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Musicians Look for the Silver Lining

(Reprinted from THE METRONOME.)

PROFESSIONAL music is in higher favor with the American public today than ever before, and yet the professional musician was never in worse plight economically. This paradox indubitably exists and, strangely enough, is only partially due to the depression. Nor should it be laid to the sinister machinations of any particular group. It is simply the result of a combination of circumstances, badly ensnared to the detriment of the entire field of amusement enterprise.

Evidence abounds that the public in large cities and small is clamoring for flesh-and-blood entertainment and is—within the limits of currently depensated pocketbooks—willing to pay for it. The reaction against purely mechanical theatre fare has set in earlier and with even greater force than even we partisan exponents of living entertainment anticipated.

I am not offering haphazard observations. I can substantiate what I say. The peak of musical employment in theatres was reached in 1928. About two years later it reached its lowest ebb when employment in this quarter had receded to 23 per cent of the peak. Recently the employment of orchestra musicians, exclusive of organists, has increased until it now amounts to nearly 50 per cent of the 1928 peak.

Theatre operators have restored pit orchestras in many cities and the present trend is toward living music and stage presentations or vaudeville.

Here, then, is where the paradox is revealed. With music trickling back into the theatre, even though only half the lost ground has been regained, enough progress in this direction has been made to justify some optimism, or so it would appear. In truth, however, musical employment conditions remain about as bad as ever. The reason at that point is the depression. Employment outside of the theatre is still on the down grade. Dance halls, clubs, restaurants, private and public parties and celebrations—all the human activities for which music is customarily engaged—have felt the cold grasp of hard times.

And with all the public preference for living music, progress in regaining the lost theatre jobs continues slow. Wherever canned music has been substituted for living music an obstacle in the form of money-tied-up has been raised against restoration of employment. Canned music has not yet been perfected to the point where it can be turned on and off like a water tap or electric lights; expensive equipment is necessary for its production. Theatres everywhere have been compelled to install this equipment for talkie projection. Exhibitors were assured in the beginning of the talkie wave that their savings on music alone would enable payment for sound equipment and increased rental for talkie films. Royalties must be paid on this

equipment on all talkies shown and this adds to the exhibitor's overhead. So, there are today many hundreds of theatre operators who recognize the handwriting on the wall, but still feel that they cannot afford living music.

The great chain theatre owners, who are also producers of pictures, are acceding to their patrons' desire for living music in many cities. They are offering about 60 per cent more flesh-and-blood entertainment than they did two years ago. One large vaudeville and picture company found a creditable profit in its vaudeville division last year, while the picture end lost heavily. Financial problems are interfering seriously with showmanship policies in these big concerns, which control a great number of the more representative of the 9,000 theatres in the United States. They are compelled to move slowly, even while they recognize that the policy of dehumanized programs is alienating patronage.

As is generally known, there has been a tremendous dislocation of interests in the theatrical field. Actors, musicians, stage hands, not to mention those who derive their living through booking, arranging, directing and exploiting vaudeville, have suffered grievously. Even the song writers and publishers, who were once shown the promised land of theme songs and musical revue pictures, have lived to see their business sink to new low levels as "sound" (musical) pictures died aborning.

That the public would not easily be divorced from its preference for seeing and hearing performers in the flesh became apparent to informed observers many months ago. Among the manifestations of the public's choice was the sudden popularity of the "tab" show in small towns. These barnstorming groups, of little or no real significance to the theatrical industry, served as straws to show the way the wind was blowing. Throughout the prairie states, towns which had seen no flesh-and-blood shows since the demise of the road show, have welcomed shabby little companies—comedian, straight man, ingenue and six chorus girls—with attendance astounding to the local picture exhibitor. In one rural shopping center an abandoned picture theatre was taken by a dramatic stock company which gave a show for twenty-five cents and packed in the country folk from miles around. Even the old-time "medicine show" has enjoyed a revival in amusement-starved districts. Of course, the true answer to the question of what the public wants is found in stage presentations and vaudeville, or at least in a musical program. The increase in these offerings has been most exceptional when it is considered that the depression has made progress most difficult in any business.

By JOSEPH N. WEBER
President of the American Federation of Musicians

In New York the returning popularity of vaudeville is being demonstrated by the success of the recently inaugurated Lou Holtz show in Warner Brothers' Hollywood Theatre in competition with the Palace Theatre. For the first time in eighteen years Broadway boasts of two first-grade two-a-day vaudeville theatres. Other interests are known to be observing progress of the Hollywood venture, ready to establish similar houses in the metropolitan area if it is shown that the public disposition has been accurately gauged.

Turning from music's economic problem, which of necessity rests in part on the theatrical demand, to the artistic side, heartening developments are taking place in many directions. Typical of the reawakened interest in music as a cultural force was the formation of a symphony orchestra of fifty pieces in Macon, Ga., population 53,829, and its reception by a crowd that filled that city's municipal auditorium. W. T. Anderson, publisher of the Macon Telegraph, wrote of this venture:

"The size of Thursday night's audience was a great surprise, and clearly indicated that despite radio and victrola music, there is still an appreciation and demand for that which comes from musicians upon whom we look and with whom we feel as they produce the magnificent harmonies that stir men's souls, from the delicate violin note to the mighty crescendo of the ensemble that sends the blood rushing to the cheeks and finger tips, reaching out and welding audience and performers in one mass of sympathy, thrill and enjoyment."

"We have no possible patrons with sufficient wealth to underwrite the work. But possibly that is an advantage. By everybody participating ever so little and developing a loyalty and determination this organization can be made of Macon and by Macon—permanent, a wonderful asset."

Considering that even the largest cities have seldom supported symphonic music without subsidies the undertaking of Macon is quite remarkable, and evidence from other sources in other cities leads me to believe that the spirit of Macon accurately reflects the aspirations and hopes, of music lovers throughout the land.

That music has shown strength in the face of the most devastating attack under which any art ever labored is a cause for rejoicing among music lovers, but we must not make the mistake of assuming that the crisis is past. The resistance against elimination of living music by substitution of canned music has been carried on by those who love music, by the masses who thrill to jazz as well as the

classes who prefer more substantial enjoyment. This resistance must be continued if the ground gained is not to be lost again. The prime enemy of living music is the low cost of canned music. Demand for the real thing must continue.

It is one of the anomalies of modern civilization that the public can be led in the most extraordinary fashion by skillfully directed mass appeals. Thus we have seen the American citizen give up wheat cakes and biscuits for breakfast in favor of patent cereal foods; we have seen the lowly cigarette emerge from disrepute to respectability and to favor of men and women in all walks. One could go on interminably listing instances in which the miracle of advertising has guided and molded public taste. Fashions, habits of thought and cultural trends are in large measure directed by advertising and publicity. Whether this is a good thing or bad need not concern us here, for we are dealing with a very practical problem.

