

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVII

NEWARK, N. J., MARCH, 1939

NO. 9

AMERICAN BANDMASTERS' ASSOCIATION CONVENTION

Holds Tenth Annual Convocation at Fort Dodge, Iowa

By CHAUNCEY A. WEAVER

THE Tenth Annual Convocation of the American Bandmasters' Association convened at Fort Dodge, Iowa, Sunday, February 26, in a salvo of cordial welcome and closed Wednesday evening, March 1, in a radiant glow of musical triumph. Official headquarters were at the Wahkonga Hotel, with the sessions held in the spacious ballroom.

Karl King, widely known bandmaster, musical composer and publisher, was the master spirit behind the enterprise. As backers he had the unanimous support of Local 504, A. F. of M., and the whole-hearted cooperation of the people of Fort Dodge—who did not wait to be solicited, but who took the initiative and planned many ways and means for making the occasion a memorable one.

Some things happened which were not on the official program. The Weather Man saw fit to introduce an abbreviated version of "When Winter Comes," which, by the way, helped to demoralize transportation facilities. In-Asenzi, created for what purpose no one will ever know, caused several cancellations. Yet, in spite of elemental furies, and black-winged epidemics, 47 association members from 17 states, the District of Columbia and the Dominion of Canada, appeared and helped to compose one of the most successful gatherings in the history of the organization.

The question may be asked: What is the real nature and purpose of the American Bandmasters' Association? The official records show that the idea originated with Edwin Franko Goldman, and was the result of many years' preoccupation with the problems confronting American bands. Dr. Goldman sounded out several prominent bandmasters on the project of forming an association. They expressed great interest in the idea as did the late John Philip Sousa, to whom Dr. Goldman outlined his plans a few weeks later.

Encouraged by the favorable reactions of these leading musicians, Dr. Goldman invited a group of the most prominent bandmasters of the United States and Canada to be his guests at a luncheon and conference at the Hotel Pennsylvania in New York on July 5, 1929. It was at this meeting that the American Bandmasters' Association was formally organized. The objects of the Association were defined as: "... mutual helpfulness and the promotion of better music through the instrumentality of the band ... to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable; to induce prominent composers of all countries to write for the band; to establish for the concert band a higher standard of artistic excellence than has generally been maintained; and to do all possible to raise the standards of bands and band music."

Among those who attended the first meeting and who became charter members of the Association were: Captain Charles W. Neill, Dr. A. Austin Harding, Dr. Frank

A. F. L. CHANGES IN WAGNER ACT NOW IN LOWER HOUSE

President Green Says Prompt Enactment of the Amendment Is Necessary.

WASHINGTON, D. C.—The amendments to the National Labor Relations Act indorsed by the American Federation of Labor were introduced in the House of Representatives on March 3, by Representative Graham A. Barden of North Carolina, member of the House Labor Committee.

The bill is similar to that introduced in the Senate on January 25 by Senator Walsh of Massachusetts, except for the inclusion of additional amendments approved by the Executive Council of the American Federation of Labor at its recent winter meeting.

These new amendments provide in substance that the National Labor Relations Board shall be reconstituted under a new name—the Federal Labor Board—and that it shall be composed of five members instead of three.

The American Federation of Labor believes such changes are necessary for two

HOTEL RESERVATIONS FOR KANSAS CITY CONVENTION

Anticipated Large Attendance Makes New Procedure Imperative.

Up to date the number of reservations for delegates to the National Convention has been surprisingly small. The delegates have been advised in previous articles and notices that we are required to guarantee a definite number of rooms in the official hotels, and for this reason they have been requested to reserve their rooms at the earliest possible moment. Delegates are therefore requested to write to the Hotel Muehlebach, Kansas City, Mo., immediately and make their reservations for June 10 or 11, as the case may be.

As soon as we have fulfilled our requirements to the Muehlebach, another notice will be printed advising the delegates to send their reservations to the Hotel President.

The delegates can be extremely helpful to the officers by following this procedure.

Southern Passenger Rates

In previous notices delegates have been advised that there would be no special railroad rates. However, under date of February 15 the following notice has been received from the Southern Passenger Association. Delegates will note that it provides reductions from the regular round-trip rates.

Referring to your application for reduced fares account of the above occasion, beg to advise that no special reduced fares are now authorized for conventions in view of daily reduced round-trip fares already in effect. Daily reduced round-trip fares are in effect from southern territory to Kansas City on general basis of approximately 2½ cents per mile in each direction to the Mississippi River gateway; plus 2.75 cents per mile in each direction west thereof for tickets bearing limit of six months in addition to date of sale, also basis of 2½ cents per mile in each direction to the gateways plus 2.4 cents per mile in each direction west thereof for tickets bearing limit of 30 days in addition to date of sale going and returning same route, tickets being honored in sleeping or parlor cars upon payment of charges for space occupied. It is hoped you will advise your delegates in southern territory of these reduced round-trip fares and urge the use of the railroads in traveling to Kansas City to attend your meeting. The foregoing round-trip fares are, of course, subject to revision; they are in effect at the present time and, so far as is now known, they will be available during the period of your convention.



HOTEL MUEHLEBACH, KANSAS CITY, MISSOURI

Convention Headquarters for the 1939 Convention. The hotel will house offices of the President, Secretary and Treasurer; as well as the meetings of the International Executive Board and Law Committee.

Simon, Captain R. B. Hayward, Lieutenant J. J. Gagnier, Lieutenant Charles Benter, Victor J. Grabel, Arthur Pryor and Dr. Edwin Franko Goldman.

The American Bandmasters' Association has made its importance felt in the world of music and, through its influence, has brought bandmasters into closer contact with each other for their mutual benefit. Many problems have been discussed and

(Continued on Page Ten)

reasons: first, that the present board has forfeited public confidence and the appointment of a new board would enhance the prospects of fair administration of the act in the future; and, secondly, that the work of the board has increased so tremendously that it requires the supervision of five men instead of three.

In connection with the introduction of the bill in the House, President William

(Continued on Page Nineteen)

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Twenty Cents a Year

Published Monthly by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

Vol. XXXVII.

No. 9



CHARTERS ISSUED

614—Salamanca, N. Y.
641—Wilmington, Del. (colored).
642—Helena, Mont.
644—Corpus Christi, Texas.
648—Oconto Falls, Wis.

CHARTER RESTORED

304—Canton, Ill.

CHARTERS LAPSED

194—Newton, Iowa.
632—Des Moines, Iowa (colored).

CONDITIONAL MEMBERSHIP ISSUED

A 922—Ralph E. Kolsiana (renewal).
A 923—N. Aldrich (renewal).
A 924—F. McDaniels (renewal).
A 925—Richard Clay.
A 926—Zackie Alexander.
A 927—Leona Frankenberg.
A 928—Mollie Frankenberg.
A 929—Bennie Frankenberg.
A 930—Harry Rogelberg.
A 931—Marie La Dare.
A 932—Marian Weiss (Vinay).
A 933—Herman Mendoza (renewal).
A 934—Joe Pucio.
A 935—James Walter Barnes.
A 936—James Polite.
A 937—Oscar T. Barlow.
A 938—Cleo Bell.
A 939—Vincent Hawkins.
A 940—Woodrow W. Cross.
A 941—Willie Rice, Jr.
A 942—George J. Duncan.
A 943—C. Edwin Langford.
A 944—Bennie T. Freeman.
A 945—Aaron Sims, Jr.
A 946—Leon Spann.
A 947—Vedo Vance (renewal).

CONDITIONAL TRANSFER ISSUED

322—Celeste L. Salerno.

WANTED TO LOCATE

Anyone knowing the whereabouts of Ross Russell, manager Shanghai Nights Revue, kindly contact the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Robert F. (Bob) Olds, trumpet player, formerly with Johnny Hartzler and later with Billy Williams orchestras, communicate at once with Edgar J. Caron, Secretary, Local 494, at Southbridge, Mass.

Anyone knowing the whereabouts of Oscar Schaeffer, violinist, located in Peoria about twenty-five years ago, kindly communicate with J. D. Edie, Secretary, Local 26, 507 Monson St., Peoria, Ill.

Anyone knowing the whereabouts of Bob Arthur, piano and electric organ player, kindly get in touch with C. F. Pickett, Secretary, Local 75, 221 Jewett Building, Des Moines, Iowa.

Anyone knowing the whereabouts of one William G. Smith, pianist, formerly held membership in Local 802, New York, N. Y., kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one Robert Hahn, plays musical bottles, glasses and musical saw, trombone and several other position instruments; believed to have played on circuit with Hahn and Grabs (Crabs) show of Danville, Ill.; lived in Milwaukee, Wis., for many years; was lithographer by trade; kindly communicate with Clem H. Schoechert, President, Local 469, 1101 Third St., Watertown, Wis.

DEFAULTERS

Miss Judith Lawton is in default of \$30.00 due members of the A. F. of M. for services rendered.

Thornwood Ballroom (Amusement Co., Inc.), L. M. Garman, president, and M. C.

Watson, manager, Cedar Rapids, Iowa, is in default of payment of \$343.93 due members of the A. F. of M.

Clarence R. Bendorf, Owatonna, Minn., is in default of payment of \$275.00 due members of the A. F. of M. for services rendered.

Shea's Paramount Theatre, Newport, R. I., is in default of payment of \$74.00 due members of the A. F. of M. for services rendered.

Club Evergreen, Bloomfield, N. J., is in default of payment of \$359.00 due members of the A. F. of M. for services rendered.

Liberty Hall, Tony Buxbaum, operator, Milwaukee, Wis., is in default of payment of \$45.00 due members of the A. F. of M. for services rendered.

The Lighthouse, Jack Meyers, manager, Port Arthur, Texas, is in default of payment of \$90.00 due members of the A. F. of M. for services rendered.

Thomas "Kid" Johnson, Wilmington, Del., is in default of payment of \$24.00 due members of the A. F. of M. for services rendered.

Mrs. Marie Urban, Toronto, Ont., Can., is in default of payment of \$61.64 due members of the A. F. of M. for services rendered.

Howard Federer, manager, Varsity Theatre, Lincoln, Nebr., is in default of payment of \$30.00 due members of the A. F. of M. for services rendered.

W. J. Henderson, Toronto, Ont., Can., is in default of payment of \$20.00 due members of the A. F. of M. for services rendered.

Mountain Springs Association, Jack Thamma, business agent, Reading, Pa., is in default of payment of \$15.00 due members of the A. F. of M. for services rendered.

Club Casino, Angelo Marabello, manager, Lancaster, Pa., is in default of payment of \$5,250.00 due members of the A. F. of M.

THE DEATH ROLL

Anderson, S. C., Local 530—Warren McKee.

Baltimore, Md., Local 40—Thomas J. Ferris.

Boston, Mass., Local 9—Henry C. Kendall.

Chicago, Ill., Local 10—Fred C. Grau, Charles A. Struck, James F. Shanks, Walter G. Guras.

Detroit, Mich., Local 5—Mannie C. Gilbert, Max Fidler, Tobe Brown.

Indianapolis, Ind., Local 3—Deborah Ward.

Kokomo, Ind., Local 141—Charles Habegger.

Lawrence, Mass., Local 372—Joseph Jackson.

Marysville, Calif., Local 158—George Atkins.

Newark, N. J., Local 16—Bertram Poland.

New York, N. Y., Local 802—Lauren V. Brown, Giacomo DeChirico, Manuel Enriquez, Constant Denni, Joseph Galle, James Henry Gordon, Michele Guarini, Charles C. Hashow, Abraham Holzmann, Markus Kohon, Patrick J. McIntyre, Alfredo Nicoletti, Jacob Rich, Theodore L. Rieth, Louis Serly, William J. Smalenbach, Wenzel Wolf.

Oklahoma City, Okla., Local 375—Fred Culver.

Philadelphia, Pa., Local 77—Harry H. Barrington, Joseph F. Murphy, Chester Butterfield.

Pittsburgh, Pa., Local 60—John M. Scott, George Gollwitzer.

Quebec, P. Q., Canada, Local 119—Luigi Garzia.

Racine, Wis., Local 42—Jacob Bernhardt, John Barnanowski.

Rochester, N. Y., Local 66—George Siebert, James J. Miller.

San Jose, Calif., Local 153—James Burton Close.

Seattle, Wash., Local 76—T. W. Hoban, Clarence G. Carr, Charles Wesley.

Springfield, Mass., 171—Frank Talbot.

Toronto, Ont., Can., Local 149—James McQueen.

Waukesha, Wis., Local 193—Peter Bahr.

MUSICIANS WANTED

The Second Infantry Band, located at Fort Wayne, Detroit, Mich., has openings for men with experience playing clarinet, saxophone; men doubling on piano preferred. Fort Wayne is located right in the City of Detroit; excellent administration; the band has strictly musical duties. If interested communicate with Warrant Officer Gregorio Trapolino, band leader, band, Second Infantry, or Adjutant, Second Infantry, Fort Wayne, Detroit, Mich.

CHANGES IN OFFICERS DURING FEBRUARY, 1939

Local 47, Los Angeles, Calif.—Secretary, Harry Baldwin, 1417 Georgia St.

Local 83, Lowell, Mass.—President, Bernard P. Larkin, Boston Road, Billerica, Mass.

Subsidiary to Local 94, Tulsa, Okla.—Chairman, Ernie Fields, 530 East Marshall Place; secretary, Miss Leomine Lewis, 325 North Greenwood Ave.

Local 117, Tacoma, Wash.—President, Al. B. Gruetter, 4123 South Seventh St.

Local 139, Hazleton, Pa.—President, N. J. Schmauch, 54 South Poplar St.

Local 144, Holyoke, Mass.—President, Telephore Bourassa, 301 Sargeant St.

Local 158, Marysville, Calif.—President, Harry Camper, 22 Third St., Marysville, Calif.; secretary, Hamilton Geary, 768 Chestnut St., Yuba City, Calif.

Subsidiary to Local 171, Springfield, Mass.—President, Edwin H. Marshall, 159 Quincy St.

Local 191, Peterborough, Ont., Canada—Secretary, Joseph M. Watson, 425 Chambers St.

Local 224, Mattoon, Ill.—President, R. I. Downs, Shelbyville, Ill.

Local 230, Mason City, Iowa—President, G. M. Leach, 1025 East State St.

Local 264, Keokuk, Iowa—President, Duane Peterson, 1427 High St.

Local 266, Little Rock, Ark.—President, Arthur Ax, 2200 Ringo St.

Local 303, Lansing, Mich.—President, Nate J. Fray, Mason, Mich.

Local 306, Waco, Texas—President, Joe Buzze, 2622 Homan Ave.

Local 317, Hoosick Falls, N. Y.—President, Walter Rankin; secretary, Eugene Avery.

Local 322, Red Bluff, Calif.—Secretary, Charles Mitchell, 539 Breckenridge St.

Local 337, Appleton, Wis.—President, Peter Held, 517 West Eighth St.

Local 412, Idaho Falls, Idaho—President, Frank Bowman, Shelley, Idaho.

Local 415, Cambridge, Ohio—President, Walter Turner, Clark St.

Local 438, Thomaston, Conn.—President, Raymond H. Benson, 156 Litchfield St.; Secretary, Eugene F. Walters, 15 Marine St.

Local 441, Oswego, N. Y.—Secretary, Alfred Dilapl, 113 West Schuyler St.

Local 469, Watertown, Wis.—Financial Secretary, Paul H. Hoppe, 302 Ninth St.

Local 487, Brainerd, Minn.—President, Oscar Risberg, Aitken, Minn.; secretary, Eddie O'Day, 1310 14th Ave., N., E., Brainerd, Minn.

Local 541, Napa, Calif.—President, Allen Thorpe, 1133 Seminary St.; secretary, Vernon Jones, Route 2, Box 3402.

Local 552, Kallispell, Mont.—President, Homer McCarty, 945 Eighth Ave., West.

Local 593, Sault Ste. Marie, Mich.—President, Frank Oster, 111 Ridge St.

Local 637, Louisville, Ky.—President, Oliver Cook, 728 East Jacob St.

Local 643, Moberly, Mo.—President, Howard L. Tulle, 112 South Ault St.; secretary, R. Clyde Foster, 219 South Ault St.

Local 649, Hamburg, N. Y.—President, Donald Franklin, 158 Lake St.

Local 653, Havre, Mont.—President, George Clarkson, 528 Third Ave.; secretary, Wilma Shepherd, 916 Second Ave.

Local 696, Glen Lyon, Pa.—President, Rocco Albanese, 267 Rear State St.

Local 784, Pontiac, Mich.—President, Leo R. Donaldson, 876 Spence St.; secretary, W. A. Marsh, 38 James St.

Local 798, Taylorville, Ill.—President, Amos W. Pinkerton, 100-A West Main Cross; secretary, John W. Scott, 107½ East Main St.

Local 801, Sidney, Ohio—President, Hugo Colmar, Jr., Box 444.

CHANGE OF OFFICERS' ADDRESSES DURING FEBRUARY, 1939

Local 29, Belleville, Ill.—President, George Throck, 302 Abend St.

Local 138, Brockton, Mass.—Secretary, A. Leon Curtis, 40 Centre St.

Local 308, Santa Barbara, Calif.—President, Harold Bacon, 1018 North Napal St.

Local 397, Grand Coulee, Wash.—Secretary, G. A. McGavran, P. O. Box 1415, Station "A."

OFFICERS OF NEW LOCALS

Local 273, Fayetteville, Ark.—President, Roger Hartmann, 417 Vandeventer; secretary, John L. Waller, 238 Ozark Ave.

Local 361, Lenoir, N. C.—President, O. F. Strother, Jr., North Main St.; secretary, Stubby Taylor, Main St.

Local 614, Salamanca, N. Y.—President, Fred L. Smith, 61 River St.; secretary, Jerry L. Lewis, 231 Broad St.

Local 641, Wilmington, Del. (colored)—President, Jack White, 1108 Poplar St.; secretary, Frances Bell, 1204 Tatnall St.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

The Rose Bowl Restaurant, St. Louis, Mo., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 2, St. Louis, Mo.

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

The Orchard, Pittsburgh, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 60, Pittsburgh, Pa.

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

Sky Vue, Pittsburgh, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 60, Pittsburgh, Pa.

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

Arlington Lodge, Pittsburgh, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 60, Pittsburgh, Pa.

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

The Balconades, Pittsburgh, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 60, Pittsburgh, Pa.

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

Windsor Bonanza Room in the Windsor Hotel, Denver, Colo., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 20, Denver, Colo.

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

Greenwich Village, Concession Exposition Fair, San Francisco, Calif., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 6, San Francisco, Calif.

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

NOTICE!

To All Members of the American Federation of Musicians:

No member of the Federation, or any agency licensed by the Federation in behalf of such member, is permitted to enter into an agreement with an employer in consideration of an engagement offered by such employer under which the employer participates or has an interest in future earnings, commissions or any substitute thereof while the member is in his employ, or after the termination of his engagement for such employer. Neither is such member on his own behalf or through an agency permitted to offer the employer rebates, gifts, or any substitute thereof in consideration for securing such engagements. Such agreements to be considered in violation of the price scale of the Federation and suppressing fair competition among members and will subject any member so involved to expulsion from the Federation and the agency which becomes part or negotiates such an arrangement will be held unfair to the Federation. Any employer who enters into such an agreement with a member or agency thereby is in collusion with the member to defeat fair competition among members of the American Federation of Musicians and thereby places himself in a position to be held as unfair to the American Federation of Musicians.

By order of the International Executive Board.

JOSEPH N. WEBER,
President.

NOTICE!

To All Members of the Federation:

Kindly be advised that Gordon Kibbler, former booking agent and now freelance booking agent without a Federation license, is on the National Unfair List of the Federation. Members of the Federation accepting engagements through or from Kibbler, directly or indirectly, thereby erase themselves from membership in the Federation.

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

REMOVED FROM FORBIDDEN TERRITORY

Castle Farms, Cincinnati, Ohio.
Bert Phillips Hall, Waukesha, Wis.

Television

At the present time more thought and energy are being concentrated on the production end of television than any of us realize, as the manufacturers prepare for the opening of the World's Fair.

Regular television scripts, complete in every detail from production to continuity, are now being lined up by the National Broadcasting Company for its Spring schedule. Max Gordon, leading theatrical producer of New York and Hollywood, has joined the N. B. C. staff and will be the general production director of television. Needless to say, with Mr. Gordon at the helm television productions are getting an unusually good break—there is no better man for such an assignment.

Just what types of programs will please the American public cannot be discovered in the near future. Radio can be used as a measuring stick to a certain extent, but only by the trial and error method will the producers of the television shows be able to gauge the tastes of the public as far as sight-broadcast is concerned, and this will take time.

They can, of course, profit to some extent by London's experiments throughout the past few years. The American public has been spoiled by radio, however, and will expect much more of the Infante Television than London audiences expect of their two-year-old prodigy.

Nevertheless, there is much to be learned from the British broadcasting studios and the kindly criticisms of the London reporters.

One of the greatest faults the critics find with the London programs at the moment concerns the commentaries during the show. They complain of too much talking. "What is wanted is enough comment to assist the uninitiate, but not so much as to irritate those who already know."

Then there is the problem of creating atmosphere. The regular performance of a circus was recently televised in London. Concerning this, the critic stated: "We are shown the skill and daring of the performers, and the humour, but we are inclined to miss a most important part of the circus—television can only give us a hint of the atmosphere of the place. It cannot make us think that we are really there."

It was apparent that some circus acts lend themselves more readily to reduction to television dimension than others, the writer continued, but looking at the trapeze artist on the tele-screen was the same as looking at them through the wrong end of opera glasses—there is lost the thing that matters most, the sense of height.

Recently the play "Twelfth Night" was televised as it was being performed on the stage of the Phoenix Theatre. In a review in *The Listener*, Grace Wyndham Goldie stated that as she viewed this play in her own sitting room, there was the actual feeling of being in the theatre. There was the view of the curtained stage, the sound of the orchestra tuning up, the buzz of conversation. The natural gregarious instinct was fully satisfied in a feeling of shared enjoyment, but, as to the play itself, "it was rather like being in the theatre and watching the entire action through opera glasses . . . and the play seen in camera shots, made very little effect as a whole."

In Miss Goldie's opinion it is quite apparent that there are two kinds of television plays, and that in showing them television is performing two entirely different functions. The plays shown from the theatre are placed in the same classification of Royal Processions and outside events, and appeal to people who are interested more in going to the theatre than in the actual play.

The television studio plays, on the other hand, will be in a class of their own as they keep improving, and will be complete entertainment in the way that the theatre and the movie are complete, she contends.

In contrast, Miss Goldie states that the televised variety is becoming increasingly satisfactory. In these shows the camera can be concentrated on a single performance, presenting it as a whole, and the "long shots" of choruses and ensembles in no way detracts as the impression from individuals is not needed.

Only two full-length farces have been produced in the London tele-studios so far—not that the producers haven't wanted to use them, but because a real difficulty was involved, and that was not knowing when and for how long viewers will laugh.

A children's hour of television is another development which is being considered by B. B. C.; this would include an increase in the number of cartoon films broadcast during the afternoons. No doubt this might be the best form of

propaganda for the future of television.

Another writer believes that Mickey Mouse and his companions are peculiarly suited to the present needs of television. He states that children are far more likely to regard Mickey Mouse with affection when they get to know him as a little person who appears on the screen of the television set, than as an outside creature towering above their heads in the movie theatres.

These are only a few of the criticisms and suggestions offered by B. B. C.'s tele-observers but they are worth pondering.

In an effort to hasten extension of television service on a nation-wide basis, the Radio Manufacturers' Association of London is beginning the greatest advertising campaign for television ever undertaken. The association has also issued a challenge to United States television organizations, contending that its members will sell more receivers to the public than will the Americans between the opening of the World's Fair and the end of 1939.

The association, assisted by the British Broadcasting Corp., and radio dealers, is making every effort to put television on a sound basis. Large advertising allocations have been made with the major newspapers and local journals throughout the present television service area which extends 30 miles around London, and reaches a market of at least 10,000,000 people. Window strips and posters will be distributed among dealers for display. The British Broadcasting Corporation will aid the campaign by broadcasting talks and lectures in all parts of the territory.

