Al ...

LOCAL NO. 623, DENVER, COLO.

Transfer withdrawn: Juan Flor, 208.

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70; Herb Plar, 561; Ed. Abbott, 70; Fuzs Green, 70; ...

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LOCAL NO. 771, TUCSON, ARIZ.

New members: Jack Hollis, Dubois Cornish. ...

LOCAL NO. 784, PONTIAC, MICH.

New members: Jerry Ford, Henry Mara. ...

LOCAL NO. 802, NEW YORK, N. Y.

New members: Ralph P. Aktabowski, James Alderson, ...

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UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Harrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameo 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. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantasia Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. Guards Band, The Boyertown, Pa. 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. Judge Fl. and His Band (Francis Judge), Middletown, N. Y. Lehigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Loran City Band, Loran, O. Martin, Curley, and His Band, Springfield, Ohio. 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

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Capitol Park and all buildings therein located, Hartford, Conn. 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, Singac, 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, N. J. Peony Park, Omaha, Neb. Rite O Wa Gardens, Mr. and Mrs. R. L. Froese, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. West Side Park, Rochester, Iowa. Woodliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

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. Boris, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Lem, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Sankatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marzani Id, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsetto, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Casenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Fessetto, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra.

Flanders, Hugh, Orchestra, Concord, N. H. French, Bud, and His Orchestra, Springfield, Ohio. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Ginda's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouldner, Rene, Orchestra, Wichita, Kan. Graft, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hayes, Mart, Orchestra, Baraboo, Wis. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, Lattanz, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. 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 Hawaiian, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Rverson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheln, Arthur, Orchestra, Ableman, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zemhruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, ETC.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA BIRMINGHAM: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. MONTGOMERY: Chi Sigma Chi Fraternity. ARIZONA PHOENIX: Emile's Catering Co. Junior Chamber of Commerce. TARRANT, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: University of Arizona Auditorium. ARKANSAS EL DORADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium. CALIFORNIA CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. HOLLYWOOD: Cohen, M. J. Hanson, Fred. Maggard, Jack. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager.

Maggard, Jack. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Fausel, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Triena, Phillip. STOCKTON: Sharon, C. Sparks, J. B., Operator. Dreamland Ballroom. VALLEJO: Rendezvous 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. 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. WESTPORT: Longshore Beach and Country Club.

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: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Miami Biltmore Hotel. Steele-Earlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. Huntington Hotel. Kenmuir, William A. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawton Memorial Hall. Savannah High School Auditorium. VALDOSTA: Wilkes, Lamar. IDAHO BOISE: White City Dance Pavilion. ILLINOIS AURORA: Rex Cafe. 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.

INDIANA EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Highland Country Club. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Woity, Elwood. MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hooster Ensemble. Ulmer Trio. IOWA ARNOLD PARK: Asarki, Laffy, Manager, Central Ballroom. AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorfman, Laurence. CASCADIA: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Moose Lodge Hall. Yetmar, George. IOWA CITY: Fowler, Steve. LEWIS: Wagner, L. F., Manager, Whitewas Pavilion.

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." Fraser Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest. Graham Artists' Bureau. Grey, Milton. Opera Club. Pacelli, William V. Pintozzi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistrar, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hills, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. GALESBURG: Clark, Horace G. HERRIN: Williamson County Fair. KANKAKEE: Deylyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Le Claire Hotel, L. M. Harvey, Manager. Rendezvous Nite Club. NORTH CHICAGO: Deway, James, Promoter of Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred. Mohammed Shrine Mosque. Mohammed Shrine Temple Association. PRINCETON: Bureau County Fair. QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Upan Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. ROCK ISLAND: Beauvette Night Club. STERLING: Flock, R. W.

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MARION: Jurgensen, F. H. SELWINE: Moonlite Pavilion. OTTUMWA: Baker, C. G. ROCHESTER: Casey's Ballroom. Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. West Waterloo High School.

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NEW BEDFORD: Cook School. New Bedford High School Auditorium. WESTFIELD: Park Square Hotel. WORCESTER: Holy Cross College Undergraduate Club. 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. Hommarito, Joe. Cavanaugh, J. J., Retolover, Downtown Theatre. Collins, Charles T. Downton Casino, The. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Frazer, Sam. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. Peacock Alley. PWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecilia Auditorium. IONIA: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. LANSING: Hagen, Lester, Manager. Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MARQUETTE: Northern State Teachers College. MILLAN: Bodetto, Clarence, Manager, Jeff's. MENOMINEE: Doran, Francis, Jordon College. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Fox, Eddie. MINNESOTA BRAINER: Little Pine Resort. CALEDONIA: "44" Nite Club, George Metcalf, Owner, Rudy Elton, Manager. FAIRMONT: Graham, H. R. PARISSAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Rubards Lake Resort, Sherman Fee, Manager. GARDEN CITY: Conkling, Harold C. HIBBING: Pitman, Earl. LUMBER: Bennett, J. W. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. MINNEAPOLIS: Borhardt, Charles. MINNEOTA CITY: City Nite Club, Julius Felowski, Manager. SWATONNA: Bendorf, Clarence R., Box 452. PIPESTONE: Bobain, A. E., Manager, Playmor Dance Club. ROCHESTER: Deansoyers & Son. SCANLON: Golden Gate, Thomas George, Manager. ST. PAUL: Fox, E. M. WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club. MISSISSIPPI MERIDEN: Junior College of Meriden, Senior High School of Meriden. MISSOURI JOPLIN: Central High School Auditorium. New Canton Club, The. Robt. W. Carter, Manager. KANSAS CITY: Fox, S. M. Holm, Maynard G. Kansas City Club.