The grave danger in the canned music menace, which came with the advent of talkies, was early recognized by the Executive Board of the American Federation of Musicians as lying in the powerful exploitation facilities of the motion picture business. Even though millions of Americans knew that they preferred living music to the canned variety it appeared inevitable that they, along with other indifferent millions, would be swept into acceptance of mechanical music if they remained inarticulate in their opposition.

Consider for a moment the hullabaloo that accompanied exploitation of early "sound" pictures. It was promised that the most elaborate musical shows would soon play to the most remote villages simultaneously with their appearance on Broadway, grand opera and symphony concerts were to be made as readily available to the hill folk of Arkansas as to residents of New York and Chicago. Music was henceforth to be a screen contribution of equal importance with the drama. The Hollywood hegira of song writers, singers, vocal instructors, orchestra conductors and famous jazz bands set in. Mr. Arthur Bodanzky, in an excess of enthusiasm, predicted in the Saturday Evening Post that grand opera would soon find its major outlet in the films, which would be a fine thing, he explained, because beautiful film favorites could be photographed in the parts while over-obese but gifted tenors and angular but sweet-voiced sopranos could supply the vocalizing offstage.

Much was made of canned music in movie advertising in those days and musical celebrities, who must have known better, loudly proclaimed that the screening and recording of famous artists would lift the nation overnight into rare cultural heights—and at very little expense. The natural consequence of this phenomenon—that all but a few musical artists and musicians would be forever

(Continued on Page Three)

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**OFFICIAL BUSINESS
COMPILED TO DATE**

**TO ALL MEMBERS OF THE
AMERICAN FEDERATION
OF MUSICIANS**

Orchestras or individual members are not permitted to render services with presentation shows in any theatre not in their home jurisdiction, unless a local house orchestra is also employed.

Any member violating this order will subject himself to discipline by the Federation.

JOS. N. WEBER,
President.

CHARTERS LAPSED

- 352—McDonald, Pa.
- 416—Painesville, Ohio.
- 477—Mankato, Minn.
- 518—Equality, Ill.
- 623—Danville, Va.
- 688—Fairmount, Ind.
- 703—Angola, N. Y.
- 706—Wilson, N. Y.
- 719—Albia, Iowa.
- 726—Oswego, N. Y.
- 731—Odgensburg, N. Y.
- 738—Grand Island, Nebr.

CHARTER RETURNED

- 243—Warren, Pa. (amalgamated with Local 134, Jamestown, N. Y.).

CHARTERS ISSUED

- 579—Jackson, Miss. (restored).
- 584—Paducah, Ky. (restored).

CONDITIONAL MEMBERSHIP ISSUED

- 5991—Lillian Ann Scott.
- 5992—Glenn Mason.
- 5993—Edith B. Swan.
- 5994—Mack Williams.
- 5995—Walter Lowe.
- 5996—Chas. M. Johnson.
- 5997—Lewis Redman.
- 5998—Hezekiah Fagan.
- 5999—Carl Meade.
- 6000—Russelle Carlson.
- 6001—Karl J. Dorman.
- 6002—Frances Kane.
- 6003—Rose Reisman.
- 6004—Ruth Johnstone.
- 6005—Harper Roisman.
- 6006—Isadore Roisman.
- 6007—Jack Katz.
- 6008—Ray Sax.
- 6009—Cliff Nazarro.
- 6010—Alfred Cortopassi.
- 6011—Oreste Ghilarducci.
- 6012—Guido Citragno.
- 6013—James Olivieri.
- 6014—Don Toombs.
- 6015—Cora LaRedd.
- 6016—Fred H. Coates (Hardy).
- 6017—Hazel Francis.
- 6018—Estelle Claire.
- 6019—Helen G. Jones.
- 6020—Rafael Parga.
- 6021—Wesley Barry.
- 6022—Elvira Rohl.

CONDITIONAL TRANSFER ISSUED

- 116—Albert Yoder.

NOTICE

Kindly address any information concerning the whereabouts of the following parties, and as to whether they hold membership in any local of the A. F. of M., to President Jos. N. Weber, 1440 Broadway, New York City, N. Y.:

- Ted Zwilinski, Trumpet.
- Bob Baldwin, Trombone.
- E. Dorio, Trumpet.
- Tommie O'Connell, Violinist.
- James Bright, Drummer.
- Hugh Alexander, Banjo.
- Dwight (Lindy) Mathis, Organist.
- Lynch Ewell, Trombone.
- Ernie Van Horn, Drummer.

FORBIDDEN TERRITORY

The Pioneer Hotel and Santa Rita Hotel, Tucson, Ariz., have been declared Forbidden Territory to all members of the A. F. of M. other than members of Local 771, Tucson, Ariz.

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

WANTED TO LOCATE

Anyone knowing the whereabouts of Frank K. Kay, a dance promoter, kindly communicate with Tom Johnson, Secretary, Local 228, 519 West Cedar St., Kalamazoo, Mich.

DEFAULTERS

A. H. Strohl, Scranton, Pa., is in default of payment of \$600 to members of the A. F. of M. for services rendered.

Jos. L. Silberstein and Samuel Ettelson, Hollywood Gardens, Clifton, N. J., are in default of payment of \$2,000.00 due members of the A. F. of M. for services rendered.

Frank Hanson and Tom Assmussen, Chicago, Ill., are reported in default of payment of \$177.00 due members of Local 10, Chicago, Ill., for services rendered.

Fred Stewart, Olive Hill, Ky., is in default of payment of \$101.75 due members of the A. F. of M.

P. S. McFarland and the Chateau Night Club, Madison, Wis., are in default of payment of \$854.40 to members of Local 166 of that city for services rendered.

Philip F. Ienni is in default of payment of \$315.00 due members of Local 16, Newark, N. J., for services rendered.

Dr. L. E. Bethards has been declared a defaulter to members of Local 10, Chicago, Ill., in the sum of \$248.00 due for services rendered.

Ed. Petersen, Ship Cafe, Milwaukee, Wis., is in default of payment of \$768.25 to members of Local 8, Milwaukee, Wis.

Geo. C. McClure is in default of payment of \$20.00 due members of Local 691, Ashland, Ky., for services rendered.

Palmer Hines and E. H. Ziegel are defaulters to members of Local 75, Des Moines, Iowa, in the sum of \$92.50 due for services rendered.