There is a decidedly upward trend in television interest being shown by the British public, but the government interests back of B. B. C. are anxious to see a great public demand in the area before approving greater financial expenditures.

B. B. C. is also making plans for the building of a fully equipped station at Manchester. Birmingham was first considered as the ideal location for the new transmitter, but as Manchester is in the heart of the northern industrial belt it was decided that a transmitter located there would cover a far wider market.

Solomon Sagall, a representative of Scopophony Corporation, has returned to England after having made a thorough study of the possibilities of television in the U. S. A.

England has every reason to be proud of its leadership in television in the world today, Mr. Sagall asserts, but adds that Britain must be alert and realistic regarding the future. Once American television begins, he explained, it will sooner or later be in the foreground of television developments, and ultimately commercial television in England must benefit from the contributions that America will make to sight broadcast. Mr. Sagall believes that the advent of American television will be the greatest stimulus in putting television on a real revenue-earning basis in England.

Because of the great possibilities offered by Scopophony's large screen vision, Mr. Sagall claims this company is in a position to make a technical and commercial contribution of the greatest importance to United States television.

If we were to base the development of commercial television in America on estimates of its progress in Britain it would be safe to state that commercial television in this country is still 50 years away, according to Major Lohr, president of N. B. C. But since America is an abnormal country in many respects, it is possible that commercial sight-broadcast may be only five years away for us—but at least five years, of that N. B. C.'s president is quite positive.

Mr. Lohr pointed out that B. B. C. efforts brought about the sale of only 2,000 television sets during the first two years they were on the market. Assuming that Americans would buy at a rate ten times greater, that would mean only

POPULAR MUTES



Used by Famous Artists!

● CONN "mutes" are the big favorites with outstanding artists. Offered in types to meet every need of modern music. Each model scientifically designed and built to answer a specific demand.

"SWINGTONE" for "HOT" and "SWING" Music
Designed especially for "Hot" and "Swing" music. Scientifically tapered inside tube produces powerful muted effect. Used and endorsed by "Ziggy" Elman and Irving Goodman, trumpet stars with Benny Goodman, and other famous artists in the country's best known swing bands. Furnished for cornet or trumpet. Price \$3.50.

"SUBTONE" for RADIO and RECORDING
Developed to meet the special needs of sound amplification work. Produces a tone suggesting the sweet sub-tone quality of a fine clarinet. Actually softens the tone without interfering with free blowing. Plays in tune in all registers. Fully adjustable cup, specially coated inside. Endorsed



MODELS FOR ALL PURPOSES

Then there's the "BRILLIANT," most successful of all standard mutes for solo, concert and dance work; for cornet, trumpet or trombone. Price \$2 and \$3. And Conn's new lightweight, aluminum French Horn mute with visible tuning slide; plays in tune without transposition. Price \$10. For the most popular and most complete line of modern mutes, see your Conn dealer or write us for FREE literature.

C. G. CONN, Inc., 324 CONN BLDG.
ELKHART, INDIANA

20,000 sets per year. And if sponsored television depends upon the sale of 1,000,000 receiving sets—well, figure it out for yourself.

For a more optimistic report, Stanton Griggs, chairman of Paramount Pictures' executive committee, has estimated that from 30,000 to 100,000 receiving sets will be manufactured and sold in the States throughout the coming year.

Mr. Griggs contends that television will be a friend of motion pictures instead of an enemy, and will be a source of great profits to the industry. During the next few years, he believes that a tremendous percentage of all television programs will be from films and not from direct photography.

Television made its initial bow in the nation's capital on January 27, and was viewed by over 4,000 people.

The two N. B. C. mobile units were parked on the grounds of the Agriculture Department, and the R. C. A. receiving sets were installed in the National Press Club.

More than two-thirds of the entire House membership were out to see the show, and there is no doubt but that Congress now fully appreciates the great possibilities offered by television as a vote-getting idea.

The show was advertised extensively by N. B. C., and engraved invitations were sent out to newspapermen, cabinet officers, Congressmen, etc.

Over 250 people were televised during the week-end, and whenever the supply of public officials and newspapermen ran out, the viewers were treated to sales talks on behalf of prominent Washington merchants.

The Don Lee network on the coast has made a deal with the American Television Corporation whereby the progress of television in that district will be aided greatly. However, the success of this new plan will depend upon the manufacturing plant's ability to turn out receivers to retail for \$175.00.

The plant sent engineers to the coast to study conditions, and if tests conducted are satisfactory, a new service will be started and sets put on sale.

The station is now using the 330-line standard which will have to be changed to the 441-line image.

There are now approximately 100 television sets in this locality receiving the regular Don Lee sight-broadcast programs.

Another television battle is on—this time in Chicago, and between Zenith Radio Corporation and R. C. A. Commander E. F. McDonald, Jr., president of the Zenith Corp., states that R. C. A. is attempting to control most of the buildings suitable for television, and unless they enable his organization to use some of these desired buildings for television

FREE! HOT CHORUS

And our Book of SWING FACTS

SEND 10c TO COVER COST OF MAILING, ETC. STATE INSTRUMENT.

DRISCOLL-CHERREY STUDIOS, Leadmine, Wis.

broadcasts he will go to the F. C. C. with his complaint.

It is estimated that approximately \$750,000 will be spent on television this year, according to testimony at the F. C. C. monopoly hearings. Columbia Broadcasting System believes that its total television expenditures will reach \$1,350,000 by the end of this year.

Fred Waring, the band leader, is preparing in advance for television, and is encouraging members of his band to study drama and dancing. Mr. Waring believes that the musical revue will be the chief entertainment vehicle in television.

Can you imagine the uncanny experience of being on Long Island and viewing ghost-like faces direct from London? This was the experience of radio engineers watching the screen of a television set at the R. C. A. receiving outpost at Riverhead, L. I.

Such a weird reception as this is entirely contrary to the theory that ultrashort waves travel only to the horizon, and then leave the earth to be lost in space. The observers have reports that the London images have even reached Arizona, and they are now beginning to believe that the above theory is not correct.

On several occasions it has been possible to photograph the head-and-shoulder view as the image appeared on the screen at Riverhead. Other times the faces have appeared as doubles.

Realizing that a standard for television receiver design must be decided upon as soon as possible, the television committee of the Radio Manufacturers' Association has been working towards this goal. Agreements have been reached on several points pertaining to transmission, and will soon be submitted to the F. C. C. for their approval.

As the manufacturers are unable to make television receivers until the wave standards are adopted, the main topic before the committee concerns the reduction of one side band of the wave at the transmitter. This may be done by three methods: reducing one side band only, reducing both carrier and one side band, or rearranging the location of sound-sight carriers. A plan to partially eliminate one side band and let the other side band occupy a space of four mega-cycles is being favorably considered.

—GENE HODGES.

Name Bands

All ye skeptics who still lift an eyebrow toward swing music mite just as well retire quietly to a corner with shock absorbers for the rest of the year. Even though advocates of sweet swing are holding their own, "hot licks" enthusiasts show no signs of retrenchment and reinforcements continue to come in thick and fast. Irving Mills has recently created a special department at 1619 Broadway, New York, City, whose sole purpose is to answer questions on swing music, come as they may from fans, record collectors or newspapers. "During the past year," said Mills, "we have received over 2,000 letters from discophiles seeking data on swing personalities, recordings and bands. There are probably numerous others who want similar data on swing, yet there has been no agency available to which they might write. I believe this information bureau we have organized is the first of its kind anywhere." Al Brackman, responsible for the history of swing music, incorporated into Tommy Dorsey's book "Love in Swingtime," is in charge of the new department.

From London we hear that two British journalists, Ian Lang of the *London Daily Sketch*, and Leonard Feather of the *Melody Maker*, have collaborated on a history of swing music. The book will come out this summer with a foreword by Duke Ellington.

Then there is a folio just released by the Edward B. Marks Music Corporation called "Jitterbug Jamboree." This is a songbook which contains eight new numbers written by Jean Herbert and Otis Spencer, typifying the new styles in music. Also to be found are eight standard jazz favorites, "Jazz Me Blues," "There'll Be Some Changes Made," "Ida, Sweet As Apple Cider," "By Heck," "Original Dixieland One-Step," "The Snake Charmer," "A-Hunting I Will Go" and "Let's Dance." Included is a photographic collection of swing artists and a glossary which will fit one for a conversational jam session.

Exclusive Publications, Inc., recently made a survey of popularity polls to select ten men who have made distinguished contributions to popular music. The list is comprised of Benny Goodman and Tommy Dorsey, for presenting swing in its best tradition; Duke Ellington, for his creative writing and musical inventions; Cab Calloway, for introducing a unique singing style; Paul Whiteman, for uncovering new musical talent and composers; Guy Lombardo and Hal Kemp, for originating styles that have set standards in popular music; Bob Crosby, for reviving and exploiting the Dixieland jazz style of swing, and Red Norvo and Artie Shaw, for creating new swing fashions.

Plans are at present being aired for Spring music at popular New York hotels. Henry Busse followed Jimmy Dorsey at the New Yorker, March 8, for an engagement to last until late April when Jan Garber will come in for the summer. Ernie Holst replaced Joe Venuti at the Belmont-Plaza March 3, to stay for eight weeks; Ruby Neuman is back at the Rainbow Room, Glen Gray's Casa Loma at the Empire Room to be followed by Hal Kemp on March 31 and Emil Coleman joining him April 8. Another April arrival will be that of Blue Barron, who returns to the Hotel Edison on the fifth to ease out the tic-toc music of Gray Gordon. Chic Webb cut short his Park Central engagement early in March, while Jan Savitt stayed on at the Lincoln and Charlie Barnet continued to please the Famous Door.

When the Biltmore held its 25th anniversary celebration of mid-winter, Horace Heidt sounded out the Maxixe, one-step and fox-trot. Many of the guests present had circled the floor a quarter of a century ago to the same rhythm.

Before going into the Rainbow Room, Ruby Newman and his orchestra spent February on a cruise, playing on the Normandie on its trip to Rio de Janeiro.

Seen and heard at New York theatres in recent weeks were the name bands of Hal Kemp and Chick Webb at the Paramount and Will Osborne and Kay Kyser at the Strand. March 24 Jimmy Dorsey opens a two-week engagement at the latter theatre.

Dick Arnold, one of the Pacific coast's foremost music men, has joined the Leo Feist, Inc., organization as its West Coast representative. Mr. Arnold can now be contacted through the Feist Los Angeles offices.

Leaving New York for Ohio, we have Dick Stabile completing a four-week visit at Cleveland's Hotel Statler, March 15; Emerson Gill in Dayton at the Van Cleve and Frank Dalley playing for the Netherland Plaza, Cincinnati. In Pennsylvania's Pittsburgh there is Mike Riley still at the New Penn and Al Kavelin scheduled until late March for the Nixon Cafe. Glenn Miller came in on the heels of Larry Clinton at the Meadowbrook, Cedar Grove, N. J., the night of March 7. The contract reads for four weeks.

In checking up on Chicago hotels, we find Orrin Tucker promised for the Palmer House through Easter. Eddy Duchin will go into a spring session April 12. Lou Breese stepped out of Chez Paree March 2, with Russ Morgan taking over the following night. Lou made a stop-over at the Aragon Ballroom, March 12, but left thereafter for a date in Cedar Rapids, Iowa, at the Armory. Stuff Smith has been drawing in the crowds for the La Salle in Chicago and will continue to appease his fans up to April 7.

In early March Jack Fulton and the Southern Gentlemen rounded up a month at the Hotel Nicollet, Minneapolis, and were followed by Emery Deutsch and his orchestra. March 10 Jan Garber was at the Orpheum in the same city. In St. Paul there is Louis Prima at the Hotel Lowry and Les Brown at the St. Paul. Carl Ravazza has been playing a return engagement at the Rainbow Randevu, Salt Lake City, since February 11; Bill Bardo is in Davenport, Iowa, at the Blackhawk Hotel, and Bob Martin and his orchestra are keeping a three-month engagement at the High Hat Club, Mandan, N. D.

Blue Barron will leave the Chase Hotel, St. Louis, March 19 after a 10-day visit. In the same city Wayne King and his orchestra played for the first semi-annual convention of the American Retailers Association held in February at the Hotel Jefferson. Earl "Father" Hines stopped at the St. Louis Casa Loma Ballroom March 12 after a date at the University of Nebraska, Lincoln, Neb., on the tenth.

Mid-west theatre engagements included Roger Pryor's orchestra at the Balaban and Katz Chicago, the week of March 3; Blue Barron into the Paramount, Anderson, Ind., March 2, and Russ Morgan at the Circle Theatre, Indianapolis, Ind., for the week of February 24.

There have been some changes made out on the West Coast what with Spring in the offing. The Palomar of Los Angeles has scheduled George Olsen for the follow-up of Clyde McCoy with rumors to boot that Artie Shaw will be present for the Summer young crowd. The Coconut Grove has signed Buddy Rogers for an engagement starting April 10.

In San Francisco there was a shift at the Sir Francis Drake from Joseph Sudy to Carlos Molina. The latter orchestra will remain on tap till June, when it will return to Chicago for a Summer at Frank Hutchins Villa Moderne. Joe Reichman is at the Mark Hopkins Hotel for an indefinite engagement, Herbie Kay is finishing another four weeks at the St. Francis and Ray Noble can be found at one of the ballrooms of Treasure Island. Henry King, an old favorite of the Fairmount, will re-open its Venetian Room late in April.

Making the South the last stop, there was George Olsen at the Lamar Club, Houston, until February 16; Marshall Van Pool at Shreveport, La.'s "400 Club"; Frankie Masters followed by Henry King in New Orleans at the Roosevelt, February 22, and Carl "Deacon" Moore at the Jung Hotel the same month. The "Deacon" is set for a return visit to the Olmus Club, San Antonio, in April, with the Kings Jesters to follow. Those gentlemen were playing in Memphis at the Claridge in February, planning to leave for an

4 Big Features

IN THIS NEW FEDERAL RECORDER



- 1 IT'S A HIGH FIDELITY RECORDER
- 2 IT'S A PUBLIC ADDRESS SYSTEM
- 3 IT'S AN ELECTRIC PHONOGRAPH
- 4 IT'S A STANDARD RADIO

Use, no end, you'll find for this new, 4-way Federal Recorder, to modernize, improve your band. Your tunes, played back, will suggest ideas for better arrangements, reveal faults that can be rehearsed corrected before publicly played or broadcast. Instant recording, instant play back, easy to operate as any phonograph. Record radio programs, competitive bands, study style. Keep permanent file, play records often as you like. Records, mailed, are modern means of auditioning to distant prospects... Used with the \$25 crystal microphone (standard equipment) and the Wright-De Costa Dynamic speaker, it is a perfect public address system... High fidelity licensed radio tuner, from which you can also record direct... Simplified control desk... Twelve or sixteen inch turntable, plays any standard disk record... Thirty days with a Federal Recorder and you'll say, too, "It's the best instrument in the band." Models from \$179.00 up. Fully guaranteed.

Write today for complete new informative folder, illustrating all models. Post yourself on the advantages of this modern equipment.

FEDERAL RECORDER CO., INC.
Dept. 3723 630 S. Wabash Ave., Chicago, Ill.

NEW YORK BRANCH:
17 West 51st St.
Full Line
BOEHM FLUTES
and PICCOLOS
Expert Repairing
Tel. WI 2-3982

WM. S. HAYNES CO.

Makers of HIGH GRADE

Boehm Flutes and Piccolos

108 Massachusetts Ave.
BOSTON, MASS.

These marks identify genuine Haynes products



EST. 1886

DOUBLE AT WARMELIN WOODWIND SCHOOL

CLARINET • FLUTE • OBOE • BASSOON • SAXOPHONE • SWING, SOLFEGGIO.
A SCHOOL FOR PROFESSIONALS

Suite 912, Kimball Building

Chicago, Illinois

April engagement at Dallas' Adolphus Hotel.

Name bands continue to be in demand by the motion picture studios. Russ Morgan's new Paramount short will have three original numbers by Teddy Powell and Leonard Whitcup, "Am I Proud," "Old Heart of Mine," and "Holiday in Toyland."

Paramount will also release soon an Artie Shaw short which will feature his theme song, "Nightmare," and "Hold Your Hat," "I Have Eyes" and "Shoot the Rhythm to Me." Helen Forest will be vocalist for the numbers.

Selznick-International Pictures has placed Tommy Dorsey's book, "Love in Swingtime," under consideration for Fall production.

Grand Opera

Evidently Beniamino Gigli forgot all about the proverb about "biting the hand that feeds you" when he let loose his blast against everything in the United States in general and the Metropolitan Opera in particular, upon his return to his native Italy late last month. According to an Associated Press story, Mr. Gigli declared that the Metropolitan had fallen into a state of decadence and that the singers were chosen upon their merits as publicity mongers rather than artists and that all over the United States there was an "air of extortion and corruption."

Now, Mr. Gigli is undoubtedly a great singer and a fine artist, but we are hardly in a position to agree with his reported statement that he is "the greatest tenor in the world."

We enjoyed hearing him sing the Duke in "Rigoletto" and Rhadames in "Aida"; we enjoyed his robust singing which has taken the place of the pure golden voice of yester-year, and we enjoyed seeing all the old Caruso mannerisms imitated from A to Z in his performances. We do not think he is the best tenor in the world. In fact, with the possible exception of Toscanini, we doubt if any living musician or singer should be called the best.

As to the Metropolitan, it has been many years since there have been as fine Wagnerian performances as those of the last few years with Flagstad and Melchior giving some of the finest German opera performances that have ever been heard. We have often criticized some of the Italian and French opera performances, nevertheless those of Kiepura, Massini, Sayao and Pons in "Rigoletto," "La Boheme," "Lucia di Lammermoor" and "Manon" leave little to be desired either vocally or histrionically. The writer believes that Kiepura can sing as fine a Duke and Rudolfo as ever could Mr. Gigli. We doubt if there has ever been any finer performances of "Otello" than those of last year and this with Martinelli, Jepson, Bonelli and Tibbett. Kiepura's and Sayao's beautiful singing and acting in "Manon" and "La Boheme" have without any question returned these operas to Metropolitan standards. "The Barber of Seville" with Lily Pons, Nino Martini, John Charles Thomas, Ezio Pinza, Virgilio Lazarre and Irra Petina combined some of the finest singing, acting and makeup that we have ever witnessed. If there have been better performances of this opera, it has not been in our lifetime.

Grace Moore, whom Mr. Gigli criticized so severely, is not the greatest artist in the world. Nevertheless, she has steadily improved and her characterization of Charpentier's "Louise" has made this one of the outstanding successes of the current Met season.

It is said that Mr. Gigli earned \$80,000 in 40 performances between October 30 and February 10. Perhaps the fact that he had to pay a substantial amount of this in income taxes to the United States Government and also had to pay a judgment for having broken a long-term lease when he left this country in 1932 had a good deal to do with his outburst. We again repeat that we enjoyed Gigli very much. However, the Met was successful before he ever came to the United States and will be successful if he never returns; so in his present frame of mind he had better remain in the land of Mussolini.

In the recent articles on Opera in English, printed in the February issue of THE INTERNATIONAL MUSICIAN, a salient point brought forward was to the effect that the average Mr. American looked for realism, pace and action in his opera. In keeping with this trend of thought has been the metamorphosis of our operatic stars. Time was when beauty of voice and form was not expected at the Metropolitan. The voice was the thing and existed physical incongruities had to be blotted out in arias. Today the audiences of the Metropolitan can view and listen with joy to the lovely ladies who grace the stage of the opera house with becoming beauty and dignity.

Changes in the schedule for the eleventh week of opera at the Metropolitan brought to the fore Lina Almaro, a new coloratura soprano. Miss Almaro made her Metropolitan debut Thursday, February 2, singing the title role of "Lucia di Lammermoor" in the place of Miss Pons. Called upon at short notice, the young singer from La Scala in Milan gave a convincing performance as the tragic Lucia in company with Beniamino Gigli's heroic Edgardo.

On Friday Irene Jessner substituted for Lottie Lehmann singing Elisabeth in "Tannhaeuser," the first performance of the special Wagner matinee cycle. The

cast further included Mmes. Branzell and Farell and Messrs. Melchior, Janssen, Alsen and Vogel.

During the twelfth week, Wednesday, February 8, Beniamino Gigli made his final appearance of the season singing the Duke in Verdi's "Rigoletto" and Lina Almaro sang her second Metropolitan role as Gilda. The title role was sung by Carlo Tagliabue, the Maddalena by Anna Kaskas, Sparafucile by Nicola Moscona and Monterone by Norman Cordon. Mr. Gigli, received with the usual riotous enthusiasm, stopped the performance after "La Donna e mobile" and Miss Almaro received prolonged applause for her "Caro nome."

The following evening, February 9, "Otello" was presented for the last time this season. With the exception of Irene Jessner's Desdemona and Carlo Tagliabue's Iago, the cast was the same as of the first three performances which included Theima Votipka, Giovanni Martinelli, Nicholas Massue and Nicola Moscona.

The matinee program was "Das Rheingold," the second of the Wagner series, with a cast including Mmes. Branzell, Burke, Stevens, Votipka, Browning and Doe. Messrs. Schoor, Huehn, Witte, Malson, Vogel, Laufkoetter, Alsen and List. February 10 a special matinee presentation of "La Boheme" was given for the benefit of the Smith College Scholarship Fund and Alumnae Service. Grace Moore sang the Mimì for the first time since her return, Jan Kiepura made his first appearance at the Metropolitan this season in the role of Rudolfo and Marisa Morel sang the Musetta.

On the evening of the tenth there was the much-heralded return of "Thais" after a 12-year absence from the New York opera house. Helen Jepson sang a colorful Thais in company with John Charles Thomas as the forceful Athanael. Armand Tokatyán, on return visit to the Metropolitan, sang Niclas with Norman Cordon as Palermon.

Two replacements were made in the cast of "The Barber of Seville" at the Saturday matinee of February 11 when Bidu Sayao sang for Lily Pons as Rosina and John Charles Thomas for Richard Bonelli as Figaro. Virgilio Lazzari and Irra Petina were amusing Dr. Bartolo and Berta. Nino Martini sang the Count of Almaviva and Ezio Pinza, Don Basilio.

The cast for the evening performance of "Aida" included Mmes. Bampton, Castagna and Votipka. Messrs. Martinelli, Morelli, Cordon, Beattie and Altglass.

The thirteenth week of opera brought Jan Kiepura to the cast of "Manon." Wednesday evening Mr. Kiepura sang a convincingly ardent Des Grieux to Miss Sayao's Manon. Leon Rothler, dean of the singing personnel, appeared for the first time this season in the role of the elder Des Grieux and Richard Bonelli sang Lescaut.

During the same week "Die Walkure" continued the Wagner matinee cycle with Kirsten Flagstad in top form as Bruennhilde and Lauritz Melchior a stirring Siegmund. The cast of February 16 was further made up of Friedrich Schorr as Wotan, Elizabeth Rethberg as Sieglinde, Emanuel List a sonorous Hunding and Rise Stevens as Fricka.

The evening of the sixteenth offered the double bill of "Salome" and "Pagliacci." Marjorie Lawrence sang the title role of the Strauss opera.

At the Friday matinee of February 17, the second in a series of junior student presentations, sponsored by the guild, was given. More than 3,500 children from schools in Long Island, Westchester and Connecticut attended a performance of Wagner's "Lohengrin." Heading the cast were Irene Jessner in the role of Elsa, Carl Hartmann singing the title role, Dorothee Manski, Ortrud, and Herbert Janssen as Telramund.

In the evening "Louise" made its third appearance of the season with Charles Kullmann, a newcomer to the cast, singing Julien. Grace Moore again delighted

the audience in her sympathetic interpretation of the Charpentier heroine and was supported by Doris Doe and Ezio Pinza as Louise's parents.

The following afternoon, February 18, "Tristan and Isolde" drew a capacity audience for the fifth time this season. Kirsten Flagstad and Lauritz Melchior gave their usual excellent performance of Wagner with a supporting cast which included Karin Branzell, Herbert Janssen, Emanuel List and Arnold Grabor.

"Das Rheingold" was presented in the evening with Kerstin Thorborg, Friedrich Schorr and Julius Huehn in principal roles.