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McFadden, Lindy, Booking Agent. Wilson, Charles C. Wildwood Lake. BERKING: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winwood Beach. BELLA: Shubert, J. E. ST. JOSEPH: Alpha Sigma Lambda Fraternity. Thomas, Clarence H. ST. LOUIS: Johnson, Jesse. School Activities Organization. OREGON: Smith Cotton High School Auditorium. BIRMINGHAM: Boyer, Hubert.

MONTANA: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. NEVADA: Chateau, The. MISSOURI: Dishman, Orin, Prop. New Minn. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Moke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEW JERSEY: ARCADE: Corlison, Eddie. White, Joseph. ATLANTIC CITY: Ambassador Hotel. Knickerbocker Hotel. Larosa, Tony. Savy Bar. Marlboro Hotel. Sifer, Michael. ATLANTIC HIGHLANDS: Kaiser, Walter. BRIDGEVILLE: Brown, Grant. CAMDEN: Wait Whitman Hotel. CLIFTON: Silberstein, Joseph L. and Etelson, Samuel. OLSM BARRAGE: Green Hills Inn, Mr. and Mrs. John Bandago. IRVINGTON: Club Windsor. Philhower, H. W. JERSEY CITY: Dickinson High School Auditorium. LONA BRANCH: Shapiro, Mrs. Louie Rembar, Manager, Hotel Boarding.

MOUNTAINVIEW: Chi Am Chateau. NEWARK: Angster, Edward. Blue Bird Dance Hall. Clark, Fred R. Club Miami. Devaney, Forest, Prom. Kravant, Norman. Meyer, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna. NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor. ORANGE: Schlosinger, M. S. PAMUNGI: Kater's Auditorium. PATERSON: De Ritter, Hal. PLAINFIELD: Sifer, Michael. 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. WILMINGTON: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club. Maria, Osa. NEW YORK: ALBANY: O'Connell, Nora, Proprietor, Watch Rock Hotel. ALBANY: Brad, John. Flood, Gordon A. ARMY: Embassy Associates. BALLSTON SPA: Francesco, Tony. Hearn, Gary.

BEACON: Neville's Mountinside Farm Grill. BIRMGHAMTON: Bentley, Bert. BROOKLYN: Hared Productions Corp. BUFFALO: Clore, Wm. R. and Joseph. Operators, Vendome Hotel. Erikson, J. M. German-American Musicians Association. Kaplan, Ken, Mgr., Buffalo Swing Club. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaelis, Max. Miller, Robert. Nelson, Art. Shults, 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. A., Manager, Central Hotel. ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion. FISHKILL: Oriental Inn. GLENS FALLS: The Royal Pines, Tony Reed, Proprietor. KIAMESSA LAKE: Mayfair, The. KINGSTON: Yocan Dance Studio, Paul Yocan, Owner. LACKAWANNA: Chic's Tavern, Louis Clearrell, Proprietor. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW YORK CITY: Albin, Jack. Benson, Edgar A. Elythe, Arthur, Booking Agent. Dodge, Wendell P. Dyrufl, Nicholas. Dwyer, Bill. Grant & Wadsworth and Casmir, Inc. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Kats, George, Theatrical Promoter. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn).

MAYBOHM, Col. Fedor. Miller, James. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity "Right This Way." Carl Reed, Manager. Rogers, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Royal Tours of Mexico Agency. Seidner, Charles. Seidner, Chas. E. Shays, Tony, Promoter. Solomon, Henry. Sorkin, James. "SO" Shampoo Company. Wade, Frank. Weinstein, Joe. ONEONTA: Oneonta Post No. 259. American Legion, G. A. Dockstader, Commander. PORT KENT: Klages, Henry C., Owner, the Mountain View House. Poughkeepsie: Germania Singing Society. Poughkeepsie High School Auditorium. PURLIS: Clover Club. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Medwin, Barney. Pulsifer, E. H. Todd Union of University of Rochester and Gymnasium. SCHENECTADY: Gibbons, John F., Manager, Club Palorama. Maurilio, Anthony. SOUTH FALLSBURG: Plaza Hotel, S. Fliegelman & Sons, Managers. STONE RIDGE: DeGraf, Walter A. SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.

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 Phi Fraternity, Epsilon Chapter. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WHITEBORO: Guido, Lawrence. WINDSOR BEACH: Windsor Dance Hall.