Ernie Winburn, Tucson, Ariz., is in default of payment of \$324.00 due members of Local 771 for services rendered.

Edward Eagan, Milwaukee, Wis., is reported in default of payment of \$1,007.05 due members of Local 587 of that city for services rendered.

Gill and Toy Brooks Attractions, Oklahoma City, Okla., has been declared in default of payment of \$77.77 due members of Local 375 for services rendered.

THE DEATH ROLL

- Baltimore, Md., Local No. 40—Nelson C. Kratz, Herman Wiener, David Melamet.
- Bethlehem, Pa., Local No. 411—Edwin L. Buchman.
- Boston, Mass., Local No. 9—George Monk, Frank H. Eaton, Florian Del Record, John Phillip Sousa.
- Buffalo, N. Y., Local No. 43—Otto Wullen, John F. Rohl, George P. Koehler.
- Chicago, Ill., Local No. 10—Samuel Haase.
- Cleveland, Ohio, Local No. 550—R. B. Elliott.
- El Paso, Texas, Local No. 466—Florian Del Record.
- Erie, Pa., Local No. 17—Steve Bionigan.
- Mt. Olive, Ill., Local No. 88—William J. Danklef.
- Newark, N. J., Local No. 16—Frank Lenzie.
- New York City, N. Y., Local No. 802—Sidney Toplitz, Efbert Price Hall, Frank Schwarz, Louis Moennig, William Vietze, Beatrice G. Weller, A. C. Spencer, L. E. Manoly, Sr., Barnett Malach, Frank H. Scherr, Frank T. Hankins, William D. Benisch, Mel B. Kaufman.
- Niagara Falls, N. Y., Local No. 106—Willis Morton.
- Paterson, N. J., Local No. 248—Joseph Reichert.
- Philadelphia, Pa., Local No. 77—Samuel Breitenbach, Chas. H. Kropf, Hyman Specter, Rocco Valinote.
- Shamokin, Pa., Local No. 456—Joe Glinski.
- St. Louis, Mo., Local No. 2—Herman Lanzner.
- Toledo, Ohio, Local No. 15—Nellie B. Ransom.
- Toronto, Canada, Local No. 149—R. E. Klinck, W. L. Rooney.
- Vineland, N. J., Local No. 595—Edw. W. Hughes, Jr.
- Winnipeg, Mani., Can., Local No. 190—Terence Burt, Alfred A. Winch, George F. Swaine, Harry P. Eden.

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- CHANGES IN OFFICERS DURING MARCH, 1932**
- Local No. 37, Joliet, Ill.—President, Otto A. Mattel, 417 North Chicago St.
 - Local No. 38, Richmond, Va. (colored)—President, Roy F. Johnson, 1200 Oak Street.
 - Local No. 72, Fort Worth, Tex.—President, Clarence Parker, 107 1/2 E. Fourth Street.
 - Local No. 89, Decatur, Ill.—President, Chas. P. Housum, 823 North Church St.
 - Local No. 165, Leavenworth, Kan.—President, J. Gorzkiewitz, 765 Olive St.
 - Local No. 224, Mattoon, Ill.—President, Clifton Harris, 2320 Shelby Ave.
 - Local No. 207, Salina, Kan.—President, Chester Laughlin.
 - Local No. 277, Washington, Pa.—President, Chas. Duvall, 217 South Main St.
 - Local No. 322, Logansport, Ind.—Secretary, Pete Morocco, 1000 Erie Ave.
 - Local No. 341, Norristown, Pa.—Secretary, W. B. Hildenbrand, 538 Stanbridge Street.
 - Local No. 369, Las Vegas, Nevada—Secretary, Mac Christensen, Box 742.
 - Local No. 433, Austin, Texas—Secretary, Paul Williams, New Masonic Bldg.
 - Local No. 462, Hanford, Calif.—Secretary, Oscar Payne, Route 4, Box 172, Visalia, Calif.
 - Local No. 464, Beaumont, Texas—President, J. M. Frank, 366 Flowers St.
 - Local No. 541, Napa, Calif.—President, Edward Wacker, Oak St.
 - Local No. 552, Kallispell, Mont.—President, L. L. Goddard.
 - Local No. 559, Beacon, N. Y.—Secretary, John J. Budney, 15 North Chestnut Street.
 - Local No. 697, Murphysboro, Ill.—President, John Riggs, 1913 Minton St.
 - Local No. 702, Effingham, Ill.—President, Gene McCormick; Secretary, Norbert Berlage, 310 North Third St.
 - Local No. 734, Watertown, N. Y.—Secretary, F. E. Bellinger, 1043 Huntington Ave.
 - Local No. 764, Vincennes, Ind.—President, Bert King, 120 South Seventh St.; Secretary, Guy R. Orcutt, 610 North Eighth St.

"The Moving Finger Writes"

About Labor Events

LABORERS FORM UNION—A new local union to be known as the Building Laborers and Hod Carriers' Local has been chartered at Dubuque, Iowa, with Scott Persfield as president. The organization was perfected through efforts of the Dubuque Trades and Labor Congress.

GERMAN LIVING COST HIGHEST IN EUROPE—The cost of living in Germany at the close of 1931 was relatively higher than in any other European country, according to a report from United States Consul John H. Bruins, Hamburg.

With 1931 taken as 100, the index of the cost of living in Germany at the close of the year, according to official statistics, amounted to 133. The index figures for other European countries were: Norway, 125; Great Britain, 120; Italy, 117; France, 115, and Austria, 108.

OPPOSITION TO LEWIS REAFFIRMED—Opposition to International President John L. Lewis of the United Mine Workers of America was reaffirmed on February 27 by the Illinois district of the organization in voting to continue enforcement of an injunction restraining him from interfering in Illinois union activities.

Delegates to the International Union convention in Indianapolis in February had asked the injunction be lifted, but the district scale convention defeated the proposition without a roll call.

TO STUDY EFFECTS OF HEAT ON WORKERS—Scientific study of the effects of heat on workers at Hoover Dam will be made this summer by Harvard University scientists, the Bureau of Reclamation, Department of the Interior, announces. Commissioner Mead of the bureau in approving the study said exhaustion, prostrations and death from the excessive heat have raised many problems for the protection of the workers. The temperature at times reaches 128 degrees.

FLORENCE KELLEY MEMORIAL NIGHT—A memorial service in honor of the late Mrs. Florence Kelley, one of the first members of the National Association for the Advancement of Colored People, will be held at the Washington Conference of the N. A. A. C. P. next May 17 to 22. Mrs. Kelley was one of the group of American liberals who in 1909 signed the Lincoln's Birthday call which brought a conference that eventuated in the formation of the N. A. A. C. P. During the entire history of the association Mrs. Kelley was one of its most active supporters.