February 20 began the fourteenth week of the Metropolitan's season with an offering of Puccini's "La Boheme." Bidu Sayao headed the cast as Mimì, Jan Kiepura sang Rodolfo, Marisa Morel, Musetta; John Brownlee, Marcello; Norman Cordon, Colline, and George Cehanovsky, Schaunard.

A special matinee of "Siegfried" was given Wednesday as the fourth of the Wagner cycle. A demonstration which lasted for ten minutes after the final curtain bore proof of the Wagnerian perfection that one hears with a cast headed by

HARMONY in 12 easy lessons

LEARN TO MEMORIZE, IMPROVISE, ARRANGE, COMPOSE!
Write for actual proof and guarantee offer. No obligation.
De Lombar Practical Harmony System
1850 Warren Ave. Dept. "I." Chicago, Ill.

Kirsten Flagstad, Lauritz Melchior and Friedrich Schorr.

"The Barber of Seville" was billed for Wednesday evening, enhanced by the sparkling performances of Lily Pons, Nino Martini, Ezio Pinza and John Charles Thomas.

The season's fourth performance of "Louise" was given February 23 with Grace Moore again singing the title role, supported by Rene Malson as Julien, Doris Doe as the Mother and Ezio Pinza as the Father.

Moussorgsky's "Boris Godunoff" was welcomed back to the Metropolitan March 7th, with Ezio Pinza singing the title role.

NEW 1939 SELMER "BALANCED-ACTION" SAXOPHONE

Tone that glows with life!
Action alive with energy!
Response that lifts you!
Precision tuning! Power!

Try it!

Selmer
EIKHART INDIANA



New brochure, just off press, describes musical and mechanical improvements of 1939 Selmer saxophones. Shows instruments in color, almost full size. Send coupon, postcard, or letter for your free copy today. No obligation.

Dept. 1363

Name _____ I play: Alto Tenor Bari.

Address _____

City & State _____

TOMORROW'S
Clarinet
TODAY



Custombuilt
BY PEDLER

Here is a master instrument whose superior qualities will enthrall you instantly.

Pedler craftsmen, through the fourth generation, have specialized in the manufacture of woodwinds only. They appreciate your needs as a player and are receptive at all times to ideas for improvement. Their sole aim is to build instruments that will "better your performance" and enable you to attain greater recognition.

Arrange with your local dealer to try a Pedler today! Send for FREE folder.

THE PEDLER
COMPANY
Custombuilt Woodwinds

Dept. 301, ELKHART, INDIANA

Heard in principal roles were Kerstin Thorborg as Marina, Charles Kullmann as the false Dmitri, Irma Petina singing the Czarevich Teodoro and Marita Farrell, Xenia.

The Metropolitan Opera Company closed its New York season March 11, opening in Baltimore for three performances on the thirteenth. Boston will be the next stop, March 16, with ten operas scheduled until the twenty-fifth. Two days later the company will begin the first of eight performances in Cleveland, leaving there to reach Rochester by April 3. It will return to New York for the annual "Parsifal" April 5. During the week of April 10 the company will be heard in New Orleans. It has been rumored that there may be a stopover at Dallas, Texas, en route.

In the month of February, the New York Hippodrome Opera Company continued its season with "The Barber of Seville" Saturday, the third, and "Aida" the following Sunday. For the Saturday performance, Rosina was sung by Grace Panvini and Count Basilio by Nino Corboni. Anna Balos made her debut in the title role of "Aida," with Sydney Rayner as Rhadames.

February 11 Lillian Marchetto appeared for the first time singing Carmen in Bizet's opera in company with Sydney Rayner as Don Jose. "Rigoletto" was the Sunday evening bill with a cast which included Jessica Davis as Gilda, Lillian Marchetto singing the Maddalena and Sydney Rayner the Duke.

In the week of February 6 the D'Oyly Carte Opera Company offered seven operas to Gilbert and Sullivan enthusiasts. "Iolanthe" started the week on Monday; "The Gondoliers" and "Trial By Jury," Tuesday afternoon and evening; "The Pirates of Penzance," Thursday evening; "The Yeoman of the Guard," Friday, and two presentations of "Patience" on Saturday.

March 4 the newly formed New Opera Guild Incorporation introduced the Creature Opera Company, conducted by Giuseppe Creators, in the first of a season of weekly Saturday and Sunday night performances of standard operatic works at the 105th Regiment Armory, the Bronx.

In Philadelphia, the Philadelphia-La Scala Opera Company presented Verdi's "La Traviata," February 9. The cast was headed by Annunziata Garrotto, Jan Pearce and Robert Weede.

An all-Philadelphia cast will offer Giacomo Puccini's triptych, "Il Tabarro," "Suor Angelica" and Gianni Schicchi" in English, March 30. These performances of the Philadelphia Opera Company will be conducted by Sylvan Levin.

February 16, the premiere of Julia Smith's opera, "Cynthia Parker," was held at the North Texas State Teachers College, Denton, Texas. The small town in Texas was selected for the first performance because of the fact that Miss Smith is a native of Denton and an alumna of the college, and every person concerned in the composition and production of the opera is a Texan. This included Leonora Corona who sang the title role.

The recently organized Civic Grand Opera Company of St. Louis has announced that Wagner's "Die Walkure" will be the first of three operas to be heard during the spring season.

The St. Louis Municipal Opera plans to offer two operas in Forest Park this summer; the "Bartered Bride" and the American premiere of "Victoria and Her Hussar."

A new board of governors of the Chicago City Opera Company was announced recently by Robert Hall McCormick, executive vice-president. The principal officers of last season are retained without change.

During February a highlight of the operatic season in St. Paul was the production of "Manon" by the Civic Opera Company on the evenings of the eighth and tenth. The cast included two Minneapolis singers, William Lee as the Chevalier des Grieux and Audrey Shorbund in the title role; Russell Herseth was heard singing de Morfontaine, Donald Thrall as de Bretigny, and Corinne Thompson, Annjean Merrill and Dolores Kernkamp as the three actresses.

The Louisiana State University and the Baton Rouge Grand Opera Association gave four performances of Massenet's "Manon" at the university theatre, March 8, 9, 10 and 11. March 15 the third annual New Orleans performance was held in the Municipal Auditorium.

In Cleveland members of the Amalgamated Clothing Workers of America gave three presentations of the comic opera "Bulbue," February 17, 18 and 19.

One of the finest performances to be seen and heard at Sadler Wells was given January 4 by the cast of "Die Walkure." Joan Cross sang an excellent Sieglinde, Ethel Austen, a newcomer to the company, presented an imposing Brunnhilde, John Wright was an impressive Sigmund, and Arnold Matters excellent as Wotan.

A further production of note was that of "Don Carlos" which offered drama and history to the Sadler Wells operatic audience. The cast included Tudor Davis, at his best in the title role; Ronald Spear, a dignified Philip II; Redvers Llewellyn, singing an admirable Rodrigo; Jeanne Dusseau, an excellent Isabella, and Edith Coates, splendid as the Princess Eboli. A new production of "Trovatore" was given its first performance January 25.

On February 1 the British Broadcasting Company broadcast fragments from Alban Berg's opera "Wozzeck," and on the tenth, Five Symphonic Pieces from his unfinished work "Lulu" were presented. A concert performance of Paul Hindemith's opera, "Mathis der Maler," was given by the British Broadcasting Corporation symphony orchestra under Clarence Raybould March 15.

The new Wolf-Ferrari opera "La Nina Roba" had its premiere, February 1, at La Scala, Milan. The opera is based on an old Spanish comedy of the same name by Lupe de Vega.



MILLIONS KNOW this catchy slogan of Sammy Kaye's phenomenally popular swing band. Featured on prominent big-network programs. A tremendous favorite with radio and dance fans everywhere. Photograph shows director Sammy Kaye as he posed with drummer Erny Rudisill and his Leedy equipment at the Commodore Hotel, New York City, where the band scored a big hit. Rudisill is a very fine drummer and says: "I have never found any other drums that can take it like Leedys." First choice of leading professionals for more than 40 years, Leedy drums and Leedy mallet-played instruments offer you definite advantages easily proved. Try a Leedy today at your music dealer's store. Or write us for complete catalog.

LEEDY MANUFACTURING CO.
305 Leedy Bldg., Elkhart, Indiana

Leedy

Write.. FOR YOUR FREE COPY!

New edition of DRUM TOPICS just out. Latest news and tips for drummers. Scores of late photographs and live stories of artist triumphs. A postcard brings your copy free.

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"



POPER MUSICAL SLIDE RULE
FOR THE AMATEUR AND PROFESSIONAL MUSICIAN AND ARRANGER
TEACH YOURSELF THE FUNDAMENTALS OF MUSIC
CHORDS - SCALES - KEYS - SIGNATURES - TRANSPOSITION AND INSTRUMENTATION
THOUSANDS SOLD THE WORLD OVER
MONEY BACK GUARANTEE
Solid Lumarite—Size 1 1/4" x 6 1/4"—Only \$1.00 Postpaid (Complete with Instructions and Leatherette Case)
Sold Exclusively by THE F. L. POPPER CO. (Dept. D), 9 THAYER STREET, NEW YORK CITY

ORK FRONTS \$2.00
INDIVIDUAL PLYWOOD CONSTRUCTION.
Fold to 2 1/2 inches. Thousands sold.
Money-back guarantee. For price list and photos, address
KAUFFMAN'S NOVELTY SHOP
811 North 40th Street Philadelphia, Pa.

HOT CHORUSES
Folio of 15. G-II Close Melody. G-III Around the Melody. May be used with any tune. ANY INSTRUMENT \$2.00 (Trumpet, Sax, Clarinet, both grades \$3.00. 15c extra C. O. D.).
FIRST CLASS ARRANGEMENTS written to order. You plan routine—I'll write them. DIXIELAND 3, 4, 5 and 6 pieces a specialty. Mention doubles, theme, original songs, etc.
NEHER STUDIO - Laureldale, Pa.

OBOE REEDS
"WALES RELIABLE" Reeds, made from the best Frejus cane, are correct in pitch (440), always play in tune in all registers of the instrument, play easily. Every reed a good one. Send for Prices.
ALFRED A. WALES
Secretary to E. Howe
110 Indiana Ave., Providence, R. I.

When writing Advertisers kindly mention the INTERNATIONAL MUSICIAN

The
HAMILTON
LINE

THE FINEST LINE OF MUSIC STANDS AND ACCESSORIES YOU CAN BUY

ASK YOUR DEALER

KRAUTH & BENNINGHOFEN
HAMILTON OHIO

"DIRECTONE" VIOLIN BRIDGE

Makes a fiddle sound like a violin. Strong, full tone on all four strings. First real improvement. Precision made from special alloy—won't warp or break. Postpaid for \$1.
FULTON CO. Box 595 YORK, PA.

has b
casts.
Tosca
monic
the C
day E
after
Roche
A
the r
vario
and v
becom
vitaliz
tradit
stagna
looks t
promot
does A
credits
quality
since v
much
concert
The
is stre
ing at
apprec
minds
sumes
fucius'
courtes
be no
Duri
concer
and co
nings.
sented
Symph
conduc
The re
excerp
Respl
sparkl
Dance
For
anini
with t
movem
minor.
mixed
Joseph
the ch
beside
cluded
Overtu
An
the Me
of the
Tuone
The g
tative
in the
night
applau
Artu
progra
season
the ev
to "Th
to Act
recent
in Wa
know
origin
prelud
Wagne
Follow
and B
from
terms
NBC
bestod
fried's
daem
from
On
tingul
the el
In sp
cities,
which
pacity
certs
Overtu
Haydn
As
Issue
that
series
Londo
Music
Symp
cert
D. C.
on M
L. Dur

Symphony Orchestras

Concurrent with the rapid growth of symphonic music in this country has been the increased excellence of our current orchestral radio broadcasts. With a mere twist of the dial one may have a Saturday evening of Toscanini and a Sunday made up of a program of the New York Philharmonic Symphony Orchestra, a concert conducted by Alfred Wallenstein and the Cleveland Symphony Orchestra at 8 o'clock followed by the Ford Sunday Evening Hour. During the week there are available, among others, the afternoon broadcasts of the Indianapolis Symphony Orchestra and the Rochester Philharmonic.

According to Alfred Leonard, noted music-correspondent and critic, the radio audience is the youngest, most receptive and most naive of the various types of musical audiences

and with the proper guidance can become one of the most important vitalizing factors in an otherwise tradition-hampered, saturated and stagnant musical world. Mr. Leonard looks to the radio as an invaluable aid in promoting true music appreciation, as does Alfred Wallenstein. Mr. Wallenstein credits radio with the improvement in quality of the American concert programs, since via air waves discrepancies stand out much more clearly than in the average concert hall.

The importance of music appreciation is stressed by Mr. Leonard in the following statement: "The question of music appreciation, considered by practical minds as a mere esthetic past-time, assumes a different role in the light of Confucius's famous words: 'When music and courtesy are better understood, there will be no longer need for war.'"

During the month of February the NBC concerts continued to provide warmth and color to mid-winter Saturday evenings. February 4, the symphony presented by Arturo Toscanini was Mozart's Symphony in D major, recreated by the conductor in all its glory and majesty. The remainder of the program included excerpts from the symphonic poem of Respighi, "Fountains of Rome," the sparkling Weber-Berlioz "Invitation to the Dance" and Elgar's "Enigma" Variations.

For the Saturday of February 11, Toscanini conducted an all-Brahms program with the first half devoted to the first four movements of Symphony No. 4 in E minor. Following the intermission a mixed chorus with Erich Leinsdorf and Joseph Kahn, piano soloists, accompanied the chorus in a presentation of the "Liebeslieder" waltzes. The program concluded with the "Academic Festival" Overture.

An evening of Sibelius was offered by the Maestro, February 18, which consisted of the Second Symphony, "The Swan of Tuonela," "En Saga" and "Finlandia." The genius of Mr. Toscanini's interpretative powers was brought out strongly in the stirring program, and the Saturday night audience was moved to tremendous applause.

Arturo Toscanini chose an all-Wagner program for his final concert of the season on February 25. The first half of the evening was devoted to the overture to "The Flying Dutchman" and a prelude to Act III from "Tannhaeuser," which was recently found in the Library of Congress in Washington and which, insofar as is known, has never been played since its original performance by Wagner. This prelude is most beautiful, and lovers of Wagner will rejoice in its resurrection. Following the prelude was the Overture and Bacchanale, Scene I, "Paris Version," from the same opera. Following the intermission, Mr. Toscanini conducted the NBC orchestra in the Prelude and Liebestod from "Tristan und Isolde," "Siegfried's Rhine Journey" from "Die Gotterdammerung" and "Ride of the Valkyries" from "Die Walkure."

On January 31 and February 1, the distinguished Maestro took precedent over the elements in Chicago and Pittsburgh. In spite of severe snow storms in both cities, Mr. Toscanini played to houses which were filled to standing-room capacity. The program heard for the concert included Rossini's "Cinderella" Overture, the "Eroica" symphony of Beethoven and Brahms' Variations on the Haydn Theme.

As was announced in the February issue of the "International Musician" that Arturo Toscanini is scheduled for a series of seven Beethoven concerts at London's Queen Hall for the annual Music Festival. He conducted the NBC Symphony Orchestra in a glorious concert in Constitution Hall, Washington, D. C., on March 14 and sails for England on March 25.

During the absence of John Barbirolli

for a fortnight Georges Enesco appeared with the New York Philharmonic Symphony Orchestra as guest conductor. At his first concert, February 26, Mr. Enesco brought Yehudi Menuhin as guest soloist playing the Bach A minor concerto and the Lalo Concerto. Orchestral compositions offered were the Beethoven overture "Coriolanus," a majestic prelude to the Bach concerto, the "Spring" symphony of Schumann and the symphonic poem of Cesar Franck, "Le Chasseur Maudit."

The following Thursday, February 2, Mr. Enesco presented an interesting program which included works of three Roumanian composers; two movements from Sabin Dragol's "Suite Rustique"; the "Capriccio Roumain" of Mihailovitch, played for the first time in America and the premiere of the guest conductor's own Third Suite "Villageoise," composed for and dedicated to the Philharmonic Symphony Society. The concluding number was a stirring interpretation of Beethoven's Eighth Symphony.

For the concerts of February 4 and 5, Georges Enesco gave his farewell program, which contained the Mozart E flat symphony, the ballet music from Deems Taylor's "Casanova," Debussy's "Afternoon of a Faun," the conductor's own First Symphony and "Merrymaking with Fiddlers" by Dino Lapiotti.

John Barbirolli again took up the baton of the New York Philharmonic February 9, when Walter Gieseking appeared as guest soloist in a stirring interpretation of the Rachmaninoff Third Piano Concerto. In addition, the orchestra played the Berlioz overture, "Carnaval Romain" and Tchaikowsky's Fifth Symphony.

On the following Saturday, February 11, Mlle. Nadia Boulanger shared the podium with John Barbirolli as the second woman ever to conduct the Philharmonic Orchestra. Mlle. Boulanger, internationally known for her masterful wielding of the baton, offered the American premieres of compositions by two of her pupils, an overture by Antoni Szalowski and a four-movement piano concerto in D major by Jean Francaix, with the composer as soloist. Also heard on the program was the Mozart Concerto for Two Pianos, played by Mlle. Boulanger and M. Francaix, Lill Boulanger's "For the Funeral of a Soldier" and vocal compositions of Monteverdi and Faure, sung by the Monteverdi Singers.

February 16, Mischa Elman was guest soloist with the Philharmonic Orchestra in a brilliant performance of Brahms' D major Concerto. Another highlight of the evening was the opening number, the G major Brandenburg Concerto of Bach.

The following Sunday, Mr. Elman played the Saint-Saens concerto in B minor. The remainder of the program was devoted to the "Pastoral" symphony of Beethoven, the Weber overture, "Euryanthe" and Tchaikowsky's "Francesca de Rimini," conducted by Mr. Barbirolli.

Paul Dukas' symphonic poem, "The Peri," added a colorful note to the Philharmonic concert of February 23. "The Peri," composed for Mlle. Trouhanovna and danced by her for the first time in Paris in April of 1912, has long been a favorite with the New York audience. John Barbirolli added to its performance, Thursday evening, with the "Fanfare for Brass Instruments," which Dukas introduced for the Paris premiere. Haydn's D major symphony, No. 13, opened the concert and the Brahms Fourth Symphony brought it to a close.

John Barbirolli will assume his third season as permanent director of the New York Philharmonic-Symphony Orchestra in 1939-40. The orchestra's ninety-eighth season will open October 12, covering a period of twenty-eight weeks. From November 20 to December 3, Mr. Barbirolli will take the orchestra on a tour which includes the cities of Baltimore, Washington, Pittsburgh, Toledo, Kalamazoo, Chicago, Toronto, Hamilton and Ottawa, Ontario.

Why the AMPERITE "CONTACT MIKE" Helps both Leader and Player

1. Specially made to amplify string instruments — without distortion or unnatural effects. Brings out the richness of Violins — makes them more audible, more effective, more useful . . . Likewise gives volume that puts across Guitars, Banjos, and Mandolins.
2. Improves tone of low-priced string instruments.
3. Permits novel arranging and orchestration.
4. Brings out the piano; adds "body" to orchestra.
5. Puts the music across; wins excellent response.

LIST PRICE: Models SKH or SKL.....\$12.00
AMPERITE Co. 541 BROADWAY, N. Y.
Cable Address: Albon, New York

VELOCITY **AMPERITE** MICROPHONES

The Philadelphia Orchestra, under Eugene Ormandy, presented an all-Beethoven program Tuesday, February 14, at Carnegie Hall, with Kirsten Flagstad as concert soloist. A major part of the evening was given over to the "Egmont" music which Beethoven wrote for the Goethe drama, with the two songs of Claerchen, "Die Trommel Geruehret" and "Freudvoll und Leidvoll," offered by Madame Flagstad. In addition, the orchestra played the overture, two entr'actes, "Claerchen's Death," "Melo-drama" and the final "Symphony of Victory." Madame Flagstad was again heard in the scene and aria, "Ah, Perfido," the song, "Die ehre Gottes aus der Natur" and the "Abscheulicher" from "Fidelio." The magnificent Seventh Symphony concluded the evening.

April 16, Nelson Eddy will be heard in concert with the Philadelphia Orchestra at the Metropolitan Opera House.

As has been announced in previous issues of the "International Musician," continuance of the Robin Hood Dell summer concerts of the Philadelphia Orchestra depends upon the attainment of a guarantee fund to provide a minimum wage for every member of the orchestra throughout the summer season. Mr. Allen, orchestra manager, plans to raise the fund through subscriptions from residents of the Philadelphia area.

The National Orchestral Association, under Leon Barzin, with Rudolf Serkin as piano soloist, was heard Saturday evening, February 4, in the second concert of the Gabriellowitch Memorial Series. Mr. Serkin offered McDowell's concerto, No. 2 in D minor, on a program which was further comprised of Mendelssohn's "Italian" symphony and the Brahms overture, "Academic Festival."

Rudolf Serkin was again soloist for the third concert of the Gabriellowitch series, February 18. The pianist played the Schumann concerto with the orchestra, while Mr. Barzin presented Mendelssohn's "Fingal's Cave" overture and the Fourth Symphony of Brahms.

February 26, the New Friends of Music Orchestra presented the first in a series of five Haydn symphonies which probably have not been heard in their original form for almost 150 years. The five works, brought to light by Dr. Alfred Einstein, renowned musicologist, represented Haydn at his symphonic best, and their restoration marks an important event in the realm of music.

In the same week, the New York Oratorio Society, conducted by Albert Stoessel, gave its annual performance of Bach's Mass in B minor. On the evening of the 28th, soloists were Helen Marshall, soprano; Lydia Summers, contralto; John Priebke, tenor, and Lansing Hatfield, bass.

March 21, a concert will be given at Carnegie Hall for the benefit of the Palestine Symphony Orchestra. Rosina and Josef Lhevinne, pianists; Alexander Kipulis, bass, and other prominent artists will offer their services to assure the continuance of the orchestra founded three years ago by Bronislaw Hubermann. The Pale-

To insure a BETTER BROADCAST SPECIFY AMPERITE VELOCITY MICROPHONE

Ideal for bands and orchestras. Gives best reproduction of music and speech. Eliminates feedback. Used in leading P. A. Systems.

Prices from \$22.00 to \$42.00 LIST

RICHARD HUMBER prefers the Ampelite Velocity

Ask your Sound Man, or write direct to...

AMPERITE Co. 541 BROADWAY NEW YORK
AMPERITE VELOCITY MICROPHONE

DUPLEXO "AD-A-STAND"

Alto and Clarinet — or — Tenor and Clarinet COMPLETE with detachable bag \$4.80

U.S. PAT. NO. 2,007,578

Ask Your Dealer

J. SCHWARTZ MUSIC CO., INC.
DEPT. 2-16 WEST 15TH ST., NEW YORK, N. Y.

stine Orchestra, composed of exiled musicians, has aided more than 100 refugee families to re-establish themselves in their chosen profession.

During the first week in February, Hans Lange continued his concerts with the Chicago Symphony Orchestra. The program for February 2 and 3 was comprised of a first Chicago performance of the Sinfonia for Double Orchestra, No. 3, by Bach; Williams' Pastoral Symphony, the Respighi symphonic poem, "The Fountains of Rome," and the overture to Tchaikowsky's "Romeo and Juliet."

Saturday evening, February 4, Mr. Lange presented Weber's overture to "Oberon," the Elgar Introduction and Allegro for Strings, "Danzas Fantasticas" by Turina and the "Pathetique" symphony of Tchaikowsky.

The following week, Frederick Stock returned from his winter vacation to con-

duct the orchestra for the concerts of the 9th and 10th, when Louis Krasner, violinist, appeared as guest soloist for the first time in Chicago. The program included Mozart's Symphony in D major, a Stock arrangement of the Tchaikowsky Trio for Piano, Violin and Cello, and the Chicago premiere of the Alban Berg Concerto for Violin, played by Mr. Krasner.