LONG ISLAND, N. Y. NICKSVILLE: Seever, 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. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Linton, L. W. Ferrell, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Methune, C. B. GREENSBORO: American Business Club. HIGH POINT: Trumpesters' Club, The, J. W. Bennett, President. RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Rensselaer. Washington High School. 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: Akron Saengerbund. Brady Lake Dance Pavilion. Kats, George, DeLuxe Theatre. Williams, J. P., DeLuxe Theatre. ALLIANCE: Castle Night Club, Charles Naines, Manager. CURTIS: Kenny Mara Club, 217 Lincoln Ave. BRYAN: Thomas, Mort. CAMBRIDGE: Leah, Frankie (Frank La-shinsky). CANTON: Beck, L. O., Booking Agent. Bender, Harry. Bender's Tavern, John Jacobs, Manager. Canton Elks' Lodge. CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club. Miller, Manager. Elks' Club No. 5. Hartwell Club. Jones, John. Kenwood Country Club. Thompson, Manager. Lawrence Country Club. Hutch Ross, Owner. Maketwah Country Club. Wurbiton, Manager. Queen City Club, Clemens, Manager. Rainey, Lee. Spat and Slipper Club. Western Hills Country Club. Waxman, Manager. Williamson, Horace G., Manager, Williamson Entertainment Bureau.

CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Renner, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askins, Lane. Askins, Mary. Gyro Grill. DAYTON: Club Ark, John Hornis, Owner. Eib, Dwight. Stapp, Phillip B. Victor Hugo Restaurant. KENT: Kent State University Freshman Class Dance. Kent State University. Sophomore Class of Kent State University. James Ryback, President. MANSFIELD: Foley, W. R., Mgr., Colliseum Ballroom. MARIETTA: Eagles' Lodge. Morris, H. W. MARION: Anderson, Walter. MEDINA: Brandow, Paul. OXFORD: Dayton-Miami Association. Wm. F. Dress, President. PORTSMOUTH: Smith, Phil. SANDUSKY: Anchor Club, Henry Leitson, Proprietor. Boulevard Sidewalk Cafe, The. Brick Tavern, Homer Roberts, Manager. Burnett, John.

Crystal Rock Nite Club. Alva-Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager. Wonderbar Cafe. SIDNEY: Woodman Hall. SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. F. O. E. TOLSON: 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 Rosenstain, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J. OREGON KLAMATH FALLS: James, A. H. SALES: Steelhammer, John F. and Carl G. PENNSYLVANIA ALIQUIPPA: Young Republican Club. Robert Cannon. ALLENTOWN: Connors, Earl. ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn. BERRYVILLE: Snyder, C. L. BETLEHEM: Reagan, Thomas. BOVETOWN: Hartman, Robert R. Keystone Fire Co. BRADFORD: Fissel, Francis A. BRIDGEVILLE: Hill Clifford, President. Triangle Amusement Co. Puskartich, Tony. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. COLUMBIA: Hardy, Ed. CONNEAUT LAKE: McGuire, T. P. CRAVORSBURG: Yara, Max. DRUMS: Green Gables. EASTON: Circlon, The, Neal Rumbaugh, Proprietor. ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. ERIE: Masonic Ballroom and Grill. FRACKVILLE: Casa Loma Hall. FRANKLIN: Rocky Grove High School. GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. GREENVILLE: Moose Hall and Club. HEBERTOWN (TAMM): Baldino, Dominic. Gilbert, Lee. HUSTON: Trianon Club, Tom Vlachos, Operator. JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr. KELAYNES: Condors, Joseph. KULPONT: Liberty Hall. Neil Rich's Dance Hall. LAKE WINGLA: Frear's Pavilion. LAKEWOOD: Echo Date Inn, The. Grainer, Thomas. LANCASTER: Parker, A. R. Weinbrom, Inc., Manager. Rocky Springs Park. Wheatland Tavern Painroom, located in the Miller Hotel; Paul Heine, Sr., Operator. LATROBE: Yingling, Charles M. LEBANON: Fishman, Harry K. LEHIGH: Reim, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor. Log Cabin Inn. MEADVILLE: Reunir Club, The, Jane Lawson, President. ST. CARMEL: Mayfair Club, John Pogesky and John Ballant, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor. NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Henks, Manager.

NEW OXFORD: Cross Keys Hotel. Green Cove Inn, W. E. Stall-smith, Proprietor. NEW SALEM: Maher, Margaret. NORRISTOWN: Norristown High School Auditorium. PHILADELPHIA: The International Arcadia, The International Restaurant. Berg, Phil. Glass, Davey. Hirst, Izzy. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Street, Benny. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. University of Pennsylvania. Including all Fraternity Houses and all functions sponsored by the University. Willner, Mr. and Mrs. Max. Zeid, Mr., Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank. New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. POTTSVILLE: Paul's Tap Room and Grille. Paul Davis, Proprietor. QUAKERTOWN: Bucks County Fair. Benigni, Silvio. Liberty Hall. SHAMOKIN: Boback, John. Shamokin Moose Lodge Grill. SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SHENANDOAN: Ritz Cafe. STONY CREEK HILLS: Eagles' Mountain Home. SUNBURY: Sober, Melvin A. TAYLOR: Camp Tainment. UNIONTOWN: Maher, Margaret. Abmeyer, Gustave K. WEST CHESTER: South Mountain Manor Hotel, Mr. Berman, Manager. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Koley, William. McKane, James. WILLIAMSPORT: Moose Club. Stover, Curley. WYOMING: Yates, Samuel M. YATESVILLE: Bianco, Joseph, Operator, Club Mayfair. YORK: Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor. Weinbrom, Joe.