COLLECTS PHOTOS OF LOCOMOTIVES—Eugene Miller of Petersburg, Ind., is said to possess one of the finest collections of locomotive pictures in existence. Miller's collection contains 2,000 pictures, many of them photographed by himself. He traveled more than 10,000 miles to gather them.

COAL-MINE FATALITIES IN JANUARY—Accidents in the coal mines of the United States during January caused the death of 90 men, according to reports received from State mine inspectors by the United States Bureau of Mines, Department of Commerce. This was a 50 per cent reduction from the number reported for January last year.

CANADIAN EMPLOYMENT INDEX.—The index of employment in Canada for February stood at 89.7, or about 30 percent below the peak of 127.8 attained in August, 1929. If part-time was allowed for, the volume of employment would show a greater shrinkage than 30 per cent. The last report on unemployment by the trade unions showed 21.1 per cent of members out of work.

Musicians Look for the Silver Lining

(Continued from Page One)

estopped from practicing or developing their talent—was passed over lightly with the observation that nothing could prevent the progress of mechanical invention, so any untoward by-products of the great improvement would have to be borne.

It was pretty obvious to an informed observer that this giant-throated ballyhoo would sweep living music into obscurity, at least for a time, unless something was done to make the friends of music articulate. The American Federation of Musicians decided to fight fire with fire, so to speak. Its challenge to the canned music proposal was made in the loudest voice available, to wit: advertising. Our copy, warning in the simplest terms against sublimation of mechanical music, was inserted in more than 800 daily newspapers and a dozen magazines of national circulation and ran at intervals over a period of two years at a cost of nearly one million dollars. It served its purpose well. Realizing the limitation on argument in advertisements, we contented ourselves with reiterating under striking illustrations the proposal that canned music lacked the vital spark of living music, that its substitution for the genuine art was a cultural menace and that its acceptance by the public would destroy the future of the art. More than 3,000,000 persons in the United States and Canada responded to the advertised invitation to join the Music Defense League.

A few weeks ago the "Inquiring Reporter" of a New York newspaper interviewed eight persons, selected at random in the street, on the question of whether they thought orchestras should be restored in theatres. Seven of the eight were emphatically of the opinion that they should be restored.

I think all interested observers will accept the statement that the public does want living music restored to theatres.

It is far from my purpose to contend that our advertising campaign alone convinced the American public of the superiority of living music over canned music. My claim is merely that the challenge emblazoned in this campaign defined the issue and enabled the public to take sides. If canned music exploitation had gone unchallenged, true lovers of music might have chafed at the fallacy, but it is only logical to believe that the general public would have accepted the situation, apathetically at first and later with apparent appreciation until at last the uninformed would have cheered it as a boon to the masses. Does that seem far-fetched? Well, consider that such eminent authorities as Mr. Walter Damrosch and Mr. Bodanzky, not to mention hundreds of artists with covetous eyes on fat Hollywood contracts, did hail it as being just that thing. Promotion of such endorsements flagged as our campaign got under way pointing out the absurdity and, in fact, all exploitation of canned music as a superior product, was dropped.

One unexpected and valuable form of public sympathy for living music has lately been uncovered in connection with the Federation's promotion of a Living Music Day in cities throughout the country. It is the position taken by merchants and other business men toward the dehumanization of the theatre. They feel that the reduced drawing power of theatres, operating on the purely mechanical policy, is hurting their business by reason of the diminished traffic into the shopping (and theatre) district.

We have been astonished as well as pleased with the way the Living Music Day idea has caught on. Briefly, it is a plan whereby the local musicians' union supplies bands and orchestras free to play concerts in leading stores on a given date, the newspaper publishes a Living Music Day supplement to publicize the event and merchants advertise the concerts in that supplement. Out of 600 newspapers to whom the suggestion was mailed, 250 have announced willingness to cooperate, 25 cities have held Living Music Days and 50 more are completing

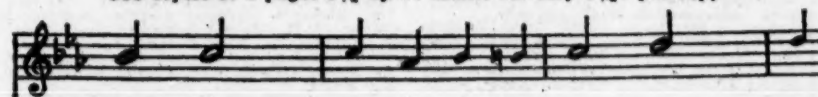


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arrangements to do so, and the movement has only begun. Tremendous public enthusiasm for living music has been manifested wherever Living Music Days have been held.

As I have said before, plenty of evidence is available to show that the general public of the United States and Canada wants living music, and these signs are very hopeful, indeed. However, there can be no let down in the efforts of music lovers to keep alive this spirit and promote its spread.

LABOR ASKS RIGHTS FOR STATION WCFL

Demands for a cleared channel for radio broadcasting station WCFL, owned and operated by the Chicago Federation of Labor, were voiced by E. N. Nockels, manager of the station and secretary of the Chicago Federation of Labor; Matthew Woll, vice president of the American Federation of Labor, and others, at a hearing before the Senate Interstate Commerce Commission at Washington. A large delegation of representatives of A. F. of L. and railroad labor representatives attended.

The hearing was held on the Hatfield bill to force the Federal Radio Commission to grant a clear channel license to WCFL. Witnesses charged that the radio commission showed "distinct prejudice" against organized labor in its refusal to grant clear channel to the labor station.

"Our rights and claims have been wholly ignored," Woll told the Senate committee. "The Radio Commission's action indicate a distinct prejudice. Therefore, we have been forced to carry our fight to Congress."

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WORK CAMPAIGN PUTS 240,000 IDLE BACK ON PAYROLLS

Labor Takes Lead in Many Places in Great Task of Finding Jobs For Million Unemployed

With the battle cry, "Back to the pay rolls," in the war against depression being conducted by the American Legion, American Federation of Labor, Association of National Advertisers and Legion Auxiliary, workers are beginning to "get a break," statistics at the headquarters of the campaign, Hotel Biltmore, New York City, show.

When the campaign entered its fifth week of the colossal drive, approximately 240,000 jobless had been placed on a wage-earning basis, representing 1,329 communities in 44 States.

Organized labor over the country has been heart and soul in the work of finding a million jobs for a million workers, and local unions and central bodies are strongly represented on various committees and in many instances are taking the lead in the work. In San Francisco, the Central Labor Union and the Legion organized the clay and the first day collected \$39,000 as part of a fund to pay wages for "made" work for the unemployed.