At the Thursday and Friday concerts of the week of February 13, Glita Gradova, pianist, was presented as guest soloist. Miss Gradova was heard in the Beethoven Concerto for Piano, No. 1, and Rachmaninoff's Rhapsody on a Theme of Paganini. Dr. Stock offered in addition the Symphony No. 7 of Miskowsky and the Stravinsky suite from "The Fire Bird."

Saturday evening, February 18, Dr. Stock conducted the orchestra in the overture, "Carneval," by Dvorak; Mozart's Symphony in D major, "Capriccio Espagnol," by Rimsky-Korsakoff; the Dohnanyi Suite for Orchestra and the tone poem by Sibelius, "Finlandia."

February 23 and 24, Vaughan Williams' Mass in G minor was performed for the first time in that city. Dr. Stock conducted the Chicago orchestra, assisted by the Northwestern University A Cappella Choir, with Miriam Cousins, soprano; Elaine Dahlgran, contralto; Frank Kratky, tenor, and John Sergei, bass, as soloists. The choir was again presented in the "Night Song," by Dr. Albert Noeite of the Northwestern University Music School, and the program concluded with the overture to Gluck's "Iphigenie en Aulide" and Strauss' "Thus Spake Zarathustra."

The Minneapolis Symphony Orchestra gave its fourth concert of the downtown series February 8, with Toscha Seidel, violinist, as guest soloist. The Mendelssohn overture, "Fingal's Cave," in which Mr. Seidel played with the orchestra, made up the first half of the program. Further heard during the evening were Strauss' "Till Eulenspiegel's Merry Pranks," "Dance of the Happy Spirits" by Gluck, from "Orpheus and Eurydice," and the Wagner overture to "Tannhauser."

February 16, Artur Schnabel, pianist, came to Minneapolis for a presentation of Brahms' Piano Concerto in D minor, No. 1, on an all-Brahms program. Mr. Mitropoulos added to the excellence of the concert with a stirring interpretation of the Tragic Overture and the Symphony No. 4 in E minor.

February 21, Dimitri Mitropoulos, conductor of the Minneapolis Symphony, made his first appearance in Chicago with the orchestra. Mr. Mitropoulos opened the program with his own orchestration of the Bach Fantasia and Fugue in G minor, followed by the Mallepero Concerto for Piano and Orchestra, in which the Minneapolis conductor played the solo piano and directed the orchestra at the same time. The evening was completed by Strauss' "Till Eulenspiegel's Merry Pranks" and Symphony No. 4 in E minor by Brahms.

The president of the Minneapolis Orchestral Association, Mr. Elbert L. Carpenter, announced early in February that the engagement of Dimitri Mitropoulos as conductor of the orchestra has been extended for two more seasons.

After an extensive Eastern tour, the Cleveland Orchestra, under the direction of Dr. Rodzinski, resumed its symphony series February 23 and 25. Nathan Milstein was the guest soloist for the concerts, playing the Mendelssohn Violin Concerto. The orchestra offered the Symphony No. 3 in G major by Hill, the Bach Concerto in D major for small orchestra in the arrangement by Maximilian Steinberg, and the suite "Daphnis et Chloe" by Ravel.

Artur Schnabel appeared with the orchestra for the all-Beethoven program of March 2 and 4. The concerts were composed of the "Emperor" concerto, played by Mr. Schnabel; the "Pastoral" symphony and the overture to the ballet, "The Creatures of Prometheus."

During the remainder of the season Georges Enesco will appear as guest conductor April 6 and 8, Adolf Busch plays the Beethoven Violin Concerto April 13 and 15, and at the final pair of concerts, April 20 and 22, the program will consist of the Eighth and Ninth Symphonies of Beethoven. Rosa Tentoni, Anna Kaskas, Paul Althouse and Julius Huehn are scheduled as soloists for the latter work.

In Cincinnati, Eugene Goossens continued the symphony season with an all-Wagner program, February 11. Mr. Goossens conducted the Cincinnati Symphony Orchestra in performances of the preludes to Act III of "Tannhauser," Act III of "Tristan und Isolde" and Act II of "Die Walkure," the overture to "Rienzi," the Dance of the Apprentices and Procession of the Masters from "Die Meistersinger," the Entry of the Gods into Valhalla from

"Rheingold," Brunnhilde's Immolation from "Goetterdaemmerung," with the incidental English horn solo played by Albert Andraud, and the "Siegfried Idyll." During the third week of February, Arthur Loesser appeared as piano soloist for the concerts of the 17th and 18th. The program included Cherubini's Overture, "All Baa"; Malipiero's "Colloquio of the Bells," "The Cypresses and the Wind" and "A Rustic Festival" from "Impressioni dal Vero, Part II"; Dohnanzi's Variations on a Nursery Song, played by Mr. Loesser, and the Dvorak Symphony No. 5 in E minor.

The Winslow Dance Group appeared with the Detroit Symphony Orchestra at the fifth popular-priced Saturday concert, February 11. The following week, Eudice Shapiro, as guest artist, played the Mendelssohn Concerto in E minor for violin and orchestra. Mr. Kolar opened the program with Mozart's overture to the opera "Don Giovanni," followed by two compositions new to Detroit, the prelude to "Irmelin" by Delli and "Perpetuum Mobile" by Schonheer. The second half of the concert was devoted to the Frank Symphony in D minor.

The evening of February 25, Franco Ghione made his second and last appearance on the Saturday night series. Mr. Ghione conducted the orchestra in the Riccardo Pick-Mangiagalli orchestration of Two Preludes by Bach and the Rimsky-Korsakoff symphonic suite "Scheherazade." Anla Dorfmann was guest artist in a presentation of Beethoven's First Concerto in C major for piano and orchestra.

At the popular-priced concert of March 4, Edward Bredshall, pianist, gave a first performance in Detroit of Honegger's Concertino and also played the Strauss D minor Burleske. Victor Kolar offered the following orchestral compositions: the overture to "The Bat" of Johann Strauss, the Bacchanale from Wagner's "Tannhauser" and the Tchaikowsky Fifth Symphony in E minor.

At the eleventh pair of concerts in the Detroit symphony series, February 16 and 17, Franco Ghione gave a first performance of the dance from Lodovico Rocca's opera, "Dybbuk." The Detroit Symphony Orchestra was further heard in the overtures to Weber's opera, "Der Freischutz," and Rossini's "William Tell," the Beethoven Symphony No. 2 in D major and "On the Steppes of Central Asia" by Borodin.

February 23 and 24, Jascha Heifetz was welcomed to the city as guest artist with the Symphony Orchestra, playing a first Detroit performance of the Second Concerto for Violin and Orchestra of Serge Prokofieff. The orchestra was conducted by Victor Kolar in Harty's orchestration of Handel's Polonaise, Arietta and Pasacaglia, Graener's suite, "The Flute of Sansouci," and the theme and variations from Tchaikowsky's Third Suite.

In San Francisco, the Symphony Orchestra gave its third pair of concerts January 27 and 28. Pierre Monteux conducted the program, consisting of Rossini's overture to "L'Italiana in Algeria," the Mozart concerto for two pianos and orchestra, with Luboschutz and Nemenoff as soloists, Griffes' "The Pleasure Dome of Kubia Khan" and "The New World" symphony of Dvorak.

February 3 and 4, Mr. Monteux offered a first performance of Stravinsky's "Le Sacre du Printemps" in two parts. The program opened with the Weber overture to "Oberon," followed by the "Jupiter" symphony of Mozart and the Strauss tone poem, "Don Juan."

The Ballet Russe de Monte Carlo gave its first of six performances Tuesday evening, February 7, accompanied by the San Francisco Symphony Orchestra. One of the highlights of the evening was Pierre Monteux's interpretation of the Beethoven Seventh Symphony.

The Art Commission of San Francisco presented Leopold Stokowski conducting the San Francisco Symphony Orchestra at a special concert, February 17. The program included the Fugue in G minor by Bach, the Symphony No. 1, C minor, of Brahms, Moussorgsky's "A Night on the Bare Mountain," Debussy's prelude to "Afternoon of a Faun" and an arrangement by Stokowski of the Magic Fire music from the Wagner opera, "Die Walkure."

At the first concert of the Municipal Series, January 24, a capacity audience was assembled to hear Artur Rubenstein playing the concerto for piano and orchestra, No. 2 in C minor of Rachmaninoff, with the San Francisco Orchestra. Mr. Monteux further conducted the orchestra in Bach-Respighi's "Pascaglia," "Nights in the Gardens of Spain" by De Falla, in which Mr. Rubenstein was again heard at the piano, and the Cesar Franck D minor Symphony. Other guest artists to appear in this series include Grace Moore, April 25, and Nino Martini, May 2.

The San Francisco Symphony Orchestra has been invited to play a series of concerts at the 1939 Golden Gate Interna-

Can You do this WITH YOUR CLARINET?



Think of being able to put a clarinet together without touching a key—as easy as assembling a jointed fishing rod. You can do it if you own one of the new Conn wood clarinets with the unique bridge key protector, shown below. Upper part of bridge key rides on ramp-like bridge protector so that bridge keys cannot be injured in putting clarinet together or taking it apart. But that's just one of many exclusive features which make the new Conn clarinets supreme.

Acknowledged to have the most nearly perfect clarinet scale ever developed. Made of choicest Grenadilla wood, seasoned and cured for years. Adjustable pivot screws, positive post lock and other patented features assure finest performance and greatest durability. Used and endorsed by leading artists as the finest to be had anywhere in the world.

WRITE FOR FREE CATALOG

Ask your Conn dealer to show you these amazing clarinets. Or write for free catalog.

C. S. CONN, Ltd.
323 Conn Bldg., Elmhurst, Ill.



tional Exposition and the New York World's Fair.

February 17 and 18, Dr. Otto Klemperer presented the Tchaikowsky Symphony No. 5 in E minor in the program played by the Los Angeles Philharmonic Orchestra. The concert also included Mozart's Duo Concertante for violin and viola, with Bronislaw Gimpel and Philip Kagan as soloists and the first Los Angeles performance of "Kainuck" by William Grant Stillwater.

Miliza Korjus, Polish coloratura, was guest soloist with the Philharmonic Orchestra at the popular pair of concerts March 3 and 4. Miss Korjus offered an aria from Mozart's "The Magic Flute," "Una voce poco fa" from "The Barber of Seville" by Rossini and the "Mad Scene" from Donizetti's "Lucia di Lammermoor." Dr. Klemperer conducted the orchestra in the Toccata and Fugue by Bach, as transcribed by Weiner, two compositions of Samuel Barber, the "Enigma" variations of Elgar and Debussy's "Festivals."

At its eighth pair of concerts of the season, March 3 and 4, the Indianapolis Symphony Orchestra presented Margaret Halstead, soprano, as guest artist. Miss Halstead was heard in songs and arias on a program which included the Schumann Fourth Symphony, Hadley's "Salome" and the Elgar "Enigma" variations.

The Symphony Orchestra, conducted by Fabien Sevitzky, gave a performance of "Sipapu," an Indian ritualistic dance from the Hadley opera, "Legend of Hani," at its CBS broadcast of February 15.

Franz Borscheln's symphonic fantasy, "The Mission Road," was heard on a recent program of the Baltimore Symphony, under Werner Janssen.

An outstanding concert of the Reading Symphony Orchestra was the one given Sunday afternoon, February 19, when Walter Gieseking, making his first appearance in Reading, was enthusiastically received for a brilliant performance of Rachmaninoff's Concerto No. 2 in C minor. For the remainder of the program, Dr. Hans Kindler conducted the orchestra in the overture from Glinka's opera, "Russian and Ludmilla," the tone poem of Strauss, "Don Juan," three dances from Delibes' "Le Roi S'Amuse" and the "Dance of the Tumblers" from Rimsky-Korsakoff's "The Snow Maiden."

During the month of November, 1938, the Evansville Philharmonic Orchestra celebrated its ninth year as an orchestra and its fifth as a senior symphony. The history of the society goes back to 1929, when a small group of musicians started playing symphonic music for their own pleasure. Demands for concerts increased in number until the group became organized as the Evansville Philharmonic Orchestra November 8, 1933. The orchestra gave its first concert as an organization January 1, 1934, under the auspices of the Society of Fine Arts and History.

Today, with the city's largest industries lending cooperation and a newly formed Women's Committee, the Philharmonic Orchestra is fast becoming an integral

VIBRATOR REEDS

THE ONLY REED WITH THE PATENT-ED TONE-GROOVES

Only the finest selected and seasoned cane is used in the creation of this reed. Skilled and experienced hands shape it to its scientific design and groovings. Ten various strengths will yield the reed you require. Ask for them by number, from your dealer.

H. CHIRON Co.
Incorporated
233 WEST 42ND STREET
NEW YORK, N. Y.

MOUTHPIECES

Trumpet, Cornet, Horn, Trombone: 1939 Model, Rhallow Cup, Cushion Rim, Brilliant Tone, Silver-plated, \$3.00. Great bargains on used, like new, Trumpets, Conn, Martin, Holton, English Horn, French Horn, Oboe, Clarinet, Sax, and other famous instruments. Sent C.O.D. or postpaid on receipt of price.

FRANK CORRADO
819 Fox Street, Bronx, N. Y. C.

part of Evansville. Under the direction of its enterprising young conductor, Gaylord H. Browne, the orchestra presented a concert February 7, comprised of Schubert's overture to "Rosamunde," the Concerto Grosso in B minor of Handel, Dvorak's Slavonic Dance No. 3, the Mendelssohn "Italian" symphony and "Italian Caprice" by Tchaikowsky.

Josef Hofmann visited Seattle February 6 as guest soloist with the Symphony Orchestra in a presentation of Beethoven's "Emperor" concerto. Nikolai Sokoloff offered the Brahms Symphony No. 2 as the final number of the program.

January 11, Ernest Schelling was guest conductor of the National Symphony Orchestra. Mr. Schelling conducted from his seat at the piano in his Fantastic Suite, Opus 7, and presented "A Victory Ball," also one of his compositions.

The premiere performance of the second piano concerto of Paul Nordhoff, Philadelphia composer, was given February 13 under Dr. Hans Kindler. The conductor devoted the remainder of the program to Berlioz's "Carnival Roman," the Purcell-Barbirolli suite, Tchaikowsky's "Francesca da Rimini" and Stravinsky's "Fire-Bird" suite.

Jose Iturbi presented Winifred Christie, pianist, as guest artist with the Rochester

Philharmonic Orchestra on the Thursday afternoon broadcast of February 16.

The Doctors' Orchestral Society of New York gave a concert January 7 at the Beth Israel Hospital auditorium. Included on the program were a Bach piano concerto played by Sylvia Smith, a clarinet concerto by Walter Lewis, a violin concerto by the concert violinist, Mischa Violin, and an aria from Mozart's "Don Giovanni," sung by L. Glushak.

The CYO-Civic Orchestra of Dubuque, Iowa, gave three concerts during January. On Sunday the 15th the orchestra played musical host to the Catholic Orders of Dubuque; January 17 a special children's program was offered and in the evening a regular subscription concert was presented with Vivian della Chiesa, NBC soprano, as guest soloist.

The St. Louis Symphony Orchestra opened the University of Iowa's eighth annual music conference, held February 16 to 18. Eight musical organizations participated in the program.

The fourth annual Bach Festival was held March 2 and 3 at Winter Park, Fla., under the direction of Professor Christopher O. Honaas. Sponsors of the non-profit project hope to establish a yearly musical event in the South comparable to the Bach Festival at Bethlehem, Pa. Solists for the program included Jeanette Vreeland, soprano; Lillian Knowles, contralto; Arthur Kraft, tenor, and David Blair McClosky and Mac Morgan, baritone.

The Duluth Symphony Orchestra gave its third symphony concert January 20 when Stanley Avery conducted his suite "North Shore," dedicated to the Duluth orchestra. For the remainder of the concert Conductor Paul Lemay offered the Bach Concerto in D minor for Two Violins and Orchestra, with Inez Hilding and George Weaver as soloists; the tone poem, "Prairie," by Sowerby, and Tschalkowsky's Symphony No. 6 in B minor. March 17 Rudolf Serkin will be the guest artist with the orchestra in the Beethoven Concerto for Piano and Orchestra No. 5 in E flat major. On February 9 Mr. Lemay acted as guest conductor with the Portland, Ore., Symphony Orchestra in a program broadcast over the Pacific coast network.

The Symphony Orchestra of Central Florida, conducted by Alexander Bloch, offered its second concert of the season January 25 at Winter Park, Florida. Ercelle Mitchell Lindsay appeared with the orchestra as piano soloist, playing the Schumann Concerto in A minor for piano and orchestra. Mr. Bloch further presented the overture to Mozart's "The Marriage of Figaro" and Tschalkowsky's "Pathetique" symphony.

The following evening Mr. Bloch gave the same program at Sarasota, Florida, his former home, which he left four years ago to reorganize the Symphony Orchestra of Central Florida. The conductor and his orchestra were accorded a warm welcome, indicating continued success for the concerts which the Sarasota Symphony Society hopes to present.

In Springfield, Ill., the Civic Orchestra gave its third seasonal performance January 25, under the baton of Wallace Grieves. Heard on the program were the overture to Wagner's "Tannhaeuser," the amusing "Peasant" symphony of Mozart and Brahms' Symphony No. 1 in C minor, with George W. Killius, concert master; Frank E. Leeder, first horn, and Charles Seltenrich, first oboe, as soloists. At the fourth concert of the Springfield Civic Orchestra, March 8, this year's audition winners were presented.

Hana Levy Henlot, former director of the Vienna Concert Orchestra, was guest conductor of the Illinois Symphony Orchestra at the Great Northern, February 5. Mr. Henlot conducted the orchestra in the Wolf-Ferrari overture to "The Secret of Suzanne" and the nocturne, "Clouds," by Debussy.

The New Haven Symphony Orchestra, under Richard Donovan, gave a concert at Yale University, February 6. The Yale Glee Club was heard on the program in a presentation of Sibelius' "The Origin of Fire" for male chorus and orchestra.

On the same date Arnold Volpe conducted the University of Miami Symphony Orchestra in its third concert at

Miami, Florida. Frank Bishop was the guest artist of the evening in a performance of the Rachmaninoff Concerto No. 2 in C minor. Also included on the program was the adagio from the Brahms violin sonata in D minor, transcribed for orchestra by A. Walter Kramer.

Efrem Zimballist appeared February 7 with the Buffalo Orchestra, playing the Brahms Concerto in D major for Violin and Orchestra. The remainder of the program included Bach-Reger's Chorale and the Beethoven Symphony No. 7.

On February 14 the guest soloist of the evening was Jan Pawel Wolanek, concert master. Mr. Wolanek gave a performance of the concerto for violin and orchestra by Karlowicz.

During February Fritz Mahler, musical director of the Philadelphia La Scala Opera Company, and Arthur Cohn, young Philadelphia composer-conductor, appeared with the Philadelphia Federal Symphony Orchestra as guest conductors.

The MacDowell Club Singers appeared with the Wisconsin Federal Symphony Orchestra at its fourth subscription concert, February 9. On February 12 Dr. Prager shared the podium with Prof. Carl Bricken for a concert which included the Mozart Concerto in B flat major for bassoon and orchestra, with Heinz Tesch as soloist.

Maurice Elsenberg, cello, was guest soloist with the New Jersey Symphony Orchestra, under Rene Pollain, February 13, at the Orange High School, Orange, N. J., and February 16 at the Mt. Hebron Junior High School, Montclair, N. J.

February 18 the Portland Junior Symphony Orchestra celebrated its 15th anniversary. Jacques Garshkovitch conducted the orchestra in a performance of the Grieg Concerto in A minor, with Kyoko Matsui, Japanese pianist, as guest soloist.

A concert by Jewish refugee artists was given February 19 at Mecca Temple, New York City, for the benefit of the American ORT Foundation. Proceeds went to ORT schools for training refugees and other European Jews in industry and agriculture. The artists included Ruth Hilde Somer, young Viennese pianist and protégé of Eddie Cantor; Hans J. Heinz, tenor; Zina Alvers, Viennese mezzo-soprano; Sarah Goldstein, interpreter of folk songs in several languages; Julius Chajes, composer of Jewish music, and Jascha Bernstein, first cellist of the Palestine Symphony Orchestra.

February 20 the Stamford Symphony Society was heard for the second time this season with Oliver Edel as guest conductor and Eugene Field Musser as piano soloist.

Fritz Mahler conducted a concert given by the Bridgeport Symphony Orchestra, Bridgeport, Conn., February 23. Louis Persinger, violinist, was soloist on a program which included the Fourth Symphony of Bruckner.

The Louisiana State Federation of Music Clubs' contests for young artists were held in Baton Rouge, La., March 10. The contests covered three fields, piano, voice and violin. State winners will enter the national contests to be held in Baltimore, Md., May 16-23.

At that time three cash prizes of \$1,000 each will be presented by the Federation to the winners in the first places of piano, violin and voice. In addition, each winner is guaranteed an appearance with the Philadelphia Orchestra as guest artist.

The 1938-39 Italian symphony season has brought forth several worthy symphonic novelties which include the "Prelude e Scherzo Sinfonico" by Riccardo Pick-Mangiagalli; Giovanni Salviucci's "Alceste," a choral-orchestra "episode" after Euripides, and the new legend of Sallustio, "Il Canto della Sposa Rapita" for cello and small orchestra.

Two recent concerts of note in London were those of the Prague Philharmonic Orchestra, with Rafael Kubelik as conductor.

Other current programs of interest are offered by the London Philharmonic Orchestra. The Courtauld-Sargent concerts are widely attended by an audience that wishes to hear a good, rousing performance of orchestral music and which appreciates programs proving to be of educational value.

The B. B. C. Orchestra, under Basil Cameron, gave the British premiere of Emerson Whitehorse's Second Symphony at a concert February 24.

This program also contained John Alden Carpenter's concertino and the "Mediterranean" suite by Anis Fuleihan. The Whitehorse work was first presented by Eugene Goossens and the Cincinnati Symphony Orchestra in 1937.

LEARN TO COMPOSE AND TO ARRANGE RIGHT IN YOUR OWN HOME

DOUBLE YOUR INCOME NOW!!

Your earnings today are the result of the training you have given your natural ability. Are you still making rapid progress—each year seeing you occupying a more important position and making more money, or are you standing still? If you have exhausted the possibilities of your present musical training, then you owe it to yourself to give the future careful consideration. There are endless higher positions in music—easily within your reach—to which you can aspire. Double up on another instrument, it will enable you to command more money. A knowledge of Harmony and Advanced Composition will open important, highly-paid opportunities to you—leadership, the ability to arrange music, to make orchestrations, to transpose, and the many other HIGHLY-PAID functions of the trained musician. Such training will take you out of the ranks—it will qualify you for leadership—for recognition in your community, and perhaps fame as a composer. Why not? We will help you to do it. SEND FOR OUR CATALOGUE AND SAMPLE LESSONS TODAY. Use the coupon below.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-145 1525 East 53rd Street Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY
1525 East 53rd Street Dept. A-145 Chicago

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.

<input type="checkbox"/> PIANO Normal Course for Teachers	<input type="checkbox"/> EAR TRAINING AND SIGHT SINGING	<input type="checkbox"/> TRUMPET
<input type="checkbox"/> PIANO Course for Students	<input type="checkbox"/> VOICE	<input type="checkbox"/> CORNET
<input type="checkbox"/> PUBLIC SCHOOL MUSIC	<input type="checkbox"/> HISTORY OF MUSIC	<input type="checkbox"/> GUITAR
<input type="checkbox"/> HARMONY	<input type="checkbox"/> CHORAL CONDUCTING	<input type="checkbox"/> MANDOLIN
<input type="checkbox"/> ADVANCED COMPOSITION	<input type="checkbox"/> CLARINET	<input type="checkbox"/> SAXOPHONE
	<input type="checkbox"/> VIOLIN	<input type="checkbox"/> PIANO-ACCORDION
	<input type="checkbox"/> BANJO	<input type="checkbox"/> ORGAN

Name _____
Street _____
City _____ State _____

Band Concerts

A closing feature of the annual meeting of the Southwestern Music Educators Conference, scheduled for April 12-15 in San Antonio, Texas, will be the concert given by the 98-piece All-Southwestern Conference Band, under William D. Revelli, noted Michigan University director.