RHODE ISLAND: HOLYOKE: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers. PROVIDENCE: Bangor, Ruben. Goldsmith, John, Promoter. Kronson, Charles, Promoter. WARWICK: D'Antuono, Mike. Hollywood Casino. WOONSOCKET: Kornstein, Thomas. SOUTH CAROLINA CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Fields, Charles B. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium. ROCK HILLS: Rolax, Kid. Wright, Wilford. SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA BEREAFORD: Muhlentorf, Mike. Ritz Dance Hall. LEBANON: Schneider, Joseph M. SIOUX FALLS: Plaza (Night Club). Yellow Lantern. TRIPP: Maxwell, J. E. YANKTON: Koets, Oscar, Manager, Red Rooster Club. TENNESSEE BRENTWOOD: Palms Night Club. CRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Duddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.

KNOXVILLE: Tower Hall-Supper Club. MEMPHIS: Atkinson, Elmer. Avery, W. H. Hubert, Maurice. NASHVILLE: Carter, Robert T. Connor, C. V. Eakle, J. C. Scottish Rite Temple. TEXAS ABILENE: Sphinx Club. AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry. BRECKENRIDGE: Breckenridge High School Auditorium. CLARKSVILLE: Dickson, Robert G. DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers Auditorium. Texas Women's College Auditorium. FORT WORTH: Bowers, J. W. Carnahan, Robert, Owner, Show Boat, Lake Worth. Merritt, Morris John. Plantation Club. FREDERICKSBURG: Hilltop Night Club. GALVESTON: Page, Alex. Purple Circle Social Club. HARLINGEN: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigaby, J. B. Lamantia, A. Merritt, Morris John. Orchestra Service of America. Pasner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager. RANGER: Ranger Recreation Building. SAN ANTONIO: Shadowland Night Club. TEXARKANA: Gant, Arthur. Marshall, Eugene. Texarkana, Texas, High School Auditorium. WACO: Williams, J. R. WICHITA FALLS: Hyatt, Roy C. Malone, Eddie, Operator, Klub Trocadero. UTAH SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner.

VIRGINIA ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club. BLACKSBURG: V. P. I. Auditorium. DANVILLE: City Auditorium. HOPEWELL: Hopewell Cottillion Club. LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. NEWPORT NEWS: Newport News High School Auditorium. NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president. HORTON: Pegram, Mrs. Erma. ROCK HILLS: Hermitage Country Club. Julian's Ballroom. Wm. Byrd Hotel. ROANOKE: Lakeide Swimming Club & Amusement Park. Mill Mountain Ballroom. A. R. Robert, 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. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager.

W. Gypsy VII. Lee Hotel. White, R. Ing Age. FAIRMONT: Carpenter. HUNTINGTON: Epperson, et al. MARATHON: Elks' Club. PARKERSBURG: Club Nig. McGlaur, win MI. WHEELING: Lindelof, Old He. W. ANTIOCH: La ng I. Ground tion. APPLETON: Apple C. Sheldo. Konzelin. Mackville. William Miller, F. ARCADIA: Schade, G. BARBOOD: Dunham. Portage. Statio. CUSTER: Bronk, I. Glodocus. DAKOTA: Passare. SAU CLAIF: Associa. chang. Portel. NEAFFORE: Killinski. Lake. JAMESVILLE: Cliff Le. JUMP RIV: Erickso. Comm. Grand Prince. Shangr. LA CROSS: McCart. Muellet. LEOPOLIS: Bracko. LUXEMBO: Boarbo. yah. MADISON: Babco. MALONE: Kraime. mud. MANITON: Chopra. HARBOR: Baker. sel. Proj. HERRILL: Batter. Arti. Goets. Goe. MILWAU: Caldwell. Cubie. Liberi. bau. Thom. NY. CAL: Blajcl. NORTH: Kling. OGDON: Joes. Res. POTOM: Stoll. Turn. REDEY: Flier. ROTHM: Rhyu. SHERO: Bahr. Kohl. SLING: Bue. AL. SPLIT: Fahl. Re. STEVE: Mid. STOU: Bari. er. STRAY: Kra. R. STUR: Def. SUPE: Wil. TIGER: Mie. W. TOMA: Cro. VALO: Ma. WAU: Voi. WAU: Pa. WASHINGTON SEATTLE: Meany Hall. West States Circus. SPOKANE: Davenport Hotel. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager.