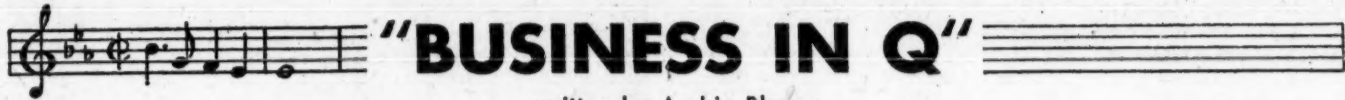
Union's Legal Standing

Up to 1926 trade unions had no legal standing in India. The act of 1926 recognized them as lawful organizations and permitted their registration as such on condition that they furnish audited accounts and that a majority of their officers are actual workers. By registering themselves, unions and their members attain immunity to a certain extent from civil suits and criminal prosecutions, but the greatest benefit is the legal recognition of their validity. Unions are most numerous among transport, government, printing and textile employees. By 1929 there were eighty-seven registered unions having 183,000 members.

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OVER FEDERATION FIELD

(By Chauncey A. Weaver)

John Philip Sousa, the most outstanding figure in the modern musical world, has made his last contribution to the harmonies of earth. And yet, being dead, he will continue to speak through creative works possessed of the elements of life having the attribute of permanence.

The various press associations carried comparatively full accounts or reviews of the great musician's career, but we have felt that a more detailed resume of the final days would be appreciated by most readers of the International Musician.

Secretary E. A. Gicker, of Local No. 135, made quick and helpful response for information in the way of clippings from the Reading press.

The occasion of Bandmaster Sousa's visit to Reading was the eightieth anniversary concert of the Ringgold Band, which was scheduled for the Park Theatre on Sunday afternoon, March 6. He arrived and conducted the rehearsal the preceding day. In the evening he was guest of honor at a banquet which was attended by prominent representatives of the city's official, professional and community life. He apparently enjoyed the festivities and made a humorous response to the many fine things which the post-prandial speakers said about him. He retired to his room in the Abraham Lincoln Hotel. His secretary called about half an hour after midnight, when it was discovered that he was breathing with great difficulty. Medical aid was promptly summoned, but the end had come. The silver-tipped baton, whose graceful gyrations had led, directed and inspired thousands of bandmen in all parts of the world, had fallen from a nerveless hand.

Mr. Sousa was seventy-seven years and four months old on the day of his death. He was a native of Washington, D. C. He was the son of a Portuguese father and a Bavarian mother. The father was a trombone player and identified with the leading bands of his day. The boy early attracted attention as a violinist and organized a dance orchestra. To prevent

his joining a circus band the father arranged for the boy's enlistment as an apprentice musician in the Marine Corps at the age of 13.

At the age of 19 young Sousa was first violin player in the Ford Theatre orchestra—the house made famous as the scene of the assassination of President Lincoln. In 1880 he was invited to locate in Washington and take charge of the Marine Band. With this organization he remained for twelve years and then proceeded to crystallize into actuality a long cherished dream—that of having his own band. The event marked the advent of "Sousa and His Band" before the music-loving world—a record which is certainly without parallel for the wide international territory covered, for the enthusiasm engendered, and for its success as a financial venture.

To thousands of music lovers in every nation, Sousa was the "March King." The Sousa swing or rhythm was a characteristic which defied imitation and helped to emphasize the individuality of the composer. His creative talent, however, was not confined to march writing. He had several brilliant successes in the realm of light opera production. Indeed, the list of Sousa compositions included nine operas, a symphonic production based on General Lew Wallace's "Ben Hur," ten suites, some forty-eight songs, six sets of waltzes, one hundred and forty-two marches, and other miscellaneous works.

It will be interesting to many to know that Mr. Sousa was the author of several books—among them being "The Fifth String," "Pipetown Sandy," and "The Transit of Venus."

Sousa had the happily distinctive quality of geniality. He loved to please. No matter how small the audience happened to be as the result of sudden storm or other accident—he always played the expected program. He would invariably say: "These people have purchased tickets and have come to hear. Why disappoint them?"

He did notable work at the Great Lakes Naval Training School during the World War period, and whether in war or in peace he respected the national traditions and through the medium of his creative works rendered high service in broadening the scope and spirit of American ideals.

The story of the final rites over the departed March King was kindly forwarded to us by Executive Officer A. C. Hayden as reported by the Washington Post:

The roll of muffled drums, a low command, eight snow-white horses moved slowly through the gates of the United States Marine Barracks. Behind them was the caisson on which a flag-draped casket bore the mortal remains of America's premier bandmaster.

Along city streets as citizens with bared heads stood in solemn reverence, Congressional Cemetery—the sound of taps—John Philip Sousa, at the end of his last march, was peacefully laid in his final resting place.

High officials of the Government, officers of the Army, Navy and Marine Corps, civilians—men, women and children, gathered in the bandroom at the Marine Barracks yesterday as funeral rites of the Episcopal Church were administered for a famous son of the Nation's Capital.

The Rev. Edward Gabler and Sidney K. Evans, chief of the Navy chaplains, conducted the services. At the front sat four women, heavily veiled, and softly crying. They were Sousa's widow, two daughters and a relative. His son, who came here from the West Coast, sat nearby.

Soft strains of marches, composed by the great musician himself, and played by the Marine Band which he once directed, floated through the hall. Every seat was filled. The Gridiron Quartet, J. F. M. Bowie, Fred East, William F. Raymond and Charles T. Tittmann, sang "Jesus, Lover of My Soul," and "Abide With Me." Sousa was a member of the club for years.

At the conclusion of the services the scores of mourning admirers silently filed from the temporary chapel, formed a long procession, and accompanied the body to Congressional Cemetery.

As the casket was borne from the hall the Marine Band played "Nearer, My God, to Thee." Marines and bluejackets formed a guard of honor on either side of the black caisson, the gates of the barracks were thrown open and to the slow time of "El Capitan," one of Sousa's famous marches, the cortege began to move.

Crowds of persons, sometimes curious but always reverent, lined the streets along the march to the cemetery. Brief services at the grave, conducted by Masonic orders to which the bandmaster at one time belonged, and the casket was lowered into the frozen earth.

The band dispersed, the crowds melted away into the growing dusk—the greatest of American march composers was alone—save for the sextons, who gently covered the open grave, leaving the world only a memory of a beloved character.

The Washington Evening Star paid editorial tribute as follows:

The news of the death of John Philip Sousa came as a severe shock to the people of Washington, for he was one of them, a Washingtonian by birth and by long service here. Though for a number of years he had been engaged in a wider field and made his home elsewhere, he remained in point of close association one of the "home folks" of the Capital. It was hoped that when he ceased his active work as conductor he would return to spend his remaining years at the scenes of his boyhood and of his early success as bandmaster.