R. A. Tampke of San Marcos, Southwest Texas State Teachers College band director, is in charge of selecting and organizing the band. Mr. Tampke sent out band masters to the various regions of Oklahoma, Arkansas, Missouri, Colorado, Kansas, Wyoming, New Mexico and Texas to judge trial performances of outstanding band musicians from local high schools or A. F. of M. organizations and from these try-outs final selections will be made. Members will have a three-day training period under Revelli before the concert of April 15.

The Reading Federal Band presented an all-Victor Herbert program, January 31, in commemoration of the 80th birthday of the celebrated Irish-American composer. Frank L. Diefenderfer, WPA Federal Music Project director in the Berks-Lancaster-York district conducted the concert, assisted by Anna May Diefenderfer and Mrs. J. Wanner Drase, sopranos; Arthur A. Jones and Paul L. Jones, tenors, and the Penn Wheelmen Chorus of 80 male voices. The program was made up of the following Victor Herbert compositions: "March of the Toys" from "Babes in Toyland"; Irish Rhapsody ("Erin, O Erin"); "Al Fresco" and "Pan Americana"; "Sweethearts," medley, sung by Anna May Diefenderfer, Arthur A. Jones and the Penn Wheelmen; Festival March ("Auld Lang Syne"); "Thine Alone" from "Eileen," sung by Mrs. J. Wanner Drase and Paul L. Jones; "Oriental Dance" from "Wonderland" and "Romany Life" from "The Fortune Teller"; Waltz Estellita; Victor Herbert Favorites, with the soloists and chorus, and the National Anthem.

February 21 the Reading Federal Band under Frank L. Diefenderfer held a three-day "Festival of American Music" as part of a nation-wide observance.

Works of outstanding composers from cities and states which maintain WPA music projects were selected for the series of concerts played at school assemblies, recreation centers and institutions during the three-day period. Compositions of Ethelbert Nevin and Caillet of Pennsylvania and John Wacha and Monroe Althouse of Reading were included on the

following program: Wacha's march, "The Supervisor"; the Hadley overture, "In Bohemia"; "Fascination" (Intermezzo) by Althouse; Caillet's "Memories of Stephen Foster"; the Brooks march, "Maniscot"; Myddleton's "By the Swannee River"; a trumpet duet of Nevin's "Rosary" and of Bond's "A Perfect Day"; the Grofe "Mardi Gras" and "American Fantasia" by Herbert.

The University of Minnesota concert band, under the direction of Harold Bachman, Chicago; J. E. Skornicka, Milwaukee, and Carleton L. Stewart, Mason City, Iowa, participated in the grand concert finale of the regional music clinic held at Northrop auditorium Saturday evening, February 18.

At the clinic's Saturday morning session, municipal music developments and problems were discussed, with attention given to college and parochial school music.

One of the important results of the A. F. of M. agreement and allocation with the radio stations has been the recent organization of the WHO Parade Band of Des Moines, Iowa. The band is composed of thirty-five members of Local 75, A. F. of M.; under Harold Fair and Don Hovey, program and musical directors of station WHO. Karl L. King, director of the Fort Dodge Municipal Band, Fort Dodge, Iowa, and Clate Chenette, director of the Ames Municipal Band, Ames, Iowa, have been guest conductors at two of the band's weekly Monday night broadcasts. Several memorial programs are being planned for the near future to honor well-known band leaders.

The Goldman Band has scheduled special programs to include works by composers of all nationalities for presentation during its fifteen-week engagement with

YEHUDI MENUHIN

Uses the E. O. STRING (Holland)
Nothing Equals This Make
Solo (green label) Violin A—For Length.....45
Orchestral (red label) Violin A—For Length.....40
ALSO VIOLA, CELLO, BASS
Mail \$1.00 for trial order—1 green and 2 red labels.
STRAD STRING CO.
394 Sherman Avenue New Haven, Conn.

the Golden Gate International Exposition. Within each week Dr. Goldman is offering programs made up in their entirety of American, French, English, Russian, Italian or German music.

Walter Russell, New York sculptor, has been commissioned to do the John Philip Sousa Memorial to be erected in Washington. The memorial, which will take five years to complete either in stone or marble, will be 170 feet long, including a 20-foot balustrade at either end.

Three arches will be included in the memorial, the central one measuring 50 feet in height and the two side arches measuring 23 feet. The central arch will be a shallow shell with the figures of Sousa and his sixty musicians, the band leader turning to receive the applause of the audience.

B. A. Rolfe, conductor and friend of the late Mr. Sousa, is head of the memorial committee, which also includes Gene Buck, president of the American Society of Composers, Authors and Publishers;

George H. Gartlan, supervisor of music in the New York public schools; Joseph N. Weber, president of the American Federation of Musicians; Arthur Pryor, bandmaster; James F. Gillespie, Col. Theodore Roosevelt, Alfred E. Smith, Rear Admiral Reginald R. Belnay, retired, and William A. Brady.

March 5, the Philadelphia Federal Symphonic Band, conducted by Lieutenant Joseph Frankel, gave the first in a series of Sunday evening concerts. The series has been inaugurated by popular request.

Vernell Wells of Kansas City, Mo., was cornet soloist with the Armco Band, under Frank Simon, at its broadcast of Sunday afternoon, February 5, 3 P. M.

The 1930 officers of the Thomaston Marine Band of Thomaston, Conn., are George Benatchaz, president; Albert Brown, vice-president; J. Arthur North, secretary, and Sherwood Beardsley, treasurer.

THE STORY OF REEDS

THE term of Reed is being applied too often to several distinctive species of large water-loving grasses. It has become very common to call any kind of grass a Reed, but only one has been found good for use in manufacturing reed for woodwind instruments. The most common water reed known as "arundo phragmites" occurs along the margins of lakes, fens, marshes and placid streams and grows not only in Brittany, but is widely distributed in arctic and temperate regions, is very soft and has fibre too porous and thick. The "Ammophila arenaria," also known as "arundinacea," a native of the sandy shores of Europe and North Africa, is very dry and sandy and the porosity is much too strong and when dry absorbs the humidity too quickly. This reed has a great importance because of its root-stock capable to branch 30 to 40 feet and has been used in holding sandunes against the sea. For this purpose, not only has it been long protected by law, but it has been extensively planted on the coasts of Norfolk, Holland, and Guacomy. Other varieties of reeds are the "Calamagrostis," the "Anerium argenteum," and finally the "Arundo donax" or "Saliva" the largest European quality and the only one good for making reed for musical instruments. The Arundo Donax, abundant in the central part of Europe, and particularly in clay fields of the Southern part of France, Italy and Spain, where they sometimes grow as tall as 15 feet, is the best kind of Reed for musical purposes, because the fibres have strong elasticity and resistance to the change of temperature, and the porosity is compact and resists the saliva.

The cane grows in bushes with large foliage and is used also for supporting vines, fences, and in gardens. The foliage, of dark greenish-blue color, is given very often as feed for animals.

The Reed is the speaking part of the woodwind instrument, the name being derived from the material of which it has been immemorially constructed. Many materials such as lance, wood, ivory, silver and ebonite or hardened India rubber have been experimentally substituted but without success. Nothing as yet has been found to substitute the quality of the sound, and mellowness and the elasticity of the "arundo donax." The reed in musical instruments consists of a thin tongue or strip of reed, roughly the form of a long parallelogram, skinned gradually to a delicate edge to the form of spatula.

The reed is adapted to a resonating tube in such a manner that when it is at rest, the opening of the mouthpiece and of the tube consists only of a very slight aperture, which is periodically opened and closed by the pulsation of the reed when acted upon by the compounded breath of the player. This principle is common to all the reed mouthpieces, and the different timbre is due to the manner in which the pulsation is brought and the degree of elasticity secured for the reed.

The function of the reed is to break up an existing current of air, otherwise flowing in an interrupted even stream into regular beats or pulses, corresponding with the beats or vibrations of the reed. Reeds proper, being flexible, are compelled to vibrate synchronously with the column of air within the tube and to accommodate their frequency of vibration of the length of the tube as it varies according to the lateral holes which remain open.

It is in this particular function that the manufacturers of a reed concentrate their efforts—to produce a reed that responds to the beats and synchronism of the air and give the mellow tone and the

quality of volume pleasant to the ear, and have a reed with life, elasticity and durability.

The reed itself does not vibrate, and quite too often the musicians have been fooled by advertisements where they claim to have reeds that vibrate more than others.

Cognar de Latour tried to make a reed vibrate with a violin arch, but he obtained very discouraging results. The sound was absolutely indistinguishable and its property was not musical.

WHAT IS A GOOD REED?

It has been said that a reed instrument is no better than its reed. Musicians, trying to improve their playing, purchase the finest instruments that money can buy. They spend months before they select it, and take a long time to choose a mouthpiece that pleases them; yet when it comes to the reed, the most important part of their instruments, they are careless and leave to chance the choice of the reed suitable for their embouchure.

It is true, that all reeds look almost alike, and too often the musicians let the advertisements be their guide in buying them. The players should investigate and pride themselves in finding out what is behind the name advertised and of the brands on the reed they buy and use. They should know who manufactured them and how long they are in the business and what is their reputation as quality makers.

As we said before, all the reeds look alike, but few informations will be able to give an idea of what a good reed is.

It is impossible to find a reed that will satisfy two musicians at the same time because no two embouchures are alike. The disposition of the teeth, the thickness of the lips, the way of blowing, the opening of the mouthpiece, the strength of the grips on the mouthpiece, the ligature, has a great influence in the flexibility of the cane and vary for every player. Any reed user should learn to "adapt" the reed to his exact point of embouchure and strength.

In the reed we have two different strengths. The strength of the cane at the point where the embouchure (lips) touches the reed; and the strength of the vibrating edge. This is the most important factor in determining the quality of the reed and consequently the success in obtaining a good reed, a reed that will not squeak.

The name of a good manufacturer must be marked on the reed. Beware of fancy names.

The color. A good reed generally comes from a cane with a golden color, healthy and full of vitality.

The shaping. The reed, to give brilliancy and quality of tone, must be homogeneously and gradually shaped till the edge. (This can be easily determined by looking through a light.)

The texture. To give elasticity the fibre must be fine and of a straight grain to the edge of the reed.

Resilience. The reed should be lithe and springy and give resilience.

The thickness. A good reed should be evenly thick in both sides and the spatula should have a heavy core down the middle, ending evenly flattened to the edge.

The finish. The length, width, and the spatula should be uniform and smooth. The vibrating end should be perfectly and evenly cut to fit the mouthpiece.

The taste. A good cured and seasoned cane will taste sweet and pleasant. An artificially dried cane will taste harsh and will have wide-open pores.

A good reed will never have fancy cuts

Announcing . . . New Model Holtons

The finest we have ever made!

- Model 25—A new "top flight" cornet with thrilling tone and performance.
- Model 45—A new medium bore trumpet, easier blowing, bigger tone, finer tuning.
- Model 48—Another new trumpet, larger bell, more power, medium large bore performance.
- Model 65—None better than this new trombone. More tone, more power, faster action, less weight.

PRICED WITH CASE AS LOW AS ***85.00**

Write for Free Literature

FRANK HOLTON & CO.

2922 N. CHURCH STREET

ELKHORN

WISCONSIN

YOU CAN PAY MORE BUT YOU CAN'T BUY BETTER!

or lines, and all the flowering and coloring around are only to catch the eye and confuse the musicians. Beware of oil-soaked, sterilized slotter or other freakish reeds. A good reed must be simple and natural. Only good cane can make a good reed and good reed doesn't need artificial treatment.

AMERICAN BANDMASTERS' ASSOCIATION CONVENTION

(Continued from Page One)

solved, much progress has been recorded, many original aims realized. Prominent composers have written works for the Association; many of these excellent and enduring compositions have received their premieres at concerts given during the Association's conventions. A definite instrumentation for American bands has been evolved; publishers have taken cognizance of this achievement of the Association and have cooperated to the fullest extent in bringing about its universal acceptance. Better editions and arrangements for band have become general, as has the practice of providing a fuller, if not a complete, conductor's score. Nearly all the music publishers and instrument manufacturers of the country are associate members of the Association and have lent it invaluable moral support.

The first convention was held in Middletown, Ohio, in March, 1930. So much for history.

Sunday, the opening day, was devoted to the usual preliminaries, registration, acquaintance renewals and cordial greetings. Special arrangements had been made for the reception of Frank Simon's Special A. B. A. Broadcast from Cincinnati: Dr. Simon had expected to conduct his usual Sunday 2 o'clock in the afternoon radio program, then fly to Chicago and take a train for Fort Dodge. Then something happened. Before noon of that day Simon was given peremptory orders by his physician to go to bed, and the afternoon radio program was placed in the hands of Assistant Director Ernest Glover of Middletown, who, after the broadcast, headed for Fort Dodge and landed there just in time to find himself ill and in need of medical attention. Fortunately, however, Glover made a pretty quick rally from physical indisposition and in a short time was able to take his seat in the convention.

Dr. Simon was deeply disappointed in this unanticipated break in his proposed schedule—a regret which was deeply shared by all his associates at Fort Dodge.

Another victim of the nation-wide epidemic was Henry Fillmore, also of Cincinnati, well-known bandleader, composer and music publisher, who also was unable to be present.

They day was climaxed by an informal dinner at the Wabkonsa Hotel.

The Monday session was opened with an address of welcome by Major George W. Landers of Clarinda, Iowa, Father of the Iowa Band Tax Law and band leader of 33 years' service, who spoke in behalf of the Iowa Bandmasters' Association. In

CARL'S NU-DARK POWDERLESS ROSIN



Special powderless Rosin made by Carl Badalenti, string bass player formerly with the Detroit Symphony Orchestra. Users say that this Rosin is superior to any on the market today, regardless of price. Recommended by L. Guhl, soloist and bassist, Boston Symphony, and other leading Symphony men. Made for violin, violoncello, and string bass.

- FOR VIOLIN—Round cake in convenient felt protector.....Per Cake 35c
- FOR CELLO—Round cake in convenient felt protector.....Per Cake 35c
- FOR STRING BASS—Large size cake in cardboard container. Made in three grades: 1—Winter, 2—Summer, 3—Spring and Fall. Per Cake 35c

MUTES FOR STRING INSTRUMENTS

These Mutes are hollow, which not only carry the sound but produce a mellow and sweet tone; a quality not found in other Mutes. In weight they are very light and easy to convey. Highly recommended by such artists as L. Guhl, bassist and soloist of Boston Symphony; Gaston Brohan, 1st bass, Detroit Symphony, verifying them the best. Bass (aluminum) Mutes will comfortably fit vest pockets.



- VIOLIN OR VIOLA (Silver)..... 40c
- CELLO (Brass, Gold Lacquer)..... 30c
- BASS (Aluminum)..... \$1.25

Ask Your Dealer or Write Direct
Carl's Nu-Dark Rosin & Mute Co.
11728 CASCADE DETROIT, MICH.

LEADERS

KELMAN'S KALENDAR KATALOG TELLS YOU "WHAT TO PLAY AND WHEN." Send for your FREE copy. Selections for the month of March: St. Patrick's Day—Spring—Easter—

- "IN A JAUNTING CART" (Irish Fox Trot)
- "WELCOME SPRING" (Tone Poem)
- "EASTER MORN" (Tone Poem)
- "LAND OF THE RHUMBA" (Mexican Fox Trot)

Each of these medleys is based on familiar and appropriate airs.

FULL ORCHESTRATION PRICE 75c from your dealer or direct from publishers.

KELMAN MUSIC CORP.
1674 BROADWAY NEW YORK, N. Y.

The Professional's Favorite

The World's Most Popular Pick
The World's Fastest Selling Pick

THE NICK LUCAS PICK

FOR GUITAR AND BANJO

Price, 10c each 3 for 25c Daz. 90c

Mfd. by
NICOMEDE MUSIC CO., Altoona, Pa.

READ THIS CAREFULLY!

We supply Orchestralions, Brass Band Arrangements, Sheet Music, Folios and Accessories at ZERO prices. "One Hour Service" to Postoffice.

FREE! VALUABLE OFFER WITH THIS ADV. NOT TIPS ON HITS—SEND FOR IT

SHERWOOD MUSIC SERVICE
1585 BROADWAY NEW YORK, N. Y.

program order then followed the following features:

Explanations, apologies and alibis by President Karl King.

Irritating reminders by Secretary-Treasurer Glenn Cliff Balmum.

Eddie Mear of Whitewater, Wisconsin, read a paper on the "History of Military Bands," which showed a vast amount of research.

Peter Michelson of Stevens Point, Wisconsin, read a fine paper on "The Value of State Bandmasters' Associations."

Another interesting paper was entitled "College Bands, Music versus Pageantry," by Gerald Prescott of Minneapolis.

At the Monday afternoon session, James C. Harper of Lenoir, North Carolina, read a paper on "Bands in the South."

"Achievements, Aims and Objectives of the National High School Band Association," by A. R. McAllister, musical director of the famous High School Band at Joliet, Illinois, was then heard.

The same subject, as applied to the United States Army and Navy Band Association, was presented by Captain Howard C. Bronson of Mt. Morris, Illinois.

Associate Members' Hour climaxed the afternoon session, when this division of the organization held a sixty-minute satirical panning for the benefit of the actual full-fledged bandmasters who were compelled to sit on the sidelines while the show was on.

And the next day it snowed.

Tuesday was a most interesting day—forenoon and afternoon.

Carleton Stewart of Mason City, Iowa, discussed the "Proper Relation Between Municipal and High School Bands."

Herbert L. Clarke of Long Beach, Clate W. Chenette of Ames, Iowa, and Peter Buys of Hagerstown, Maryland, opened the discussion on "Methods of Operating Municipal Bands," which was afterwards taken up by several other members.

Committee reports, balloting on candidates and routine matters brought the Tuesday afternoon session to a close.

The Wednesday morning session brought official business to a termination. Hagerstown, Maryland, was named as the seat of the 1940 Association meeting and the following officers were elected for the ensuing meeting:

President—Peter Buys of Hagerstown, Maryland.

Vice-President—Captain R. B. Hayward of Toronto, Ontario.

Secretary-Treasurer—Glenn Cliff Balmum, Evanston, Illinois.

Board of Directors—John J. Richards of Sterling, Illinois; A. R. McAllister of Joliet, Illinois; Victor Grabel, Tulsa, Oklahoma; Captain Howard C. Bronson of Mt. Morris, Illinois and Dr. C. S. Putnam, Fargo, North Dakota.

The closing act of the Association meeting was the enthusiastic adoption of a vote of appreciation of the brilliant success wrought under the resourceful and untiring leadership of Karl King—not only as administration leader for the year but for the perfection of detail arrangement and triumphant execution of the social festivities which brought the year to its close.

The blizzard proved to be only a temporary sideline diversion. By final leaving time transportation facilities had been restored, the skies had cleared, and, in the language of the society reporter, "a corking good time was had by all."

The climactic feature of the Association meet was the grand band concert on Wednesday evening in the Fort Dodge High School Auditorium. Snow and cold weather did not deter the public. The people packed the room. Karl King's Municipal Band, normally of thirty-five pieces, was augmented to an aggregate of sixty-two. The fine program of music, twenty-one numbers, was presented under the direction of as many different musical directors, and we are sure that every band enthusiast who reads the International Musician will be interested in the specific story. Following are the musical selections played:

- March—"Herbert L. Clarke's Triumphant," Boyer
Conducted by Clate Chenette
Ames, Iowa
- Overture—"Rival" Pettes
Conducted by Major George W. Landers
Clarinda, Iowa
- March—"Shield of Liberty" Richards
Conducted by John J. Richards
Sterling, Ill.
- Waltz—"Magic of Love" Vanis
Conducted by A. R. McAllister
Joliet, Ill.
- Cornet Solo—"Andante and Scherzo" Barat
Played by Sidney Mear, New York City
Accompaniment Conducted by Eddie Mear
Whitewater, Wis.
- March—"Presidential" Grabel
Conducted by Victor Grabel
Tulsa, Okla.
- Overture—"The Three Graces" O'Neill
Conducted by Captain Charles O'Neill
Quebec, Que., Canada
- Procession of the Nobles from "Mlada" Rimsky-Korsakov
Conducted by William Revell
Ann Arbor, Mich.

- Paso Doble, "Bravada" Curzon
Conducted by A. A. Harding
Urbana, Ill.
- March—"The Golden Gate" Goldman
Conducted by Ralph E. Rush
Cleveland Heights, Ohio
- March—"All-American College March," King
Conducted by Ray Dvorak
Madison, Wis.
- Overture—"Campus Festival" Buys
Conducted by Peter Buys
Hagerstown, Md.
- March—"Lenoir" Losey
Conducted by James C. Harper
Lenoir, N. C.
- Romantic Overture, "Tiberius" Clarke
Conducted by Herbert L. Clarke
Long Beach, Calif.
- Novelty—"Alexander's Ragtime Band," Berlin
Conducted by Lieutenant Charles Benter
Washington, D. C.
- March, Paraphrase, "The World is Waiting for the Sunrise," Seltz-Alford
Conducted by Harold Bachman
Chicago, Ill.
- "Cake-Walk" from Fourth Symphony, McDonald
Conducted by Carleton Stewart
Mason City, Iowa
- Fantasia—"Sunny Spain" King
Conducted by Karl L. King
Fort Dodge, Iowa
- Coronation Scene from "Boris Godunow" Moussorgsky
Conducted by Frank Simon
Cincinnati, Ohio
- March—"Stars and Stripes Forever" Sousa
The Star Spangled Banner

The augmented personnel of this splendid band will be equally interesting and is deserving of mention. Following was the instrumentation:

- Piccolo: Henry Restorff, Peoria, Ill.
- Flutes: Lee Douglas, Mt. Morris, Ill.; Ralph Peer, Ft. Dodge, and Alonzo Leach, Des Moines.
- Oboes: Thomas Buxey, Mt. Morris, Ill., and Frank Bender, Des Moines.
- Bassoons: Reuben Olson, Minneapolis; Wilho Macnpaa, Minneapolis, and Dan Jensen, Odebolt.
- E Flat Clarinet: Neil Kjos, Chicago, Ill.
- B Flat Clarinets: Sverre Spotvold, Ft. Dodge; Capt. Howard C. Bronson, Mt. Morris, Ill.; William Green, Ft. Dodge; Orris Herfsndahl, Minneapolis; William Williams, Des Moines; Charles Brabbit, Cedar Rapids; William Pappas, Minneapolis; J. Roy Sheesley, Des Moines; Fred Zalesky, Ft. Dodge; Robert Servison, Mason City; Earl Fladness, Mason City; Frank Kraska, Ft. Dodge; Walter Engelbart, Jr., Ft. Dodge; William Brabbit, Ft. Dodge; Irvin Wogenson, Ft. Dodge, and James Thompson, Ft. Dodge.
- Bass Clarinets: Robert Zlems, Mason City, and Art Tempel, Ft. Dodge.
- Alto Saxophones: Carl Pray, Ft. Dodge, and Hugh Hemphill, Ft. Dodge.
- Tenor Saxophone: Douglas Hatton, Ft. Dodge.
- Cornets: Eddie Mear, Whitewater, Wis.; Sidney Mear, New York; John Magennis, Ft. Dodge; Robert Bagley, Waverly; Ragnar Johnson, Ft. Dodge; Dr. J. L. Magennis, Ft. Dodge; Leonard Magennis, Ft. Dodge, and Walter Engelbart, Ft. Dodge.
- French Horns: Frank Dillon, Cedar Rapids; Rolf Scheurer, Minneapolis; Granville Bentall, Minneapolis; Jack Donahoe, Ft. Dodge; M. P. McDermott, Ft. Dodge; Clarence Hoyt, Ft. Dodge, and Kenneth Warner, Ft. Dodge.
- Baritone: Ed. Wosky, Des Moines; Frank Isaacson, Ft. Dodge, and Boyd Garton, Ft. Dodge.
- Trombones: Ernest Glover, Cincinnati; Emil Moebius, Ft. Dodge; Dr. J. R. Forbes, Ft. Dodge; Les Palmer, Mt. Morris, Ill., and Herbert Peer, Manson.
- Bass Trombone: Raymond Saunders, Minneapolis.
- Basses: John Kopecky, Ft. Dodge; Sandy Dalziel, Des Moines; Oden Johnson, Ft. Dodge, and Carleton Tennant, Ft. Dodge.
- Snare Drums: Phil Peters, Ft. Dodge, and C. L. Mattice, Ft. Dodge.
- Bass Drum: Edwin Holmquist, Ft. Dodge.
- Tympani: Glenn Cliff Balmum, Evanston, Ill.