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Gypsy Village. Lee Hotel. White, R. L., Capitol Book- ing Agency. FAIRMONT: Carpenter, Samuel H. HUNTINGTON: Sperson, Tiny, and Hew- ett, Tiny, Promoters, Marathon Dances. MORGANTOWN: Elks Club. PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager; Ed- win Miller, Proprietor. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN

ANTIGO: Langlade County Fair Grounds & Fair Associa- tion. APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr., Konzelman, E. Mackville Tavern Hall, William Bogacz, Manager, Miller, Earl. ARCADIA: Schade, Cyril. BARABOO: Dunham, Paul L. Portage Studios of Radio Station WIBU. CUSTER: Bronk, Karl Glodoske, Arnold. DAKOTA: Passarelli, Arthur. LA CLAIR: Associated Orchestra Ex- change (Ben Lyne and L. Porter Jung, Bookers). DEAFFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort. JANESVILLE: Chis 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. LEOPOLIS: Brackob, Dick. LUXEMBURG: Soarbour Hall, Frank No- vak, Owner. MADISON: Babcom Hall. MALONE: Krämer, Gale, Mgr., Com- munity Hall. MANITOWOC: Chops Club. MARSHFIELD: Bakerville Pavilion, Wen- sel and Andrew Seidler, Props. MERRILL: Battery "F," 120th Field Artillery. Gostach's Nite Club, Ben Gostach, Owner. MILWAUKEE: Caldwell, James. Cubie, Iva. Liberty Hall, Tony Bux- baum, Operator. Thomas, James. ST. CALVARY: ShJack, Steve. NORTH FREEDOM: Klingsmeier's Hall. OCONOMOWOC: Jones, Bill, Silver Lake Resort. POTOMI: Stoll's Garage. Turner's Bowery. REESEVILLE: Firemen's Park Pavilion. ROTHSCHILD: Rhyner, Lawrence. SHERBOURNE: Bahr, August W. Kohler Recreation Hall. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STEVENS POINT: Midway Dance Hall. STOUTEN: Barber Club, Barber Broth- ers, Proprietors. STRATFORD: Kraus, I. A., Manager, Rosellville Dance Hall. STURGEON BAY: DeFoe, F. G. SUPERIOR: Willett, John. TIGERTON: Michalske, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L. VALOERS: Mallman, Joseph. WAUSAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur.

WYOMING

CASPER: Oasis Club, The, A. E. Schmitt, Manager. Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA WASHINGTON: Alvia, Ray C. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild, W. M. Lynch, Manager.

Constitution Hall, D. A. R. Building, Dude Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hodges, Edwin A. Hule, Lim, Manager, La Fares Restaurant. Harvins, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kava- kos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den.

CANADA ALBERTA

CALGARY: Dowsley, C. L. BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WASSAINGAMING: Pedlar, C. T., Dance Hall, Clear Lake. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. LONDON: Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. OTTAWA: Lido Club. PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition. BARNIA: Blue Water Inn, Thomas Kemsley, Proprietor. TORONTO: Andrews, J. Brock. Casa Loma. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eden, Leonard. Eichen, Murray. Henderson, W. J. LaSalle, Fred, Fred La- Salle Attractions. Milford, Bert. 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 Agricul- ture Association. STE. MARQUERITE: Domaine D'EstereL.

BRITISH COLUMBIA

SHRINE TEMPLE.

MANITOBA

PEDLAR, C. T., DANCE HALL, CLEAR LAKE.

ONTARIO

PIER, WILLIAM RICHARDSON, PROPRIETOR.

HAMILTON

DUMBBELLS AMUSEMENT CO., CAPT. M. W. PLUNKETT, MANAGER.

LONDON

PALM GROVE.

NIAGARA FALLS

NIAGARA FALLS BADMINTON AND TENNIS CLUB.

OTTAWA

LIDO CLUB.

PETERBOROUGH

COLLEGIATE AUDITORIUM, PETERBOROUGH EXHIBITION.

BARNIA

BLUE WATER INN, THOMAS KEMSLEY, PROPRIETOR.

TORONTO

ANDREWS, J. BROCK. CASA LOMA. CENTRAL TORONTO LIBERAL SOCIAL CLUB.

CLARKE, DAVID

COCKERILL, W. H. EDEN, LEONARD. EICHEN, MURRAY. HENDERSON, W. J. LASALLE, FRED, FRED LA- SALLE ATTRACTIVEIONS.

MILFORD, BERT

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 AGRICUL- TURE ASSOCIATION.

STE. MARQUERITE

DOMAINE D'ESTEREL.

SASKATCHEWAN

SASKATOON: Avenue Ballroom, A. R. Macinnis, Manager. Cuthbert, H. G.