Sousa became more than a national figure. He was virtually international. His name was known throughout the

world, for his work as both band leader and as composer. His marches were played in every land. He was, preeminently, the "march king," even as Strauss was the "waltz king."

A "Sousa march" was invariably to be heard wherever people were in parade. He was peculiarly the master of the rhythm that lifts the spirits. He became leader of the band of the Marine Corps at the age of twenty-five, and during the twelve years of his leadership he made that organization famous. In 1892 occurred the death of Patrick Gilmore, whose musical organization had gained wide fame, and the suggestion was made to Sousa by a friend that he was the best qualified of American bandmen to succeed to that gifted leader. He organized his own band and began a career that won immediate recognition. Washington followed his fortunes with the interest due to his close local association and took pride in his success.

John Philip Sousa, gifted with exceptional ability beyond the mere wielding of the baton in direction of a group of musicians, might have made a great name for himself in the composition of larger works than marching tunes. He wrote several light operas, which would undoubtedly have succeeded but for the fact that at the time difficulties arose to prevent their acceptance and presentation, due to the rivalries of the then leading exponents of that form of entertainment. His disappointment in that respect caused him to devote himself particularly to the composition of marches, and it was perhaps by reason of that fact that he gained his worldwide reputation in that field of musical creation. He wrote several books, which bore upon his experiences as bandmaster and gained a wide reading. A delightful companion, he was welcome at every gathering and as a dinner speaker he was in demand. His career was a proof of the hypothesis that a man best succeeds who develops his natural talents and pursues the course in which they are steadfastly applied.

We close this review with a beautiful tribute written by Edwin Fairfax Naulty, which was also a contribution to the Washington Post:

Sousa dead?
Never! Not while the living strains of his martial music can fill the pulsing air with the joy of life and living.

Sousa dead?
No! His body may rest peacefully in the loving bosom of Mother Earth, but his spirit will live with "The Stars and Stripes Forever!"

In the grace and splendor of his joyful work; in the loving memories of mankind; in the gratitude of uplifted souls; in the throbbing march of myriad men, Sousa lives!

Greet him not with a dirge of doubt and dread, but speed him on his immortal way, a vital and a gallant friend to man, with the glorious and inspiring strains of a march triumphant!—Sousa lives!

On Sunday afternoon, March 20, the band and chanters of Des Moines Za Ga Zig Temple, Order of the Mystic Shrine, rendered a public program in tribute to the memory of John Philip Sousa. The band program was made up exclusively of Sousa compositions and played under the direction of Dr. A. Paul Atkins. Oliver Scott led the chanters in a specially adapted vocal arrangement of

SUSPENSIONS, EXPULSIONS, RE-INSTATEMENTS

SUSPENSIONS

Antigo, Wis., Local No. 638—Joe Aull, Arthur E. Flanagan, Pete Hall, Don Hines, Bernard Maull, Walter Kehane, Donald J. McDonough, Bert L. Wesley, Robert Yeager, Bruno Meyer, Irving Hull, T. Martuchesk.

Troy, N. Y., Local No. 13—Chas. Bailey, Wm. Dabb, John F. Milos, E. A. Rand, Thos. J. Spratt, P. Zuccaro, Wm. D. Chamberlain, Andy Just, Chas. Palladino, Mrs. E. A. Rand, Jr., Miss Blanche Stock, LeGrande Wells, Earl Cooney, Robert Lester, A. Perrechino, A. Roy, C. H. Winnie, Hugo Rubens.

EXPULSIONS
Belleville, Ill., Local No. 29—Aloys Muckensturm.
Binghamton, N. Y., Local No. 380—James B. Harper.

REINSTATEMENTS
Ashland, Ky., Local No. 691—Hugh Eads.
Atlanta, Ga., Local No. 148—A. Machner.

Indianapolis, Ind., Local No. 3—Arthur Danner, Joe Beasley, Jr., C. F. Englehardt, Lester F. Hale, T. D. Lee, Clarence Shook, Garold Stevens, T. Cliff Williams.
Indianapolis, Ind., Local No. 3—Robert Hoover, Don Irwin, Robert E. Jones, Lorraine A. Lahr, Clarence H. Morrison, Harold Smith, Herbert Stoner, Fred Watson, Arthur L. Berry, Ralph E. Bonham, Frank Owens, Howard Ross, Harriett Stuart.

When Words Fail
Son—"What does the word 'chauffeur' mean?"
Father—"That is the name given to the driver of a motor-car."

Worth Telling Again
George Ade tells this story on himself. He was sitting with a little girl of eight. She looked up from her book of fairy-tales and said:

Bridge of Sighs
"Think of the golden moments you have wasted playing bridge," said the serious friend.

Biding His Time
They had new neighbors and the wife was much interested in them. In a few days she reported:

They seem a most devoted couple, John. He kisses her every time he goes out, and even waves kisses to her from the sidewalk. Why don't you do that?"

"Why don't I?" replied John. "Good heavens, I don't even know her yet."—Boston Transcript.

TREASURER'S REPORT

Table with columns: Receipts for March 1932, Disbursements for March 1932. Includes items like Per Capita Tax, Journal, 30% Collection, Local Fines, etc.

Table with columns: Disbursements for March 1932. Includes items like 7743 Frank Morrison, Per Capita Tax, A. F. of L., 7744 Broadway & 40th St. Corp., rent, President's office, etc.

SHORT STORIES ON WEALTH

By IRVING FISHER

Professor of Economics, Yale University

CONSERVATION

We come now to the subject of conservation of natural resources. Under the Roosevelt Conservation Commission there were four subdivisions: forests, soils, minerals and waters.

The point of view of the conservationist is a long-time point of view. Private initiative is always apt to be shortsighted. You can't depend on private initiative altogether. The average man who owns a forest and who is hard up will cut it down even though he may be sorry for it later. Of course, a far-sighted self-interest will sometimes lead to preserving a forest. The owner may say, "I will make more money if I wait, and cultivate." But it is always a big temptation to cut and, unfortunately, through our foolish forest tax laws, we encourage early cutting. We put a penalty on waiting, because we tax a man before he gets any results.

It is a case of confusing capital and income—where we tax a man when there is no income. Ideally taxes should be levied on a forest when there is a cut and not until then—but the Government doesn't like to wait, so it assesses the property and charges a property tax.