ARPEGGIOS, GRACE-NOTES AND TRILLS

The American Bandmasters' Association is engaged in a serious business. Its high purpose we have heretofore outlined. The order of its debates is characterized by dignity. Its speakers are well-posted on the themes they elect to discuss. The members all have a good sense of humor but that characteristic is used for timely ornamentation rather than something to be featured as the dominant theme. This Association has before it an important cultural territory, and is to be reckoned with as a determined force in the American musical field.

One of the interesting pictures of the Association period was that of Bandmaster S. Kooymann of Mississippi, viewing the spectacle of an old-fashioned Iowa snowfall.

Fort Dodge never fails. What it goes after it gets. After the getting comes vindication of the wisdom of surrender. All classes of citizens, all clubs and societies, took a positive and constructive stand in making the Association meeting a success. That city will be gratefully remembered by every visitor.

Association members viewed the coming of that Tuesday blizzard and snowstorm with calmness. Ruptured lines of transportation and delayed mail service disturbed them not. They acted as though it would be an easy matter to become resigned to remaining another week or ten days.

BOB CROSBY'S ORCHESTRA Endorses and plays all STONE-LINED MUTES

Attention, BRASS MEN! Bob Crosby says: "Intonation and general excellence of Humes & Berg New Stone-Lined Mutes make my band sound 100%."

A TRIAL WILL CONVINCE YOU

	TRUMPET	TROMBONE
STRAIGHT	\$2.00	\$3.00
CUP	\$3.50	\$4.50
CUP WOW-WOW	\$3.50	\$4.50
BUZZ WOW	\$4.00	\$5.00

See Your Nearest Dealer or Write Direct • Send for FREE Modern Folder

Humes & Berg MFG. CO., INC. 119-121 E. 69TH ST. CHICAGO, ILL.

The name of John Phillip Sousa shines with the pure glow of a fixed star.

For steady adherence to Federation principles, without fuss or fustian, Local No. 504 of Fort Dodge has a fine record. It has a membership of ninety-seven. Its talent shines forth through the activities of the Karl King Municipal Band. It cheerfully answered every call for service in entertaining the Bandmasters' Association. On Monday noon it tendered a fine dinner to all Association visitors, given in the Warden Hotel. The local officary is as follows: President, J. J. Donahoe; Vice-President, Dr. J. L. McGennis; Secretary-Treasurer, F. A. Zalesky; Board of Directors, K. L. King, Douglas Hatton, W. L. Englehart, Ruth Bostwick and Carl Pray.

At the dinner tendered the Association visitors, heretofore mentioned, by Local No. 504, President J. J. Donahoe introduced Executive Officer Chauncey A. Weaver, as after-dinner speaker, who said in part:

"Iowa would have given the American Bandmasters' Association a cordial welcome in any season of the year. It has suited your purpose best to come when Winter, still keen-edged, is lingering but showing some signs of coming departure.

"A few days ago these rolling prairies, picturesque woodlands and denuded fields wore a mantle of white, stretching north and east and south and west, like a crystal fairland. Today the snow is practically gone, but the erstwhile singing meadowbrook is still voiceless in February's cold embrace.

"In some future period we hope you may return in the Good Old Summertime. Then you will hear a kind of music of which Iowans never tire. It is music which has never been reduced to manuscript. It requires no requisition on human instrumentalities to give it expression. It begins to be heard when countless acres of corn have reached an altitude of shoulder high, and the prairie winds commence to play upon the expanding leaves. It is a sort of Nature blend of Beethoven's Pastoral Symphony and Mendelssohn's Mid-Summer Night's Dream. It reaches a glorious climax just before the gleaners in the field have united for the singing of the Song of the Harvest Home. On unseen atmospheric wings it rises to mingle with the music of the spheres.

"This is something more than sentimental fantasy with Iowans. It is one of the realities of being. It is a tone-poem of life itself.

"Out here we all believe:
"The harp at Nature's advent strung,
Has never ceased to play;
The song the stars of morning sung,
Has never died away."

There were no dull hours at this Association meet. When there was no business session in progress there was always a banquet or an entertainment.

Of course there was a vast deal of fine music. But we cannot forego mention of the marvelous work of Eddie Mear, formerly a member of Sousa's band, now musical director of the White Water, Wisconsin, Municipal Band, and his son, Sidney Mear. The latter recently completed an engagement with the Horace Heidt Orchestra to join Edwin Franko Goldman's band at the San Francisco Exposition. Father and son are both brilliant cornetists, the younger man playing a solo at the closing Association concert. The father did fine work in conducting the burlesque on "Poet and Peasant," included in the fun-making program of Tuesday evening.

The baton wielders with 100 per cent attendance record are Dr. Austin Harding of the University of Illinois, Ernest Glover, Assistant Director of the Armco

Send for our FREE CATALOG

Just off the press! Our complete catalog of all instruments, accessories, cases and case covers. Every article carries our unconditional money-back guarantee to save you money and render satisfaction.

Guaranteed!

MUSICAL INSTRUMENTS, CASES & ACCESSORIES AT BARGAIN PRICES

We manufacture our own case covers.

HENRY E. GLASS CO.
1504 MARKET STREET
PHILADELPHIA, PA. EST. 1919

Specify What Instrument You Play

NEW LIGATURE
FREES YOUR TONE 25%

Improves resonance, quality, volume. Reeds and mouthpieces last longer. For clarinet or sax. Try it at local Selmer dealer's.

Selmer
MAGNI-TONE Price \$1

SELMER - ELKHART, INDIANA

Band of Middletown, Ohio, and Glenn Cliff Balmum of Northwestern University of Evanston, secretary-treasurer of the Association. This was the first Association meeting which Dr. Frank Simon has missed—this time the result of illness.

In the history of such an organization it is inevitable that lights should sometimes alternate with shadows. And certainly a shadow fell upon the Association when Captain Harry A. Stares of Hamilton, Canada, passed away from heart attack on February 15—only a couple of weeks preceding the opening of the Fort Dodge meeting. After feeling tributes had been offered by Captain R. B. Hayward of Toronto and Bandmaster C. F. Thiele of Waterloo, Canada, resolutions of respect were adopted by rising vote.

One of the interesting and highly respected figures on the Association floor was Mr. Henry Restorff of Peoria, Illinois. His eighty-one years constituted no deterrent to making the trip and playing a fine piccolo part in the closing concert. Mr. Restorff has been identified with fine bands for the major portion of a lifetime.

The writer of this Fort Dodge American Bandmasters' Association story desires to make special reference to the cordial manner in which he was received by every member, and the appreciation manifested in his efforts to carry out and fulfill the commission he received from President Joseph N. Weber of the American Federation of Musicians, who assigned him to write his impressions of matters and things thus seen and heard for the benefit of readers of the International Musician.

NOTICE!

The Spring meeting of the Wisconsin State Musicians' Association will be held in Wisconsin Rapids, Wis., on Sunday, May 7, at 10 A. M. A large attendance is expected and all locals are requested to notify the Secretary, E. J. Sartell at 268 Riverside Street, Janesville, Wis., the names and addresses of their delegates at their earliest convenience.

E. J. SARTELL,
Secretary.

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:

Apply to FRED W. BIRNBACH, Secretary, 39 Division Street, Newark, N. J.

Subscription Price - - - - - Twenty Cents a Year
Published by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.



INTERNATIONAL OFFICERS

OF THE

American Federation of Musicians

PRESIDENT

JOSEPH N. WEBER, 1450 Broadway, New York, N. Y.

VICE-PRESIDENT

C. L. BAGLEY, 720 Washington Bldg., 311 South Spring St., Los Angeles, Calif.

SECRETARY

FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

FINANCIAL SECRETARY-TREASURER

H. E. BRENTON, Box B, Astor Station, Boston, Mass.

EXECUTIVE COMMITTEE

- A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
- CRAUNCEY A. WEAVER.....616 Insurance Exchange, Des Moines, Iowa
- JAMES C. PETRILLO.....175 West Washington Street, Chicago, Ill.
- JOHN W. PARKS.....1105 Allen Building, Dallas, Texas
- WALTER M. MURDOCH.....22 Royal York Road, Toronto, Ont., Canada

When besieged by ambitious tyrants I find means of offense and defense in order to preserve the chief gift of Nature, which is liberty.
—LEONARDO DA VINCI.

Advertising

WE are opening a strenuous campaign for advertising, having in mind the purpose of returning to our columns all advertisers who manufacture, distribute or sell at retail, musical and other merchandise purchased by our members. THE INTERNATIONAL MUSICIAN reaches the home of practically every professional musician in the United States and Canada and rightfully may be called the best medium of advertising in the musical field. It is the duty of every member of the American Federation of Musicians to, when all things are equal, patronize the advertisers who spend their money in our official journal.

There is no question that the major portion of the musical merchandise bought in America is purchased by members of the American Federation of Musicians, but, for some reason or other, our members persist in keeping it a secret. In order to assist your organization in carrying this campaign to a successful conclusion, always—when purchasing any article—mention that you saw it advertised in THE INTERNATIONAL MUSICIAN. Members are further urged that when they buy from a jobber or dealer instead of direct from the advertiser they also advise the dealer that they saw the ad in THE INTERNATIONAL MUSICIAN, requesting the dealer to pass this information on to the manufacturer.

Dictators Come High

ONE of the favorite tricks-of-the-trade of the dictators is to show how they have ended unemployment and want in their countries, and to argue from this that one-man government is the way to human happiness and prosperity. The government-dominated German press, for instance, is always publishing articles about want and starvation in America, as "proof" of their theory that democracy is a degenerate and out-of-date theory of government.

In the light of that, some figures presented by Paul Mallon, representing "months of careful personal investigation, penetrating guarded dictatorial secrets," are of exceptional interest.

In Russia, according to this survey, the average worker gets \$11.00 a week, and in Germany he gets \$12.00 to \$15.00. In the United States, he gets \$23.32.

In Russia, the lowest paid class of workers get \$3.60 and in Germany \$4.25. In this country they get \$4.85 (WPA minimum).

And that doesn't tell half the story. The big thing of interest to the worker anywhere is "real wages"—that is, his pay computed in terms of what it will buy, rather than in terms of dollars, marks or rubles. And here the comparison is even more unfavorable to the industrial slaves of the dictators. A pound of steak costs a dollar or more in either Russia or Germany as against 38 cents here. A pound of coffee costs \$12.00 in Russia and \$1.25 in Germany, as against 23 cents here. A dozen eggs costs \$1.26 in Russia and 72 cents in Germany, as against 44 cents here. So it goes, down the list of necessities and luxuries.

What is responsible for our world supremacy in the workers' standard of living? You can answer that in three words—the capitalist system, which encourages private enterprise. You can denounce that system all

you please, but what else has brought about the industrial progress that has given us more money for less work—and has given even low paid workers things that only the favored official minority in the dictatorships can buy?

Cases Before the International Executive Board

WE have previously called the attention of members and officers of local unions to the fact that cases that are being submitted to the International Executive Board cannot be perfected and decided in a few days, or even within two or three weeks.

Under our procedure ten days is granted for the answer, ten days for the rebuttal and ten days for the sur-rebuttal. This, together with the time required to cut the stencils, print the cases and submit them to the Executive Board, consumes a minimum time of six weeks before they can possibly be in the hands of the members of the Board. The members of the International Executive Board are required to read from thirty to fifty cases a week, so great has been the increase in volume. With their various duties they cannot possibly always read the cases on the same day they are received. We, therefore, once more request officers and members to have patience and not to deluge this office with letters requesting information as to what has become of their cases before a reasonable time has elapsed. Such impatience not only causes letters to be written that cannot possibly serve any purpose; it also greatly impedes the work of this office, causing employees to spend time reading these letters and answering them when such time should actually be spent working on the cases themselves.

Your Stake in Railroads

THE railroad problem has long been in the headlines. But it hasn't been there just because the public is interested in the personal troubles of the railroads. It has been there because of the fact that every phase of our national economic life is affected directly or indirectly by railroad prosperity and depression.

Are you a worker? Then it's very likely that the continued existence of an expanding railroad industry is vital to your job—the lines spend more than a billion a year for supplies, and hundreds of different kinds of businesses get the orders.

Do you own a savings account or a life insurance policy? Then the condition of the railroads has a great deal to do with the future safety of these savings—banks and insurance companies are among the largest holders of railroad securities.

Are you a farmer? Then you look to the railroads for quick, safe transport of perishables to distant markets. The increased speed and efficiency of freight transportation by rail has made it possible for the orange raiser of California to sell his crop in New York, and an early vegetable grower in the South to sell his produce in the middle West.

Are you a manufacturer? Then you may look to some railroad or other for orders—and you certainly look to the industry for the efficient service that will carry your products to a buyer thousands of miles away at a reasonable cost.

Are you a parent with children in school? The railroad industry is one of the largest payers of school taxes in this country—taxes which would have to be made up by higher levies on all other property if the lines went bankrupt or were socialized.

Are you a taxpayer? Again, you have a vital interest in the railroads, which are assessed tremendous sums annually by all units of government, and pay a good share of the taxes which keep government services of all kinds going.

So it goes, throughout our entire economic society. All the railroads ask is a fair break with their competitors. And giving them that fair break would mean a better break for worker, manufacturer, farmer, investor—all of us.

An Old Story—Heed It

ONE of the best things about the latest report of the Senate Civil Liberties Committee is that it ties in our present labor troubles with past ones, and shows that always and at all times, serious labor troubles are due to the tyranny of employers. A House committee, 50 years ago, said of a coal company town:

"A more ingenious, effective, and devilish system for legally enslaving men cannot be devised."

The United States Industrial Commission reported on the strike in Colorado in 1913:

"The Colorado strike was a revolt of whole communities against arbitrary economic, political and social domination by the Colorado Fuel & Iron Company."

The Civil Liberties Committee quotes these old cases, follows them down almost year by year for a half century, finds them not only in coal mines but in manufactories and on railroads. And that should warn labor that nothing but a finish fight will do.

Printing and Supplies

WHILE on the subject of advertising in THE INTERNATIONAL MUSICIAN, we again wish to call the attention of the locals and members to the fact that the printing plant of THE INTERNATIONAL PRESS, owned and operated by the American Federation of Musicians, carries a stock of supplies that may be purchased at a figure which actually constitutes a saving.

The new contract forms which were prepared by the International Executive Board immediately after the Tampa Convention render the maximum protection to members in matters of Social Security taxes, fraudulent employers, etc. The application blanks and other supplies have been brought up to date so that they may be conveniently mailed and filed. Membership cards, remittance slips, letterheads, envelopes and other articles too numerous to mention are either carried in stock or can be printed and shipped within twenty-four hours after an order is received.

Having the latest machinery, the printing plant is better equipped to print directories, price lists and by-laws than almost any other printing plant in the country. It is a 100 per cent. Union plant operated under the very best Union conditions; no employees are ever laid off when work is slack, as the International Executive Board has always held that we should set an example for other employers.

With all this in mind, locals and members are urged, all things being equal, to purchase their supplies and printing from THE INTERNATIONAL PRESS.

Hot Air vs. Facts

HOW true are the charges that the chain stores are the properties of absentee men of wealth and that their profits all flow to Wall Street? Incontrovertible facts are a welcome relief from the average argument based on prejudice and emotion.

A recent survey by the National Association of Food Chains reveals that 42 reporting chain systems had 76,189 stockholders, living in every state in the Union. This is an average of about four and one-half stockholders to each store owned by these companies. Of course these four and one-half stockholders do not wear an apron and work behind a counter in each store, but their interest in the chain store is just as vital as if they did—it is their money, their savings that have made the chains possible. In effect, they are the owners, and they are actively present as taxpaying citizens in every community of any size. So much for ownership.

Forty member companies of the National Association of Food Chains reported a total of over 7,000 store bank accounts last year, located in 47 states and the District of Columbia. More important, the companies which owned these stores reported 341 other system bank accounts located in 39 states and the District of Columbia.

This hardly can be termed "concentration of wealth in Wall Street."

The D. A. R. and Miss Anderson

(From the New York Herald Tribune)

THE Daughters of the American Revolution, by definition inherent in their name, are the descendants of those who fought to make this country free and to establish a government which would hold to certain ideals—ideals which seemed high at the time and which, come to think of it, still seem high. That fact makes it all the more astonishing that the D. A. R. should have refused to permit Miss Marian Anderson, the distinguished Negro contralto, to give a recital in Constitution Hall, Washington, on the evening of April 9. It happens that the D. A. R. owns the hall and has the technical right to refuse its use to any one it sees fit. However, there is little wonder that persons of many faiths and many occupations have been delighted to make a vigorous protest. If such a snub to a Negro singer had occurred somewhere in the deep South, it might have been understandable, although just as regrettable. But to see such a thing in the nation's capital, with the D. A. R. the chief culprit, is, to use a word of extreme mildness, dismaying. In the past, on occasion, the D. A. R. has stepped from the sublime to the ridiculous; in the case of Miss Anderson this distinguished old American organization has outdone itself.

American Virtues

IN my opinion there has never been a time in our history when life insurance has played a more important part in the economic welfare of the nation and the economic welfare of the individual," said Senator Robert A. Taft of Ohio recently. "In a time when most people are leaning on the government, it is based more than any other institution on the virtues of individual thrift and industry, and interprets these virtues into a happy old age, into education for one's children, and into a provision for one's family after death."

Life insurance, in brief, is a typical American institution—based on the American characteristics of individual pride and independence. That's why life insurance has developed here to an extent unparalleled anywhere else in the world.