MISCELLANEOUS

American Negro Ballet. Blaufox, Paul, Manager, Pee Bee Gas Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisien- ne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. 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 Pro- moter. Fay, Frank. Fiesta Company, George H. Bules, Manager. Gabel, Al J., Booking Agent. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amuse- ment Co. Hendershot, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazzmania Co., 1924. Kane, Lew, Theatrical Pro- moter. Katz, George. Kauneonga 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. Plumley, L. D. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Pro- moter. Russell, Ross, Manager, "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Shavitch, Vladimir. Snyder, Sam, Owner, Inter- national Water Follies. Sponzier, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Pro- moter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolic Co." Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies. Weleah Finn and Jack Schenck, Theatrical Pro- moters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam- bores." Wolfe, Dr. J. A. Yobel, Alex, Theatrical Pro- moter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

PHOENIX: Rex Theatre. YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS

HOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CRONA: Crona Theatre. DINUBA: Strand Theatre. EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FORT BRAGG: State Theatre. FORTUNA: Fortuna Theatre. GILROY: Strand Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frolics Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator. LOVELAND: Rialto Theatre. MANTACA: El Rey Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre. UKIAH: State Theatre. YUBA CITY: Smith's Theatre.

COLORADO

COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre. CONNECTICUT BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre. MYSTIC: Strand Theatre. NEW CANAAN: May House. NEW HAVEN: White Way Theatre. TAFTVILLE: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINSTED: Strand Theatre. DELAWARE MIDDLETOWN: Everett Theatre. FLORIDA HOLLYWOOD: Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre.

ILLINOIS

CARLINVILLE: Marvel Theatre. FREEPORT: Winnishiek Players Thea- tre. 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: Ilex Theatre. VINCENNES: Moon Theatre. New Moon Theatre. IOWA COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIOUX CITY: Sef 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. Fattee Theatre. Variety Theatre. LEAVENWORTH: Abdallah Theatre. MPHERSON: Ritz Theatre. PARSONS: Ritz Theatre. WINFIELD: Ritz Theatre. KENTUCKY ASHLAND: Capitol Theatre. Grand Theatre. LOUISIANA LAKE CHARLES: Palace Theatre. WEST MONROE: Happy Hour Theatre. MAINE PORTLAND: Cameo Theatre. Derring Theatre. MARYLAND BALTIMORE: Belinord Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre. MASSACHUSETTS ATTLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. NAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayliss Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. SPRINGFIELD: Paramount Theatre. STOURTON: State Theatre.

IDAHO

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

INDIANA

CIVIC THEATRE. MUTUAL THEATRE. GRAND PICTURE HOUSE. KERRIGAN HOUSE. ILEX THEATRE. MOON THEATRE. NEW MOON THEATRE.

IOWA

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

KANSAS

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KENTUCKY

ASHLAND: Capitol Theatre. Grand Theatre.

LOUISIANA

LAKE CHARLES: Palace Theatre. WEST MONROE: Happy Hour Theatre.

MAINE

PORTLAND: Cameo Theatre. Derring Theatre.

MARYLAND

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

MASSACHUSETTS

ATTLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. NAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayliss Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. SPRINGFIELD: Paramount Theatre. STOURTON: State Theatre.

MISSOURI

KANSAS CITY: Liberty Theatre. MAPLEWOOD: Powhattan Theatre. ST. JOSEPH: Crystal Theatre. Lewis Charwood Theatre. Royal Theatre. ST. LOUIS: Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loe's State Theatre. Lowell Theatre. Missouri Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre. St. Louis Theatre. WEBB CITY: Civic Theatre. WEBSTER GROVES: Ozark Theatre. MISSOURI LIBERTY THEATRE. MAPLEWOOD: POWHATTAN THEATRE. ST. JOSEPH: CRYSTAL THEATRE. LEWIS CHARWOOD THEATRE. ROYAL THEATRE. ST. LOUIS: AMBASSADOR THEATRE. ASHLAND THEATRE. BADEN THEATRE. BREMEN THEATRE. BRIDGE THEATRE. CIRCLE THEATRE. JANET THEATRE. LEE THEATRE. LOE'S STATE THEATRE. LOWELL THEATRE. MISSOURI THEATRE. O'FALLON THEATRE. PAULINE THEATRE. QUEENS THEATRE. ROBIN THEATRE. SALISBURY THEATRE. ST. LOUIS THEATRE. WEBB CITY: CIVIC THEATRE. WEBSTER GROVES: OZARK 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.