But the problem of waiting can often be solved by an equalization fund by which part of a State, such as a county, where forests are allowed to grow without being taxed, is "carried" by the State as a whole, the State being repaid later when the forest is cut and taxed. It is a matter of financing or tidying over. But forestry is an example of the need of far-sightedness, and where the individual hasn't got the far-sighted view it ought to be put into him by education, or he ought, in the interest of the general public, to be prevented from destroying the forest.

In this, as in many other ways, self-interest leads sometimes to disaster. It reacts on the soils also; the preservation of soil by growth of some kind—either forests or crops or grass—is necessary. Soils will wash away if there is no growth.

If there is a forest, or crops, or grass, or plants of any kind, the water seeps through the soil slowly, but if there is a plowed field on a slope you may, if you are not careful, lose all the arable value there by the wash. The late Professor Shaler of Harvard in his book "Man and the Earth," said that one torrential storm on a plowed field will do as much damage as 1,000 years without the plowing. Plowing, by taking away this vegetation, makes it very easily hurt by the rain. It is stated that in China there are great spaces which have become practically desert through devastation or deforestation and the failure to conserve.

Of course, there are various ways of treating the soil surface to help that—terracing, planting, holding food waters by dams, etc. Largely through Mr. Pinchot and President Roosevelt we have developed big projects of conservation of the soil in all these and other ways.

The minerals are different from the forests and the soils, in that minerals are not replaced. Forests are replaceable. Forestry conservation consists very largely in seeing that replacement is equal to the consumption. Likewise soils are replaceable, and the same thought applies to soil conservation—but minerals are not. Quarries and mines simply take the product away once for all. When a mine is mined, that is the end of it.

Therefore the problem of mineral conservation consists of three parts: first, be sure that there is as little waste as possible in the process of mining or quarrying; second, to see that the mining and quarrying is not too rapid—that you leave something for future generations—do not eat it up faster than you need it; and third, that substitutes are sought and found.

We are using up our petroleum fast, and our natural gas still faster, our coal less fast, and iron still less fast; but sooner or later, of course, we shall use them all up, and the question arises, what are we going to do then? We should be preparing all the time for that rainy day in the history of civilization.

For instance, oil, it is supposed, can be gotten from shales, if we once find a cheap process. This and many others are technical problems constantly arising, and specialists are working on them all the time. So, although it looks as though we are going to be absolutely without fuel in future centuries it may not be so at all.

Unlike forests, soils and minerals, water is automatically renewed. Nature seems to take care of that unaided. Rainfall and evaporation go on in a circle. None is used up. So in this case it isn't a question of making a balance of inflow and outflow, but a question of utilization.

Forestry conservation and water conservation fit into each other, because the forest makes the water flow more uniformly. If you take away the forest, rain runs off instantly. It may make a torrent and do damage, instead of being harnessed up and doing good. The problem of water conservation is the problem of fitting it in with forest conservation and soil conservation and connecting it up with electric transmission so as best to utilize every part of it. Probably, ultimately we shall get from our water power in this country a tremendously large system of "giant power," connected together by electricity. The problem of water power is already one of the great political problems affecting New York State and many other regions.

Usually the Case

Man from Dubuque (in New York): "Could you direct me to the Museum of Natural History?"

Jones: "I'm a stranger in this town."

Man from Dubuque: "Of course, that's why I asked you. No New Yorker would know."—Ex.

Mattresses Come Cheaper

Host—When I was a young man I always said I'd never be satisfied till I'd smothered my wife in diamonds.

Guest—Most laudable. But why in diamonds?—Ex.

It Takes Patience

The dear old lady stood on the cliff watching the revolving beacon on the lighthouse.

"How very patient those sailors are!" she exclaimed. "The wind has blown out that light a dozen times at least, and they still keep on lighting it again."—Ex.

Spirit of Accommodation

The motorist whose car had suddenly come to a standstill quickly diagnosed the trouble, and then applied at a neighboring cottage for assistance.

"Pardon me," he said to the old lady who answered the knock. "Do you by chance have any lubricating oil?"

The old lady shook her head. "Any oil will do," said the motorist, hopefully. "Castor oil, if you have any." "I ain't got it," said the old lady, regretfully, "but I could fix you up with a dose of salts."—Ex.

Why Dad Blushed

Father criticized the sermon, mother disliked the blunders of the organist, and the eldest daughter thought the choir's singing atrocious.

The subject had to be dropped when the small boy of the family, with the schoolboy's love of fair play, chipped in with the remark:

"Dad, I think it was a jolly good show for a penny."—Ex.

The Cherry Tree

Where with our Little Hatchet we tell the truth about many things, sometimes profoundly, sometimes flippanantly, sometimes recklessly

A miniature steam shovel was buried by Canadian workers not long ago, the burial having partaken somewhat of the nature of a municipal festival.

Back to hand labor, it was. Down with the machine.

More recently Prof. William McDoigal of Duke University has declared the issue to be, "man or machine."

At least two other learned men recently have written books leading to much the same conclusion.

The issue is NOT man or the machine. The issue WILL BE man or the machine, within all probability, unless we learn to control the machine.

Which is to say that we must learn to control the hours of labor and the rates of pay.

If and when we can control those two things we shall have removed the "man or machine" issue.

That puts a heavy load of responsibility upon the trade union movement.

There are plenty of persons who will say the issue is not so simple and who will dispute the placement of responsibility.

Let them think—and perhaps let them wait.

In work and wages, those two elemental things of industrial life, there is the key to human paradise or social collapse.

Today eight millions are unemployed. Machines by the thousands also stand idle.

The machines can produce. The men wait. The raw materials are at hand.

WHY do not these things move? HOURS of work and RATES of pay lay back of this depression.

Each succeeding depression swings down deeper. There is a limit to the tensile strength of all things, including societies and governments.

How far DOWN can depressions go without becoming collapse?

If that could be foreseen it would be almost possible to measure within a year the hour of collapse, UNLESS control is developed and exercised through an organized, disciplined human race in industry.

Let the savants—the doctors of philosophy and the professional economists analyze that and see what they can do to it—or about it.

Surely there is an herculean task ahead for labor, for trade unionism.

A task also for everyone else. For full success in this business of governing industrial progress and continuity requires organized human machinery in every sphere of industrial usefulness.

The great burden is upon labor, because labor SEES THE WAY.

But all others have their grave responsibilities.

If they will not help, at least let them have the good grace and the far-visions patriotism NOT TO GET IN THE WAY.

For if collapse does come, THE WHOLE WORKS WILL CRASH!

Mother Love

First Girl—"I don't see how you could engage yourself to that old Mr. Wiggs. He hasn't a tooth in his head and is pretty near bald."

Second Girl—"Well, my dear, you shouldn't be too severe on him; he was born that way."—*Boston Transcript*.