SUPPLEMENT TO THE INTERNATIONAL MUSICIAN

REVISED LIST OF BOOKING AGENTS

Licensed by
AMERICAN FEDERATION OF MUSICIANS

State	Agent Name	License No.	State	Agent Name	License No.				
ALABAMA	BIRMINGHAM:		MONTREY PARK:	Murphy, Bette, Theatrical Agency	1932				
	Kennedy, Monroe A.	1288		Bette Murphy					
	(Consolidated Artists Bureau)			Ollinger, Charles	1374				
	Gertrude Kennedy Faulks			Patrick and Marsh	44				
	Pickwick Night Club Corp.	569		H. E. Patrick					
	Walker C. Mattison			Joe Faber					
	John R. Stewart			Sam Kramer					
	Whatley Orchestra Service	290		Kathryn Burns					
	John T. Whatley			Radio Central Casting Bureau Agency	1731				
				Helyn E. Nold					
				Roberts, Harold Williams	1905				
				(Radio-Music Corporation)					
				Smith, L. E.	2188				
				Tummie's Theatrical Agency	1941				
				A. W. Fiebel					
		Trank, Walter, Theatrical Agency	1458						
		Walter Trank							
		Wager, Al., Theatrical Agency	1457						
		George Nelson							
		Ann Dempster							
CALIFORNIA	BERKELEY:		NAPA:	Harris, Merle	1004				
	Richardson, Mrs. George H.	510		OAKLAND:	Lane Productions	1903			
	BEVERLY HILLS:	Adams, Charles E.			2149	Mildred Lane			
		Hollywood Artist Bureau			1124	Reilly, Byron "Speed"	940		
		Mae Norton				(California Booking Service)			
		Morrison, Leo, Inc.			1874	Linn E. Pearson			
		Leo Morrison				G. E. Mayne			
		Sam Howard				ORANGE:	Allen, Ray	2127	
		Robert Tappan					PALO ALTO:	Allied Artists	2109
		National Theatrical Agency			1584			Charles C. Horton	
		Ruth Michaelson						Jack Martin	
		Mike Michaelson						Richard E. Lotter	
		Walker, Granville Agency			845			Noel Thomas	
		Granville Walker						Nat Giacomini	
		BURBANK:			Pendarvis, Paul, Associates			59	SAN DIEGO:
Paul Pendarvis					Wallace P. Vaughan				
HOLLYWOOD:			Ball, George, Agency	1897	Johnny Woodworth				
	George Ball			Dage, Val	1621				
	Chotiner, Seymour J.		1459	(Casa Del Rey Orchestra)					
	Ben Levin			Tom G. Armstrong					
	Collins, Johnny		546	Senoff, Dimitri, Artists Bureau	1698				
	Crosby, Larry		1098	Dimitri Senoff					
	Everett N. Crosby			SAN FRANCISCO:	Blake and Amber, Inc.	485			
	Curtis, Mrs. Irene F.		1985		Earle M. Caldwell				
	Dolan and Doane, Inc.		2054		Karl Eber				
	Ken Dolan				B. W. Orme				
	James Doane				Gladys Land				
	C. Colton Cronin				Edward Scott				
	Dorn, Lou, Theatrical Agency		1894		Eber, Karl	966			
	Louis E. Dorn		Emmel, Lou, Artists Service		369				
	Gertz, Mitchell, Inc.	1751	Louis A. A. Emmel						
Mitchell Gertz		Golden Gate Artists Bureau	1973						
Gliven, Helene R.	1968	Mary McGinn							
Jarvis, Al.	2048	Hardin, Helene Drennan	884						
Keighley and Keate Agency	1812	Leigh Hardin							
Alfred G. Keighley		Hursey, Marie	1118						
Earl H. Keate		Meyerinck, Herbert W.	1911						
Lening, Evelyn, Productions	741	Pearce Agency	1410						
Evelyn Lening		Anita Crocker							
Margaret Pool		Thelma Crocker							
Levey, Bert, Circuit, Inc.	866	Rollins, Martin M.	1848						
Bert Levey		Rosey, Sam	1514						
Perce Sanders		Flora Martin							
George Hunt		Twentieth Century Theatrical Agency	2162						
Earl Adams		William Stump							
George Sackett		Variety Theatrical Agency	2075						
John Dahlinger		William F. Bennett							
W. K. Dailey		Weidner, Art	882						
Will Cowan		Weston and Cate	1050						
Len Mantell		Ella H. Weston							
Lichtig and Englander	1454	Rolie Cate							
A. Madden		STOCKTON:	Sparks, James B.	2204					
H. H. Lichtig			WEST HOLLYWOOD:	Schall-Martyn Agency	2129				
B. A. Englander				Max Schall					
Sam Kerner				Marty Martyn					
Silber, Arthur-Edward Thompson Agency	685			Jimmy C. Bittick					
Arthur Silber				COLORADO	Blus, Jack	637			
Edward Thompson					Jones, William	139			
Singer, Harry, Agency	1921				McEnry, John	2017			
Harry Singer					MacGruder, J. J. Company	2205			
Sheela, Lloyd L.	2010				Carl S. Milliken				
Small, Company, The	1996				National Enterprises	1882			
Morris Small					Marvin Goldfarb				
Tornroth, Agency, The	2173				Pittman, Bert, Theatrical Exchange	1558			
W. Carroll Tornroth					William Wheeler				
LONG BEACH:	Jones, J. Jolly				1441	Radio Productions	2195		
	LOS ANGELES:	Borzage, William			1844	L. Alan Pugh			
		Borzage, Jack	2074		Charles Billy Lang				
		Fred McPherson			Victor Shilling				
		Brill Theatrical Agency	2027		Kendall P. Dane				
		Tony Brill			Mrs. Florence Petrie				
		Nellie Kelly		DENVER:	Blus, Jack	637			
		Frank Brill			Jones, William	139			
		William Brill			McEnry, John	2017			
		Burna, Kathryn	1730		MacGruder, J. J. Company	2205			
		Campbell, Kathryn	1482		Carl S. Milliken				
		Cott, Leo E.	2095		National Enterprises	1882			
		Curns, Robert M.	1821		Marvin Goldfarb				
		Davis and Schwieger	2124		Pittman, Bert, Theatrical Exchange	1558			
		Kenneth C. Davis			William Wheeler				
Paul Schwieger			Radio Productions		2195				
Dobson, Ned	113	L. Alan Pugh							
Doyle, Norman	1392	Charles Billy Lang							
Gustafson, Ted, Agency	1565	Victor Shilling							
Ted Gustafson		Kendall P. Dane							
Boy Cope		Mrs. Florence Petrie							
Betty Dean		STERLING:	Southwestern Orchestra Service	2123					
Halperin, Sadie, Theatrical Agency	1701		Wayne L. Rush						
Sadie Halperin			H. W. Wickham						
Hampton, Gladys Neal	948		CONNECTICUT	Brooklawn Amusement Co., Inc.	1579				
Henkel, Ted H.	1318			George S. McCormack					
Hornor, Lottie, Agency	710			Engel, Harold William	2062				
Lottie Hornor				Joseph M. Dina					
C. C. Westover				Abe Kaplowitz	1307				
Ray Varney				Madigan, Billy	1124				
Kaufman, Irwin R.	1964			Tibbals, Sidney E.	1124				
Howard J. Kaufman				Universal Artist Service	1015				
Klages, Nell, Agency	1094			Jack Schwartz					
Nell Klages				BRISTOL:	Malcolm, James A.	1469			
Richard Pearsall					DANBURY:	Falzone Orchestra Bookings	1037		
Rudolph Berliner						Nicholas E. Falzone			
McCord, Ralph Agency	1891	EAST NORWALK:				Fromer, David	1348		
Ralph McCord						William Fiedler, Jr.			
Janita Connors						Joseph Fortin, Jr.			
McCray, Roy H.	1022		HARTFORD:			American Artists Association	2146		
McDonnell, John	1073					Joseph E. Sexton			
McKee, Grace, Theatrical Agency	1523					Colored Artist Bureau	995		
Grace McKee						M. Orvid Jackson			
						James Bacote			
						Gordon, Jack W.	1706		
						MERIDEN:	Oatis, James A., Jr.	1976	
							Zellman's Music Shop	2171	
							Myron L. Zellman		
				NEW HAVEN:			Goggin, John E., Theatrical Enterprises	2025	
					John E. Goggin				
					Murphy, Thomas F.		342		
		Reed, Leonard N.			533				
		Wasserman, Morris			1402				
		(New England Theatrical Agency)							
		Thelma Birdsall							
		STAMFORD:	Fairfield Enterprises		1179				
			Gladys M. Caldwell						
			WATERBURY:		Crowe, Timmie		181		
					Romano, Ortel		953		
					Romano, Raymond R.		1542		
					WATERFORD:	Benvenuti, A. F.	316		
						DELAWARE	Madden, George H.	2065	
							Mrs. George H. Madden		
				Thompson, El.			69		
				James H. Hutchison, Jr.					
				FLORIDA			Roman, Joe	1703	
							Dave Bouer		
							Jimmy Heavener		
							Chet Cowdrey		
							H. M. Sawyer		
		MIAMI:					Alexander, Chester, Theatrical Enterprises, Inc.	440	
							Chester Alexander		
			Gates, Marnie				1615		
			MIAMI BEACH:				Baum, Rudolph J.	1426	
							Marks, Herbert	1486	
					Southern Theatrical Agency		2152		
					Sid White				
					Mrs. Ida B. Large				
					PENSACOLA:	National Orchestra Syndicate	2219		
						Alec S. Keelling			
				ST. PETERSBURG:		Newell, Harry	2218		
						Dickinson, H. C.	1500		
						Inter-Collegiate Artists Bureau	1772		
						Herbert Henderson			
						Lopes, Walter	922		
		Pan-American Amusement Service				796			
		Jack Valero							
		ATLANTA:				Austin, Billy	1380		
			Hare, Robert P., 3rd			2196			
			IDAHO			Columbia Booking Service	745		
						H. E. Schoonover			
						ILLINOIS	Roscos, Otto G.	2070	
							BLOOMINGTON:	Four Star Entertainment Company	1024
					Richard C. Ross				
					Glenn Langhoff				
				Goforth Music Corporation	1496				
				George C. Goforth					
				J. Austin Goforth					
				Earl Goforth					
				Imperial Orchestra Service	1741				
				Hershel Messer					
				Jack McKown					
		Ed. Morrisette							
		Russell Gehrt							
		CALUMET CITY:	Helmbach, Bill	817					
			Bill Helmbach, Jr.						
			Cathryn M. Helmbach						
			CENTRALIA:	Owen, Mart	361				
				Loren Owen					
				CHAMPAIGN:	Cline, Dick, Attractions	218			
					Dick Cline				
					Taylor-Fisher Music Shop	298			
					Robert E. Fisher				
					CHICAGO:	Ace Attractions	1681		
						William Newberger			
						Frank Furllett			
						Allied Music Service	234		
						Ray O'Hara			
						John R. Constantine			
		Fred C. Hankel							
		Jack O'Hara							
		Associated Colored Orchestras				2024			
		William Everett Barnusa							
		Kenneth Anderson							
		James E. Bell							
		Associated Orchestras	762						
		D. A. Cunningham							
		BARNES-CARRUTHERS FAIR BOOKING ASSOCIATION, INC.	M. H. Barnes	137					
			Bergen, Richard F.	2187					
			Bingemer, John E.	851					
			Borde, Al.	2188					
			Bulseret, Armand H.	1403					
			(Armand and L'Estelle)						
			Byron's Attractions	948					
			Herbert H. Byron						
			Clarence D. Byron						
			Frederick Byron						
			Chicago Artists Bureau	468					
			Elsie Cole						
			Dellers, Walter	796					
			Dulen, Charles M.	1594					
			(Modern Music Service)						
		Edwards, Gus	1725						
		Fernando, Don	1947						
		Sam J. Helman							
		Reginald Voorhees							
		L. N. Fleckles, Jr.							
		Floyd F. Shaw							
		Seymour Shapiro							
		Ginsburg, Ralph	1241						
		Goldsmith, I.	194						
		Arthur Goldsmith							
		Dean H. Elliott							
		Goss, Lyman E., Jr.	62						
		(Riley, Clausen and Goss)							
		Thomas H. Fritchard							
		Alma E. Clausen							
		Joseph W. Riley							
		Peter Swenington							
		Colletta Ellsworth							
		Greer, David M.	2161						
		(Universal Orchestra Booker)							
		Harris, Will J.	1528						
		Henshel-Thompson Amusement Booking Enterprises	65						
		James G. Henshel							
		Hogan, Frank "Tweet"	1933						
		Jackson, James B.	345						
		Johnson, Eror	318						
		Kayser, Joe	1099						
		Kennaway Corporation	126						
		George M. Hillman							
		Charles M. Richter							
		Robert W. Pursell							
		Konchar, George W.	191						
		George W. Konchar, Jr.							
		LeRoy, Howard	523						
		Marny, Al.	1928						
		Marcus Glaser							
		Music Mart, The	696						
		George A. Smith							
		Nadel Orchestras and Amusements	37						
		Samuel G. Nadel							
		Leo Nadel							
		O'Malley, David P.	251						
		Jack Russell							
		Doris Hurtig							
		Johnnie Mullaney							
		Richmond, Eddie	929						
		Riddle, Charles L.	1488						
		(Variety Orchestras)							
		Rosetta Joy							
		Zilner Randolph							
		Harry Tropper							
		Roberts, James A., Music and Entertainment	1800						
		James A. Roberts							
		Roy, Bob	880						
		Frieda Louise Roy							
		Salkin, Leo B., Attractions, Inc.	1807						
		Leo B. Salkin							
		Smith, Bradford	1147						
		Spamer and Associates	724						
		Frank B. Spamer							
		George H. Moorhead							
		Chris Lane							
		Varzos, Edward	1384						
		Danny Varzos							
		Nick Varzos							
		Weems, Ted	1268						
		Williams Lyceum Bureau	1508						
		Charles P. Williams							
		Danny Williams							
		Clara K. Williams							
		Yellman, Duke, Inc.	771						
		Duke Yellman							
		Young Production and Management Co.	131						
		Ernie Young							
		Bernice Herwitz							
		DANVILLE:	Orchestra Service of America	139					
			Billy Orr						
			Wilder, Van H.	261					
			(National Orchestra Service)						
			DECATUR:						

	License No.
BLOOMINGTON:	
Keyes, Cole J. (Consolidated Artists Bureau)	1353
Charles Keyes	
Charley Reinhart	
Bernie Saller	
Gene Troy	
Ted Nering	
EVANSVILLE:	
Paramount Music Enterprise	1826
Bert Reed	
PORT WYNE:	
Central Artists Bureau	1767
Dorothy Durbin	
MID-WEST BOOKING OFFICE:	
Al Weinberg	1731
Irv. Weinberg	
Harry Moyer	
Louis Bosell	
E. D'Arlene King	
Sylvia Lakin	
Fanny Smulevits	
GARY:	
Mello, Mal	1973
INDIANAPOLIS:	
Burnett, Barney	1570
Burton Theatrical Offices	785
C. D. Burton	
Crane, Arthur R.	2139
Maguire, Christine, Entertainment Service	927
Christine Maguire	
P. L. Montani	
Myers and Thompson Entertainment Service	630
Mildred E. Myers	
M. Maxine Thompson	
Inez Secrest Sargent	
Watson and McLain	1823
John H. Watson	
Reid H. McLain	
KOKOMO:	
Albright, R. E.	1395
Walter, Philip C.	9
Karlens Walter	
MUNCIE:	
Harold, Don (Mutual Orchestra Service of Indiana)	1549
James F. Harrold	
Price, Charles	531
Swain, Teeny	490
SOUTH BEND:	
Phend, LaMar E.	2081
Jack LaMar	
WEST LAFAYETTE:	
Clinton and Stepath	1383
Russell William Clinton	
Myron D. Stepath	
IOWA	
AMES:	
Cardinal Guild Orchestra Service of Iowa State College	291
Robert Kindig	
Craven, Clarence, Orchestras	172
Clarence Craven	
Karna, Ellis (Central Booking Agency)	1749
CEDAR RAPIDS:	
Stanley, Stan, Orchestras	1955
Stan Stanley	
CRESCO:	
Dease, L. L.	1051
DES MOINES:	
Howard, Toussaint L.	632
Schmidt, C. W. "Dutch"	42
(Consolidated Amusement Enterprises)	
Shorridge, F. M.	1935
United Artists Bureau	526
R. H. Eaton	
DUBUQUE:	
Canfield, W. J., Jr.	947
Germain, M. S.	1272
PORT DODGE:	
Geer, Larry	55
PORT MADISON:	
Stieger, Roy, Attractions	70
Roy Stieger	
IOWA CITY:	
Musicians Service, The	1937
John Lindorfer	
NEW LONDON:	
Carroll's Music Service	322
C. Otho Totemeler	
WEBSTER CITY:	
Beightol, D. A.	1290
WEST LIBERTY:	
Chase, Mrs. Aletha	1476
KANSAS	
PARSONS:	
Howell, Tom S.	769
PITTSBURG:	
Abbott, Albert E. (A. A. Booking Service)	1810
RUSSELL:	
Ruppenthal, Wayne	1794
WICHITA:	
Hirsch, Al. (Paramount Music Corp.)	1591
Truex, B. C., Attractions	1630
B. C. Truex	
KENTUCKY	
ASHLAND:	
Quillin, W. E., Orchestra Booking Service	351
W. E. Quillin	
Edgarson Quillin	
LEXINGTON:	
Blanton, George S.	2013
Griffin, W. B.	1540
LOUISVILLE:	
Brookens, John	387
Lorch, Chester	142
LOUISIANA	
NEW ORLEANS:	
Bronson, Hal	2177
Gaspereck, George J.	3036
Goodwin, Mary	1239
Grundmann's Attractions	1963
Mrs. C. J. Grundmann	
Tibber, Ruth G.	1320
SHREVEPORT:	
Tri-State Music Service	230
Able C. Goldberg	
Waller, M. J.	2183

	License No.
MAINE	
FORTLAND:	
Gorman, L. P.	4
YORK BEACH:	
Tetreault, Edward C.	1825
MARYLAND	
BALTIMORE:	
Baltimore Theatrical Exchange & Entertainment Bureau	48
John T. McCaslin	
Bergere, Roy, Theatrical Enterprises	246
Roy Bergere	
Maurice Sykes	
Carroll, Merrill L.	2141
Jenkins, Louis W.	1445
Marchant, Virginia Lee	1436
Peake, Bruce W.	2058
Shakespeare, N. E.	1930
Stamper, Everet LeVerne	1913
Mary M. Dressel Stamper	
CUMBERLAND:	
Flynn, Marty	1048
FREDERICK:	
Decker, Harry L., Music Service Bureau	1264
Harry L. Decker	
HAGERSTOWN:	
Bloomberg, Isador	787
Frost, George M.	628
SALISBURY:	
McLennan, J. Roy (Eastern Shore Artists Bureau)	1556
TOWSON:	
Johnson, Clinton	143
MASSACHUSETTS	
ADAMS:	
Berkshire Entertainment Service	2021
Stanley Demby	
ANDOVER:	
Midwest Amusement Service	434
Robert T. Nicoll	
Robert Jones	
BOSTON:	
Artists and Orchestras, Inc.	1485
Sidney Newman	
Samuel Izen	
Boyle, W. Edward	888
Eastern Orchestra Service	1638
Justin A. Sullivan	
Raymond J. Galvin	
Marie A. Sullivan	
Graham and Graham	2034
Marion Graham	
Carleton F. Graham	
Interstate Orchestras of Boston	282
J. G. Edwards	
Helen McCarthy	
Liner, Edward H. (Eastern Music Co.)	1887
Marshall, Jack	1077
Harry Marshall	
Louis Bonick	
Roland Rogers	
O'Mara, Thomas A.	1865
George Lang	
Players Entertainment & Orchestra Service	911
Frank J. Ryan	
Shribman, Charles	86
Robert Bundy	
Shribman, Manuel S.	2023
Shribman, Simon	87
Mildred Adams	
Joseph Shribman	
Sullivan, J. A., Attractions	150
Warren J. Ramsdell	
Walters, Louis E.	512
White, Cleon B., Entertainments	1883
Cleon B. White	
Willis, Stanley H.	1641
BROOKLINE:	
Hardy, James Robert	1663
FALL RIVER:	
Breault, Alcide H.	1135
O'Brien, J. M.	1849
FRAMINGHAM:	
Redmond, Jon	904
HINSDALE:	
Bay State Orchestras	1747
Charles R. Cole	
Llewellyn R. Cole	
Arthur H. Glynn	
William A. Gray	
Leon C. Beeler	
MILFORD:	
Harrington, John J.	1953
Ann M. Harrington	
NEW BEDFORD:	
Bayreuther, Frank	2184
Lomba, Manuel A.	1047
New Bedford Amusement & Booking Agency	26
Al Kartstein	
Napoleon O. Masse	
Edmund Dearosiers	
NORTH ADAMS:	
Fachini, John J.	611
PITTSFIELD:	
Songini, Joseph	203
Edward Sottile	
SOUTHBRIDGE:	
Paramount Orchestra Service	2026
Edgar J. Caron	
Mary A. Caron	
Walter Ravane	
Frederick Fairfield	
SPRINGFIELD:	
Cook, William J.	209
Kasko, Jan	2120
(Polish-American Radio Program Co.)	
LaFrance Orchestra Service	1478
E. Joe LaFrance	
Allen Strohman	
Leo Snell	
TAUNTON:	
Boyd, William G.	1028
WETUMPSVILLE:	
Spence, Joseph	2007
WORCESTER:	
Duffy, Frank	60
J. F. Scott	
Duggan, Danny	591
Swarts, Oscar	2172
Yankee Orchestra Service	192
Timothy G. Finnigan	
Don Rae	

	License No.
MICHIGAN	
ANN ARBOR:	
Boyd-Pierce Orchestra Service	2091
Reale Pierce	
William C. Boyd	
Frank Savage	
Faith Watkins	
Owen Woodruff	
University Orchestra Service	941
Arthur Moe	
H. B. Carter	
Herman Salomonson	
BATTLE CREEK:	
Tri-State Booking Company	1937
Monroe Gardner	
Ray B. Morse	
Jack A. Sorce	
L. J. Goodrich	
BAY CITY:	
Swan, Ralph F.	244
BENTON HARBOR:	
Bell, Clarence "Chick"	1058
DETROIT:	
Austin, Shan (Amusement Booking Service)	558
Besman, Bernard	1606
Colored Musicians & Entertainers Booking & Service Bureau, Inc.	1335
Orville Mumford	
Delbridge, Ralph "Del"	1852
Al Cox	
Ray Correll	
R. J. Marin	
Eddie Minich	
Diamond, Dave, Organization	557
Dave Diamond	
Falk, Mike	89
Finkel Orchestras & Attractions, Inc.	152
William Finkel	
Gall, Maxwell T.	954
Gardner T. Smith	
Gridley, Ben E.	1784
Klein, Jules, Artists Bureau	263
Jules Klein	
Clyde Beetley	
Orchestra Booking Agency	1867
William V. Webster	
Harry Philp	
Sawyer, Duane	1021
Bert Carey	
GRAND RAPIDS:	
Faingold, Bernie (Bernie's Attractions)	1878
Mid-West Artists	1197
Phillip Simon	
Meyer Ginsburg	
Harry Goldberg	
IRON MOUNTAIN:	
Doto Music Service	878
Leonard Doto	
Fat Doto	
Tony Doto	
Phillip Doto	
Mike Doto	
Carl G. Carlson	
Spera's Free Music Service	384
August Spera	
JACKSON:	
Roach, Robert E.	1942
Martha Millette	
Harry Kennard	
PORT HURON:	
Whiting, Norman	873
SAGINAW:	
Nippess, G. I.	1609
Northeastern Michigan Amusement Company	2096
Charles Zwerk	
Dudley Myer	
John True	
ST. JOSEPH:	
Dewhirst, R.	72
T. Dewhirst	
Scanlan, Glen	1149
MINNESOTA	
AUSTIN:	
Coon, Bert L.	1693
Wicks, Walter J.	1948
BATTLE LAKE:	
Park Region Orchestra Service	777
C. J. Matthews	
MINNEAPOLIS:	
Ackerman, Russell S.	1613
Christianson, R. F. (Western Orchestra Service)	1883
Christman, Elvin T.	1741
LaPiner, Robert	1062
(Minnesota Amusement Co.)	
MacKinnard Booking Agency	1860
Jack "Snoose" Kinnard	
Hazel Mack	
Nicola, A. W.	2003
Reinmuth, Florence E.	666
Stecker Brothers Twin City Music Service	198
Frank Stecker	
Elwin Stecker	
Edward Stecker	
PIPESTONE:	
Bostic, Tiny	642
ST. PAUL:	
Connell Theatrical Exchange	1138
Mabel Connell	
Northwestern Amusement Co.	515
Jule Miller	
Raynell's Attractions	2022
R. Raynell	
WINONA:	
Hamilton, Dave	1766
Interstate Orchestra Service	1754
L. Porter Jung	
MISSOURI	
COLUMBIA:	
Chandler, Hollis B. (Missouri Orchestra Service)	1927
KANSAS CITY:	
Birch, Maceo	1095
Burns, Bob	2011
Les Taylor	
Des Stephens	
J. F. Lawrence	
Jack King	
Cox, Amy, Theatrical Enterprises	1761
Amy Cox	
John Cotton	
Cox, Mrs. Evelyn S.	638
Frederick Brothers Music Corporation	208
L. A. Frederick	
W. Carl Snyder	
Roy P. Johnson	
B. W. Frederick	
Fred C. Williamson	
Howard H. Williamson	
Norman Flewellin	
Bill Wilson	
Heart of America Music Corporation	91
Harold M. Duncan	

	License No.
MONTANA	
BUTTE:	
J. B. C. Booking Service	2044
James B. Couse	
KALISPELL:	
Arnold's, Billy, Orchestra Service	1703
Billy Arnold	
LIVINGSTON:	
Ferguson, Jack, Booking Service	1574
Jack Ferguson	
NEBRASKA	
COLUMBUS:	
Hall, Lloyd	135
ELKHORN:	
Parkening, A. M. (Charles Parkening)	1832
FREMONT:	
Krumenacher, F. E.	1537
GRAND ISLAND:	
Collins, Harry	2176
LINCOLN:	
Central Booking Service	1054
Lewis Leabman	
Selk Orchestra Service	483
Frank Selk	
OMAHA:	
Durst, Henry	1873
George King	82
National Orchestra Service	155
Seri Hutton	
Claude Orr	
Carl Short	
Schroeder, Vic (Middlewest Brokerage Corporation)	76
L. L. Goodwin	
Nadine Timmons	
White, H. Thompson (Howard White Orchestras)	912
Henry Durst	
NEW HAMPSHIRE	
CONCORD:	
Cunningham, Bob	560
Sullivan, Paul M.	140
Ralph H. Keniston	
Jerry Kearney	
Francis Andrews	
J. R. Hervey	
MANCHESTER:	
Murphy, William J.	2190
New England Orchestra Service	1715
Charles Kearns	
NEW JERSEY	
ARLINGTON:	
Stapleton, Lionel P.	1550
ASSURY PARK:	
Bodeep, Edward	2157
ATLANTIC CITY:	
Atlantic City Publicity and Artists Bureau, Inc.	1858
Charles E. Seel	
Albert Koltun	
DeMas, P. D.	952
John D. DeMas	
Ross, Howard	492
Stern, Joe (Atlantic Orchestra Service)	2046
Harry Dohkins	
Sidney Berg	
CAMDEN:	
Fuhrman, Clarence	1056
M. O'Shea	
N. Van Pelt Levin	
Clinton Smith	
William Smith	
Parker, Francis P.	1744
JERSEY CITY:	
Levine, Irving	902
Morris Levin	
LONG BRANCH:	
Owens, Frank	189
Edith Kelley	
MAPLEWOOD:	
Clifton Entertainment Bureau	1028
Cliff Lyons	
Clifford T. Russ	
MORRISTOWN:	
Naughton, Jack	184
Ralph Iorio	
Charles Putsche	
NEWARK:	
Lyons, Arthur A.	1574
Metropolis Artists Bureau	184
Charles R. Cantalupo, Jr.	
PEQUANNOCK:	
Wilton, Alf. T., Inc.	383
Alf T. Wilton	
<	

	License No.
NEW YORK	
ALBANY:	
Crowley, J. Niles	1580
Engel, Freddie	160
LaCombe's, Buddy, Musical Attractions	2063
Buddy LaCombe	
Robinson's Theatrical Enterprises	1906
Robert Robinson	
O. Stacey	
Snyder, Robert William	2191
AMSTERDAM:	
Chase, Warren, Jr.	1902
McGibbon, James E.	844
BATAVIA:	
Snyder, Frank M.	1909
George Kendall	
BEAR MOUNTAIN PARK:	
Larimer, R. S., Jr.	1811
BUFFALO:	
Axelrod, Harry	2202
Benmore Amusement Service	2160
John F. Moss	
Empire Vaudeville Exchange	830
Sid Rogers	
Foute, Harold Austin	355
(Harold Austin Orchestras)	
Kelly, J. Gregg	827
Paul D. Kelly	
Kilgore, H. Mantz	1654
Kneeland, Ray S.	125
Schuster, H. V.	773
CANAJOHARIE:	
Shannon, Alexander John	1631
(United Orchestra Service)	
CORTLAND:	
Robinson, H. L.	467
FREEPORT:	
Kahn, Jack	1908
Cy Ehrlich	
Scotti Music Service	1623
Louis P. Scotti	
GLOVERSVILLE:	
Ehle, Almer D.	979
Fulton Amusement Co.	1936
G. H. Wanda	
Harry I. King	
Harry Gartell	
Hollywood Booking Office	1031
A. P. Wojeski	
HARRISBURG:	
Brunel, Dolean	346
HEMPSTEAD:	
Pitre, J. K.	1912
HOOSICK FALLS:	
Hayes, Sam	775
William Hayden	
V. Briggs Shaw, Jr.	
ITHACA:	
Causar, R. L.	7
Student Orchestra Agency	476
Howard A. Rosen	
George H. Kuchler	
George L. Freeman	
Leo Schoennbrunn	
LE ROY:	
Murdock, John A.	790
MECHANICVILLE:	
Powers, Thomas F., Jr.	176
(Powers Booking Agency)	
Universal Artists Service	625
Ernest F. Caruso	
NEW YORK CITY:	
Abramson, Nathan M.	29
(Hotel Entertainment Bureau)	
Acme Booking Agency	309
Sampson Kerner	
American Civic Productions	752
Frank A. Lewis	
Amer, Ben	1204
Andrew, John R.	1188
Apollo Entertainment Bureau	31
Howard E. Wheeler, Jr.	
Dorothy R. Hammond	
Appell, James S.	2019
Artists Management Bureau, Inc.	24
Paul Whiteman	
Mrs. Paul Whiteman	
Jeanne Cohen	
Paul C. Wimblish	
Norman E. Campbell	
Frank Burke	
Les Leiber	
Asal, Lilyan I.	2116
(Asal Booking Agency)	
Associated Orchestras of America, Inc.	2122
Gerald Prager	
Irving Kramer	
Dorothy Kent	
Willard L. Zucker	
Marlin Melcher	
William Landau	
Associated Radio Artists	1919
Harry W. Lawrence	
Buddy Lee	
Baker, T. Arthur	920
Barnett, Joseph M.	2078
Barrett, Irving	225
Batchelor Enterprises, Inc.	973
Walter Batchelor	
Philip E. Amolick	
Beans, B. Ward, Inc.	1126
B. Ward Beans	
Bernie, Herman	408
Dorothy Menzin	
Bertell, Jack, Inc.	80
Jack Bertell	
Bertuch, Hugo T., Jr.	2073
Bestry, Harry	669
Bloom, Walter S., Amusement Enterprises	1625
Walter S. Bloom	
Brandell, William	1967
Broadway Booking Bureau	2147
George J. Bennett	
Marty White	
Bobby Randall	
Brown and Lisman	1869
Harry Brown	
Mort Lissman	
Broyles, Inez	2073
Burden-Littell Entertainment Bureau	1653
Mrs. Chester Burden	
Mrs. Robert Littell	
Campbell, Norman E.	978
Carlin and Lloyd Theatrical Enterprises	1425
Oscar H. Lloyd	
Harry Carlin	
Century Entertainment Bureau	617
Charles J. McGolrick	
Citron, Herman L., Theatrical Enterprises	1803
Herman L. Citron	
Claire, Billy	2084
Coe, Robert	1924
Columbia Entertainment Bureau	358
William B. Robbins	