MINNESOTA

HIBBING: Aator Theatre. NEW ULM: Lyric Theatre. Time 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. ST. CLEMENS: Bijou Theatre. Macomb Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Temple Theatre. MINNESOTA HIBBING: Aator Theatre. NEW ULM: Lyric Theatre. Time 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 LIBERTY THEATRE. MAPLEWOOD: POWHATTAN THEATRE. ST. JOSEPH: CRYSTAL THEATRE. LEWIS CHARWOOD THEATRE. ROYAL THEATRE. ST. LOUIS: AMBASSADOR THEATRE. ASHLAND THEATRE. BADEN THEATRE. BREMEN THEATRE. BRIDGE THEATRE. CIRCLE THEATRE. JANET THEATRE. LEE THEATRE. LOE'S STATE THEATRE. LOWELL THEATRE. MISSOURI THEATRE. O'FALLON THEATRE. PAULINE THEATRE. QUEENS THEATRE. ROBIN THEATRE. SALISBURY THEATRE. ST. LOUIS THEATRE. WEBB CITY: CIVIC THEATRE. WEBSTER GROVES: OZARK THEATRE. NEBRASKA GRAND ISLAND: Empress Theatre. Island Theatre. KEARNEY: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE NASHUA: Colonial Theatre. Park Theatre. NEW JERSEY ATLANTIC CITY: Royal Theatre. BOGOTA: Queen Ann Theatre. BOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CARTERS: Ritz Theatre. CLIFTON: Strand Theatre. FLEMINGTON: Strand Theatre. FRENCHTOWN: Gem Theatre. GLASSBORO: Glassboro Theatre. HACKETTSTOWN: Strand Theatre. JERSEY CITY: Transfer Theatre. LAMBERTVILLE: Strand Theatre. LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNDHURST: Ritz Theatre. NETCONG: Palace Theatre. NEWARK: Court Theatre. NEWTON: Newton Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. TONDS RIVER: Traco Theatre. UNION CITY: Colony Theatre. WESTWOOD: Westwood Theatre. NEW YORK AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre. BEACON: Beacon Theatre. Roosevelt Theatre. BRONX: Bronx Opera House. News Reel Theatre (Bronx) Tremont Theatre. Windsor Theatre. BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gayety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre. BUFFALO: Eagle Theatre. Old Vienna Theatre. CATAKILL: Community Theatre. DOBBS FERRY: Embassy Theatre. DOLEVILLE: 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. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatre, Inc. Loconia 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. PAULING: Starlight Theatre. PELHAM: Pelham Theatre. PUGHKEEPSIE: Liberty Theatre. Playhouse Theatre. SAUGERTIES: Orpheum Theatre. TROY: Bijou Theatre. LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. HICKSVILLE: Hicksville Theatre. HUNTINGTON: Huntington Theatre. LOCUST VALLEY: Red Barn Theatre. MINOLA: Minola Theatre. SAG HARBOR: Sag Harbor Theatre. SEA CLIFF: Sea Cliff Theatre. SOUTHAMPTON: Southampton Theatre. NORTH CAROLINA DURHAM: New Duke Auditorium. Old Duke Auditorium. GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre. HENDERSON: Moon Theatre. HIGH POINT: Canter Theatre. Paramount Theatre. KANAPOLIS: New Gem Theatre. Y. M. C. A. Theatre. AVON: Avon Theatre. NEWTON: Catawba Theatre. WINSTON-SALEM: Colonial Theatre. Hollywood Theatre. NORTH DAKOTA FARGO: Princess Theatre. OHIO AKRON: DeLuxe Theatre. FREMONT: Fremont Opera House. Paramount Theatre. LIMA: Faurot Theatre. Lyric Theatre. Majestic Theatre. MARIETTA: Hippodrome Theatre. Putnam Theatre. OHIO OHIO: Ohio Theatre. State Theatre. MARTINS FERRY: Elzane Theatre. Fenray Theatre. SPRINGFIELD: Liberty Theatre. OKLAHOMA BLACKWELL: Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. OKMASHA: Ritz Theatre.

NEW HAMPSHIRE

NASHUA: Colonial Theatre. Park Theatre.

NEW JERSEY

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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:**  
Holly Theatre.  
Hunt's Criterion Theatre.
- PORTLAND:**  
Broadway Theatre.  
Moreland Theatre.  
Oriental Theatre.  
Playhouse Theatre.  
Studio Theatre.  
Venetian Theatre.
- PENNSYLVANIA**
- ERIE:**  
Colonial Theatre.
- FRACKVILLE:**  
Garden Theatre.  
Victoria Theatre.
- GIRARDVILLE:**  
Girard Theatre.
- HAZLETON:**  
Capitol Theatre, Bud Irwin, Manager.
- PALMERTON:**  
Colonial Theatre.  
Palm Theatre.
- PHILADELPHIA:**  
Apollo Theatre.  
Bijou Theatre.  
Lincoln Theatre.  
Stanley-Warner Theatres.
- PITTSBURGH:**  
Pittsburgh Playhouse.
- READING:**  
Berman, Lew, United Chain Theatres, Inc.
- YORK:**  
York Theatre.
- RHODE ISLAND**
- EAST PROVIDENCE:**  
Hollywood Theatre.
- PAWTUCKET:**  
Strand Theatre.
- PROVIDENCE:**  
Bijou Theatre.  
Homes Liberty Theatre.  
Capitol Theatre.  
Empire Theatre.  
Hope Theatre.  
Metropolitan Theatre.  
Liberty Theatre.  
Palace Theatre.  
Park 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.  
Suzore Theatre, 860 Jackson Ave.  
Suzore 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:**  
Texas Theatre.
- MEXIA:**  
American Theatre.
- MISSION:**  
Mission Theatre.
- PHARR:**  
Texas Theatre.
- PLAINVIEW:**  
Fair Theatre.
- POST MESHER:**  
Lyric Theatre.
- RAYMONDVILLE:**  
Ramon Theatre.
- SAN ANGELO:**  
City Auditorium.  
Ritz Theatre.  
Texas Theatre.
- SAN ANTONIO:**  
Joy Theatre.  
Zaragosa Theatre.
- SAN BENITO:**  
Palace Theatre.  
Rivoli Theatre.
- TEMPLE:**  
High School Auditorium.
- TYLER:**  
High School Auditorium Theatre.
- UTAH**
- LOGAN:**  
Capitol Theatre.
- VIRGINIA**
- LYNCHBURG:**  
Belvedere Theatre.  
Gayety Theatre.
- RICHMOND:**  
Patrick Henry Theatre.
- ROANOKE:**  
American Theatre.  
Park Theatre.  
Rialto Theatre.  
Roanoke Theatre.