Ferrets Out the Murderer

School Teacher—"Your little girl seems backward in her reading."

Father—"Backward, eh! I suppose she takes after her mother; she always reads the last chapter first."—*Boston Transcript*.

UNFAIR LIST

of the
American Federation of Musicians

BANDS ON THE UNFAIR LIST

American Legion Band, Post No. 264, Tonawanda, N. Y.
American Legion Post Band, Hayward, Calif.
Clayton Military Band, Ellenville, N. Y.
Community Traction Employees' Band, Toledo, Ohio.
Danville Municipal Band, Danville, Ill.
Daubanton's, Jimmie, Dance Band, St. Cloud, Minn.
DeMolay Boys Band, Toledo, O.
Denver and Rio Grande Band, Denver, Col.
Elks' Band, White Plains, N. Y.
Excelsior Hose Band, Kingston, N. Y.
Gaskill, Carl, and His Band, Bridgeton, N. J.
Graham Farmer Band, Washington, Ind.
Hall Printing Co., Chicago, Ill.
Hamilton Ladies' Band, Hamilton, Ont., Can.
High School Band, Mattoon, Ill.
Hope Hose Co. Band, Bordentown, N. J.
I. O. O. F. Band, Greenwich, N. Y.
Jr. O. U. A. M. Band, Kingston, N. Y.
Knights of Pythias Band, Elm Grove, W. Va.
Morris County American Legion Band, Morristown, N. J.
Nazareth Band, Nazareth, Pa.
107th Cavalry Band, Akron, Ohio.
142nd Infantry Band, Amarillo, Texas.
Palmolive-Peets-Colgate Band, Jersey City, N. J.
Police and Firemen's Band, Indianapolis, Ind.
St. Nicholas Boys' Band, Jersey City, N. J.
Santa Fe Band, Topeka, Kan.
Stratford Boys' Band, Stratford, Ont., Can.
Tall Cedars Band of Forest No. 7, Bridgeton, N. J.
Washburn Bros. Band, Kingston, N. Y.
Wingate's Concert and Military Band, Amherst, Mass.

PARKS, BEACHES AND GARDENS

Artesian Park, Tom Sweeney, Manager, Brenham, Texas.
Beverly Gardens, Albuquerque, N. M.
Dolan's Park, Boscobel, Wis.
Iroquois Gardens, Louisville, Ky.
Lakeside Amusement Park, Wichita Falls, Texas.
Lassalle Park, Lassalle, Mich.
Lighthouse Gardens, Newton, Iowa.
Mason Gardens, Uniontown, Pa.
Melody Gardens, Nay Aug Park, Scranton, Pa.
National Amusement Park, Aspinwall, Pa.
Parker Park, Indianola Island, Ohio.
Penryn Park, Pa.
Rainier National Park, Washington.
Saltair Beach, Salt Lake City, Utah.
Splash Beach, Charleston, W. Va.
Tasmo Gardens, Mishawaka, Ind.
Trier's Park (West Swinney Park), Fort Wayne, Ind.
Yosemite National Park.

ORCHESTRAS

Amato Orchestra, Portland, Ore.
Arcadia Orchestra, Hannibal, Mo.
Atlantic University Orchestra, Norfolk, Va.
Bailey's Orchestra, Napa, Calif.
Bigford, Roy, and His Orchestra, Bay City, Mich.
Blue and Gold Orchestra, Tyrone, Pa.
Blue Jay Orchestra, Portsmouth, N. H.
Boston Symphony Orchestra, Boston, Mass.
Brown, Harry, and His Sunshine Serenaders, St. Petersburg, Fla.
Burke, Mrs., Orchestra, Portsmouth, N. H.
Clearwater Collegians, Eau Claire, Wis.
Clifford's Orchestra, Antigo, Wis.
Cornhill Orchestra, Plainville, Mich.
Eddie Burke and His Orchestra, Brockton, Mass.
Estudillo's, Eddie, Orchestra, Paso Robels, Calif.
Farrell, Gene, Traveling Orchestra.
Ferraro Orchestra, Kingston, N. Y.
Frolickers, The, Plainfield, N. J.
Hammit, Jack, and His Jimtown Ramblers.
Hezekiah Fagan and His St. Louis Colored Syncopators, Cumberland, Md.
Hough's Nighthawks Orchestra, Beloit, Wis.
Julian's Orchestra, Harrison, N. Y.
Kelth, Holbrook Spanish Ballroom Orchestra, Salt Lake City, Utah.
Lehman Saxophone Sextette, Burlington, Iowa.
McDew, John L., Orchestra, Pittsburgh, Pa.
Margois, Geo., and His Music Masters, Kingston, N. Y.
Marigold Orchestra, Oshkosh, Wis.
Marti, Al, and his orchestra, Toledo, Ohio.
Midnight Sun Orchestra, Plainfield, N. J.
Migliaccio, Ralph, Orchestra, Provo, Utah.
Notre Dame Jugglers, South Bend, Ind.
Paramount Orchestra, Stamford, Conn.
Porrello Cavaliers, Easton, Pa.
Reinhart, Chas., and His Orchestra, Louisville, Ky.
Reve d'Or Orchestra, Meriden, Conn.
Rickard, Wm., Orchestra, Green Bay, Wis.
Scully, J. T., Paramount Orchestras, New York City, N. Y.
Sunset Troubadours, Jersey City, N. J.
Tri-City Symphony Orchestra, Davenport, Ia.
Twin City Orchestra, Plainfield, N. J.
Ufer, Eddie, and his Orchestra, Toledo, Ohio.
Vagabond Dance Orchestra, Warren, Ohio.
Webb, Irving, Orchestra, Salt Lake City, Utah.
Zoeller, Carl, Orchestra, Louisville, Ky.

INDIVIDUALS, CLUBS, HOTELS, ETC.

THIS LIST IS ALPHABETICALLY ARRANGED IN STATES, CANADA AND MISCELLANEOUS.

ALABAMA

Gadsden High School Auditorium, Gadsden, Ala.
Lanier High School Auditorium, Montgomery, Ala.

ARIZONA

Duke, Effa, Phoenix, Ariz.
Winburn, Ernie, Tucson, Ariz.

ARKANSAS

Auditorium, Hot Springs, Ark.
Municipal Auditorium, Texarkana, Ark.

CALIFORNIA

Jacobs, Louis B., Alameda, Calif.
Station KKLX, Oakland, Calif.
Station KROW, Oakland, Calif.
Alfred, Clifford, Manager, Bagdad Ballroom, San Francisco, Calif.