Left to Right: Jimmy Powell, Carl Frye, Ernie Powell, Sammy Davis, Tyros Glenn—play Conn.

# Benny CARTER

AND HIS BAND

## New Swing Sensation at the "SAVOY"



Benny Carter at the ballroom as Tyros Glenn swings out with his Conn trombone.



Benny in the flesh, moots his caribbean cut-out double. Both play Conn.



Benny really "sends 'em" when he picks up his Conn trumpet.



Benny demonstrates he is one of today's greatest alto stars, on Conn 26M Conqueror.

A REALLY great and talented musician and a fine gentleman, Benny Carter is now staging one of the season's greatest swing successes at New York's famous Savoy Ballroom. Also playing NBC Blue Network. Sensationally popular with the swing fans and a big success with his recordings for Vocalion records, Benny daily adds new lustre to a remarkable career. Nominated by Paul Whiteman for his "Collier's" All-American Band.. Arranger for Benny Goodman, Charlie Barnet, Duke Ellington and Cab-Calloway.. Two years in London conducting the British Broadcasting Corpora-

tion Dance Orchestra.. Composer of "A Home in the Clouds," "Jam and Jive," "I'm in the Mood for Swing" and many other swing-blues classics. One of America's greatest alto saxophonists and equally proficient on the trumpet, Benny plays a Conn 26M Conqueror saxophone and a Conn trumpet exclusively for all his dance work, broadcasting and recording. Conn instruments, the choice of the artists, offer you many outstanding and exclusive improvements; yet they cost no more. See your Conn dealer or write for free book. Please mention instrument.

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- WINCHESTER:**  
New Palace Theatre.
- WEST VIRGINIA**
- CHARLESTON:**  
Capitol Theatre.  
Kearse Theatre.
- CLARKSBURG:**  
Opera House.  
Robinson Grand Theatre.
- GRUNDY:**  
Lynwood Theatre.
- HOLIDAYSCOVE:**  
Lincoln Theatre.  
Strand Theatre.
- HUNTINGTON:**  
Palace Theatre.
- NEW CUMBERLAND:**  
Manos Theatre.
- WEIRTON:**  
Manos Theatre.  
State Theatre.
- WELLSBURG:**  
Palace Theatre.  
Strand Theatre.
- WISCONSIN**
- ANTIGO:**  
Home Theatre.
- CHIPPEWA 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.  
Rivoli Theatre.
- PETERBOROUGH:**  
Regent Theatre.
- ST. CATHARINES:**  
Granada Theatre.

- ST. THOMAS:**  
Granada Theatre.
- TORONTO:**  
Arcadian Theatre.  
Brook Theatre.  
Capital Theatre.  
Century Theatre.  
Community Theatre.  
Crown Theatre.  
Cum Bac Theatre.  
Granada Theatre.  
Madison Theatre.
- QUEBEC**
- MONTREAL:**  
Capitol Theatre.  
Imperial Theatre.  
Palace Theatre.  
Princesa Theatre.  
Stella Theatre.
- SHREBROOKE:**  
Granada Theatre.  
His Majesty's Thea
- BASKATCHEWAN**
- REGINA:**  
Grand Theatre.
- BASKATON:**  
Capitol Theatre.  
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- AT LIBERTY**—Union, girls; Thompson, Alto, Sax, Trumpet and Tenor Sax, desire work together as a part in girls orchestra; young, attractive, competent, experienced musicians; will travel; write details. Rosetta Beckwith, Whitehall, Wis.
- FOR SALE**
- FOR SALE**—Dark Blue, silver-cream orchestra outfit: two Drums, Tom-toms, Blocks, Cymbals, Tom-Toms, \$175.00 value for \$100.00; \$75.00 Violin for \$25.00; Orchestra Bells for \$10.00. Hal Davis, Box 301, Parkton, S. D.
- FOR SALE**—Genuine Selmer A Clarinet, Art. G Sharp; good condition, no cracks; \$58.00. C. R. Hutchinson, 28 S. E. Second St., Evansville, Ind.
- FOR SALE**—Larce Oboe, covered holes; Buffet Clarinet (Bb and A), R. O. Bauer, 911 Asylum Ave., Hartford, Conn.
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