	License No.
Consolidated Radio Artists	
Charles E. Green	2
Stanford Zucker	
William Burnham	
William Shaw	
Paul Kapp	
Russ Lyons	
A. M. Richardson	
Benjamin Zucker	
Norrey Davidson	
Don Haynes	
Robert Sanders	
Cress Courtney	
Lew Diamond	
Bob Peary	
George Lukes	
Herbie Mintz	
A. Demaree	
Larry Allen	
Dick Dorso	
Kirk Torney	
William Von Zehle	
Johnny Greenhut	
Charles Yates	
Edward Kreisler	
Pat Lombard	
Lucille Ballantine	
Dick Stevens	
Alan Powell	
H. C. Moore	
Yick Shafiq	
Continental Amusements	1773
George Arken	
Cook, Nat	400
Cornell, Jack	1994
Coscia, Phil	664
Cosmopolitan Artists Bureau	2102
M. Levine	
Crane, Ted	217
Hyman Dickler	
Curtis and Allen	1212
Charles H. Allen	
Jack Curtis	
Max Roth	
Bernard Burke	
Nick Agneta	
Fred Norman	
Marvin Hild	
Cutler, Harry	2128
Daly, Jack	171
Dauscha, Billie	2082
David, Benjamin, Inc.	1063
Benjamin David	
Davis, Charles K.	679
Davis, Eddie	906
Martin Dicker	
Johnny Augustine	
Davis, Joe, Inc.	1829
Joe Davis	
Clarence E. Steinberg	
Davis, Meyer	214
David Michlin	
Benjamin Abrams	
David McWilliams	
Uriel Davis	
Lawrence Golden	
Degnon, Myron	1338
DeZayas, Rafael C., Jr.	2069
Donahue, Al	1628
Frank Walsh	
Downey, Arthesma	2137
Edwards, P. S.	840
(Patented Artists Bureau)	
Elliott, Nick	261
Engel, Harry	2002
Evans and Lee	1896
Arthur Lee	
Marty Mann	
Evans, Jimmy	466
Evans, Sally	1586
Jack Mirenburg	
Fanshawe, Jessie Jerome	1137
Fanchon and Marco, Inc. of New York	639
Sam Shayon	
Jesse Kaye	
Sam Rauch	
Featured Artists Service, Inc.	1851
Robert Goldstein	
Felman, Rudy	330
Fennar's Musicians and Entertainers Exchange	1139
Alexander Fennar	
Finkenber, Alfred J.	1880
(Collegiate Dance Service)	
Al Stewart	
Kenneth Shafan	
Gilbert H. Salke	
Irving E. Sampson	
Mae Widergren	
Jerome Levy	
Fisher, Arthur, Vaudeville Agency	622
Arthur Fisher	
Fishman, Edward I.	973
Fium, Joseph	117
Foster, Francis	1929
Franklin, Joseph B.	322
Friedberg, Carl	1838
Gale, Inc.	253
Moe Gale	
Charles Buchanan	
J. T. Gale	
Gervis, Bert	763
Gillman Artists	1120
Barnett Gillman	
Harry Gillman	
Son E. Wallace	
Glaser, Joe	568
Godfrey, George A.	2132
Golden, Lawrence	313
Goldstein, Hymie	829
Gold Williams Associates	2040
Jerome Gold	
H. Harold Williams	187
Golforb, Max, Agency	
Max Golforb	
Gordon, Francis B.	166
Gorman, Hal	846
Bessie Gorman	
Green, Harry	247
Green, Hy	373
Greene, Ben A.	1686
Greene, Michael	226
Greenwald, Maurice L.	1909
(International Artists Bureau)	
Greshler, Abner J.	350
Grombach, Jean V., Inc.	783
Jean V. Grombach	
D. L. Provost	
Ted Silla	
Margaret Kearney	
Joe Corhan	
Grombach Productions, Inc.	1487
Jean V. Grombach	
D. L. Provost	
Ted Silla	
Margaret Kearney	
Joe Corhan	
Gross, Phil	1888
Grossman, Al	640
Grossman, Arthur	739
Grove Orchestra Units Artists Bureau	1662
Iszy Grove	
Haas, Alexander	16
Lily Haas	
Lorand Vilcek (Haas)	
Hall, Sid, Theatrical Enterprises	1769
Sid Hall	
Hamid, George A., Inc.	410
George A. Hamid	
Hammer, Mike	364
Harry Newfield	
Hanlon, Alex	118
Sam Shepard	
Hanna, Mark	1519
Dorothy Vernon	

	License No.
Harlem Entertainment Contact	
Marlon G. Hardy	1439
Shirley Clay	
Harrington, Dan J.	299
Charles Tetley	
Al Pinkerton	
Harris, Nat W.	1035
Lawton N. Squire	
William H. C. Smith, Jr.	
Hart, Johnny	728
Henry, Jean	2118
Herrman, Henry W.	33
Eleanor Martinez	
Herz, Frank F.	761
Charles S. Meyers	
Hesse and McCaffrey	1340
Nelson S. Hesse	
William McCaffrey	
Hirsch, Jack, Entertainment Bureau	2142
Jack Hirsch	
Dorothy Hirsch	
Robert London	
Holden, Alex	563
Holst, Ernie	1023
Horn and Blyth	2117
J. E. Horn	
David H. Blyth	
Inez Lorimer Tracy	
Horvath, Julius	1298
Hub, Carlton M.	57
Henry F. Poeller	
John A. Robbins	
Lea Leland	
Monroe Silver	
Nell Kirk	
Hunter, Elsie E.	1032
Ingalls, Davie	1893
Jack Davies	
Miles Ingalls	
Milton Berger	
Interstate Theatrical Enterprises	2080
Thomas Murray	
Lew Grottano	
Frank LoMauro	
Irwin, Lou, Inc.	405
Lou Irwin	
Jarrett, Jack	1585
Henry Frankel	
Johnson, Fred W. "Deacon"	374
Jonas, Bert	1155
Jordan, Kay	2049
Kahn, Roger Wolfe, Orchestras	807
Roger Wolfe Kahn	
Kane Artists, Inc.	1397
Irving Kane	
Katz, Kalman	1017
Kaufman, Jesse L., Inc.	1665
Jesse L. Kaufman	
Charles A. Schenck, Jr.	
Kelly Entertainment Bureau	458
Thomas E. Kelly	
Kelton, Frank B.	1920
Kennedy, Tom	1983
Kent, William	248
Kernes, Philip	2197
Kessler, Frank	1965
Kilby, Harry	1943
Thomas Ball	
King and King	1379
Peter D. King	
Kinsella, Frank J.	1040
Koblentz, William M.	1242
Kurz, George	1959
Kushner, S. K.	258
Lanin, Lester	1473
Later, Kenneth	1503
Denis DuFor	
Irving Later	
Lavin, Jack	257
Martha Young	
Leading Attractions, Inc.	1121
Anron R. Steiner	
Lelz, Syd	1981
Leibman, Marnie	656
Liebling, William	1534
Al Wilson	
Lipsel, Ben B., Inc.	1923
Ben B. Lipsel	
Loomis, Louis, Theatrical Enterprises	1830
Louis Loomis	
Lovejoy, Clifton R.	1617
Luntz, Eddie	1885
Charles Sprung	
Luzenberg, Harry	329
Lymon, Abe, Enterprises, Inc.	1344
Abe Lyman	
Harry Weinstein	
Mandel, Jack	779
Mann, Seymour	1917
(Inter-Continental Orchestras)	
Marx, Lloyd	877
(Loy Productions, Inc.)	
Tou Goldberg	
Mathie, William A.	658
Mayer, Frederick	748
Mayfair Entertainment Bureau	2110
Aaron Uber	
Mears, W. L.	441
J. A. Mears	
R. D. Mears	
Temple Spears	
E. V. Perry	
Frederick W. Greer	
Mel Theatrical Enterprises	1544
Lady Sen Mel	
A. E. Kramer	
Michaud, Arthur T.	2166
Miller, William, Agency	2080
William Miller	
Er. Keough	
Mills Artists, Inc.	177
Irving Mills	
William Mittler	
Mickey Goldsen	
Rara Abrams	
Harry Pincus	
Mills, Sidney	2135
Mogloff, George H.	620
Morison and Thorpe	2178
Milton Morison	
Morris, William, Agency, Inc.	97
William Morris, Jr.	
Abe Lastfogel	
John Hyde	
Nat Kachelm	
Lester Hammel	
Nat Lefkowitz	
Lou Wolfson	
Murray Fell	
Sam Weisbord	
Martin Wagner	
William B. Murray	
Paul Small	
Harry Ommerie	
Ed. Fishman	
Don Hyde	
Myron Roth	
Ned Dobson	
George Gruskin	
Morton, Thomas E.	2151
Moyer, Charles H.	2155
Murdoch, Jane Robb	1192
Murrel, Roger E.	2041
Music Corporation of America	
Jules C. Stein	
William R. Goodheart	
David A. Werblin	
Willard Alexander	
Harold Hackett	
Emanuel Sacks	
Louis Mindling	
Phil Bloom	
John Duggan	
Harry Moss	
Michael Markels	
Joe Wiler	

	License No.
Elmer Gasley	
Gerry Barrett	
Bart McHugh	
Irving Lazar	
Lew Wasserman	
Charles Miller	
William H. Stein	
Karl Kramer	
Maurie Lipsey	
Russel Facchine	
Jim Breyley	
Eddie Elkort	
George Campbell	
Ruth Ray	
Ileen Golde	
Taft Schreiber	
Arthur Park	
Larry Barnett	
Reuel Freeman	
Frank Mastroly	
Walter Johnson	
Selmer Chalif	
William Meiklejohn	
Lyle Thayer	
Fames Bishop	
DeArv G. Barton	
Merle	

	License No.
Shurr, Louis	2201
Lester Shurr	
Saul Bernie	
Dick Krakeur	
Al. Melnick	
Hovan Entertainment Bureau	1774
Al. Silver	
River, George L.	1607
Imon Agency, Inc.	129
Charles V. Yates	
Phil Coscia	
Hattie Althoff	
Irving Yates	
Murray F. Gordon	
James Picchiani	
Singer, Betty, Service	1635
Betty Singer	
Skeca, Alfred	407
Specht, Paul L.	158
(Radio Theatre)	
Steinert, Otto	1520
Hertha Rodgers	
Stern, David S.	2015
Sullivan, William J., Theatrical Enterprises	321
William J. Sullivan	
Helen Keating	
Thorsen, Arthur	2165
Times Square Amusement Enterprises	683
John C. Jackel	
Times Square Artists Bureau	1801
Vernon E. Delston	
Donald Mayo	
Tohy, Marguerite	2100
Traubman, Jeanne M.	1938
Triangle Entertainment Service	1988
Al. Tyler	
Fred Nerrett	
William Cloonan	
Anita Goldie	
William J. Dolly	
United Entertainment Producers, Inc.	1839
Frank Sherman	
Harry Armstrong	
Universal Radio Artists	1841
Frank Klyne	
Harry Wynne	
Vallee, Rudy, Orchestra Units Corporation	1317
Rudy Vallee	
Hyman Bushel	
Lester Laden	
Variety Exchange, Inc.	115
Lawrence J. Golde	
Varsity Entertainment Bureau	1531
George Kuttin	
Victor, James F., Attractions, Inc.	455
James F. Victor	
Wagemann, Clara E.	2154
Walker Entertainment Bureau	399
Frederic D. Walker	
Julius H. Waseel	
George J. Stanton	
Wallace, Margot	931
Warren, Arthur	325
Watson, Fredric	598
Weber and Clark	1080
Will Weber	
Sammy Clark	
Welas, Lew	988
(Lewart Theatrical Enterprises)	
White, Jack	985
White, Roger	588
Williams, Joe	1156
Williams, Ned E.	1283
(Hansen-Williams, Inc.)	
Wilson, Powell and Hayward, Inc.	1093
James V. Peppe	
Henry W. Cox	
Rush Jermon	
Vic Whitman	
Wimlish, Paul C.	1069
Winston, Leonard F.	1614
Wiswell, Andrew M.	2150
Al. Roth	
Wittstein, Harriet	2175
Leonard Newman	
Rosamund Hascom	
Wood, George	110
Yates, Charles V.	397
Irving Yates	
Phil Coscia	
Murray F. Gordon	
James Picchiani	
Hattie Althoff	
Youngblood, Gertrude	1944
Zeltner, Irwin, and Associates, Inc.	2087
Irwin Zeltner	
Zimmerman, Hannah	326
NIAGARA FALLS:	
Power City Orchestra Exchange	2156
Kenneth J. Waggoner	
William I. Peters, Jr.	
John Sinclair	
Eddie Guild	
H. Dawson McElwee	
ROCHESTER:	
Clemons, William T.	1824
Donald Macdonald	
Richard B. Ross	
H. S. Theatrical Exchange	539
Harry Stone	
Coal Stone	
McNeill, Kenneth J.	156
Maxwell, Robert L.	100
Margaret A. Witmer	
Raymond F. Doyle	
Mutual Entertainment Exchange	564
Arthur Argyries	
Walker, G. Vincent	268
Welch, Ray L.	237
Robert E. Hart	
Marshall F. Snook	
SCHENECTADY:	
Beyer, Helen A.	1128
DeFoe, Sid	2033
Wilson, H. L.	1203
R. A. Kelgher	
SYRACUSE:	
Alden Enterprises	717
C. F. McLean	
D. A. McLean	
Bennett, Bernard S.	22
(Variety Enterprises)	
Dick Kratz	
Fulgie, J. S.	675
(Syracuse Lyceum and Orchestra Bureau)	
Grande, Pat	154
(Syracuse Vaudeville Exchange)	
Henry Graniero	
Robert W. King	
Jacobs, Irving, Attractions	1763
Irving Jacobs	
Montgomery, Ina	2093
United Enterprises	2215
H. F. McGraw	
Issy Cohen	
TROY:	
Buffaline, Joseph	378
(Adirondack Theatrical Exchange)	
Konlinsky, David H.	424
Troy Amusement Service	13
Patay Bolivar	
Troy Amusement Service	337
John Ricci	
UTICA:	
Continental Orchestra Corporation	8
Marjorie Waldron	
Gene Kipper	
Jack Collins	
Joseph Marsolala	

	License No.
Graham Orchestra Agency	190
Schuyler Graham	
Lola Graham	
Frank Caffarelli	
T. Albert Howard	
Frank F. Giffone	
National Orchestra Service	150
Anthony Gigliotti	
John Favatta	
NORTH CAROLINA	
ASHEVILLE:	
Carolina Orchestra Service	1406
W. A. Springfellow	
CHARLOTTE:	
Bobbitt, J. Sedwick	1229
Kemp, T. D., Jr.	2055
(Southern Attractions, Inc.)	
Pitmon, Earl	1759
RALEIGH:	
Southern Orchestra Service	1709
A. C. Ellington	
SHELBY:	
Buff, Joe, F., Jr.	2101
Jim Butler	
Lewis Cathey	
Jimmy Farr	
TARBORO:	
Carolina Music Association	2222
Ed. "Duck" Lewis	
Lewis Helbronner	
OHIO	
AERON:	
Baldwin-Davis Entertainment Service	2072
Rob Davis	
Althea Baldwin	
Edfred's, Inc.	2020
E. F. Bovey	
Sarchet, C. A.	518
ALLIANCE:	
Smith, Marshall J.	809
BUCKEYE LAKE:	
Perkins, Ellis D.	186
CANTON:	
Forayth, E. H.	1401
Hoge, Paul L.	2124
Ralph Imboden	
Suttmaler, N. W.	491
CINCINNATI:	
Associated Artists	1488
Marion E. Hettler	
Clyde Trask	
Best, Ruth Heubach	1331
Bishop, Robert "Bob"	1252
Brown, Donald C.	1358
(Associated Orchestra Enterprises)	
Dahman, Arthur I.	1462
(Cooperative Orchestra Booking Association)	
Dauro Entertainment Bureau	1914
A. L. Dauro	
Kelly-Bahlke Entertainment Service	52
Julia A. Kelly	
Alma I. Bahlke	
Middleton, Jack	220
Jack Hersh	
Mutual Orchestra Service	1793
Johnny Lewis	
M. L. Sparks	
Myers, Roy, Entertainment	1081
Roy Myers	
Stone, Cornelius	1175
Zimmerman, Ralph	1295
CLEVELAND:	
Artists Reference Bureau	1419
Leonard S. Goldfarb	
Associated Amusement Offices	1075
Joe G. Mall	
Bain, Keith L.	2136
Belford, Jack, Vaudeville Agency	1889
Jack Belford	
Cole, Hyman H.	1758
Dramaturgy, Inc.	1649
Laurence A. Higgins	
Felton, Monroe H.	445
(Climax Service Bureau)	
Gary, Milt, Theatrical Agency	1266
Wilt, Gary	
Joseph Cristof	
Gillette, Jack W.	1855
Geneva Fuller	
John A. Gillette	
Grace Sisters Theatrical Agency	1926
Jean Wray	
Interstate Productions and Orchestras	368
R. S. Mosher	
Kohler, Fred, Amusement Service	962
Fred Kohler	
Lenore's Theatrical Booking Exchange	1956
Lenore Hingham	
Lesley Fredericks	
Ohio Theatrical Association	1778
Sally West	
Peggy Dale	
Duke Werly	
Orchestra Music Service	1510
Robert J. Bender	
Price, Edythe V.	1672
Sims, Herbert	1450
Wald, Jack	1194
COLUMBUS:	
Boyles, Dorothy D.	1544
Central Booking Service	1646
Howard L. "Howdy" Gorman	
Francis Conn	
Donald Spring	
Cecil Sansbury	
Paul Bottomly	
Bill Tapper	
Wells Ross	
Dickason, Howard M.	2069
(North Central Amusement Service)	
Robert G. Derrenberger	
Ferneau, Frank, Attractions	1157
Frank Ferneau	
Moore, John M., Attractions	122
John M. Moore	
Warner, Stanley	2071
Pauline C. Warner	
Welsh, Merle L.	1205
DAYTON:	
Delscamp, Walter	1524
(Greystone Amusement Co.)	
Thompson, Claude	1819
Walkup, Robert A.	814
Jack Walkup	
Thomas Walkup	
Widmont, J. C., Jr.	2016
Bonnie Browder	
DOVER:	
Weber, V. P. J.	685
GRANVILLE:	
Keller, Kenneth	1446
Mrs. C. B. Keller	
Byron Goodell	
KENT:	
Katsenmeyer, Robert G.	1671

	License No.
LAKEWOOD:	
Botkins, George A.	1876
Edward F. Gaffney	
Kenaga, Arthur	1658
LIMA:	
Schenk, Frankie	559
(Aragon Music Service)	
M. E. Steins	
Woody D. Allen	
James Mertz	
Thor Baumgardner	
Frank W. Schenk	
Agnes Derickson	
LORAIN:	
Stevens, Al.	357
MARIETTA:	
Corry, William M.	273
(Mayfair Attractions)	
Joseph M. Corry	
Jones, E. D.	2067
("Em" Jones Booking Agency)	
Mrs. E. D. Jones	
Paul A. Miller	
NEWARK:	
Pugh, George W.	517
(Famous Radio Orchestras)	
NORWALK:	
Patrick, Minard	2113
PORTSMOUTH:	
Maxe, Tony	1473
(Criterion Booking Co.)	
William Wertz	
Roberta V. Torchiano	
ROCKY RIVER:	
Nosko, Franklin William	2085
SALEM:	
Catlin, Wendell	2213
Gunesch, J. B.	1217
Platt, R. L.	419
(Law Platt Artists Agency)	
Hal Hutchins	
SPRINGFIELD:	
Burk, Billy	2029
Warren Chrissinger	
McCormick, Lyle B.	1872
Reedy, Robert N.	1809
Sun, Gus, Hooking Agency	348
Bob Shaw	
Jack Dicksten	
Boyle Woolfolk	
Ernie Creech	
Charles K. Hollander	
STUBENVILLE:	
DiPalma, Charles	1109
Alice DiPalma	
Madigan, Andrew T.	1847
TOLEDO:	
Spor, Paul	602
Stanley Jones	
William Turner	
Turner, Bill	1814
WYOMING:	
Slesoff, Otto R.	597
YOUNGSTOWN:	
Alexander, Benjamin J.	681
Cavaller, L. A., Jr.	735
Ellott, John R.	870
OKLAHOMA	
BARTLESVILLE:	
Campbell, Charles D.	1467
OKLAHOMA CITY:	
Cole, J. D.	1644
Duffy, Kathryn, Productions	2116
H. L. Braudis	
Tracy, Frank, Inc.	2111
Frank F. Tracy	
Art Sleeper	
R. A. Mason	
TULSA:	
Mayo, O. W.	349
Starkey, Ernest	1826
OREGON	
MARSHFIELD:	
Hillstrom, R. J.	1566
PORTLAND:	
McElroy, Cole	828
PENNSYLVANIA	
ALDAN:	
Nicholas, Richard P., Jr.	1407
ALTOONA:	
Ehringer, Sheldon W.	1224
Lesley Ehringer	
Wilbur P. Kane	
Frank L. Snyder	
AMBRIDGE:	
Folins, P. H.	2094
Michael Farah	
BEAVER FALLS:	
Landfair, Roy J.	951
Charles Navollo	
John L. Wallace	
Harry D. Anderson	
BELLWOOD:	
Lovell, Donald R.	2036
CARBONDALE:	
Cerra, Nick	616
Frank McDonough	
CARROLLTOWN:	
Luther, Fred	14
CHESTNUT HILL:	
Newhall, Cheston M.	991
CONSHOHOCKEN:	
Nanasko, Joseph	566
EASTON:	
Achenbach, Thomas	2214
ERIE:	
Kellick, Hym	25
(Paramount Attractions)	
Sapienza, Larry	856
Mike Marasco	
Joseph Ianello	
Frank Ianello	
Enrico Trombetta	
Freddie Elmera	
Wingeter, Raymond	869
FARRELL:	
Grande, Larry	2021
Chic Farrell	
GALLITZIN:	
Iurlo, Guy A.	1844
HARRISBURG:	
Otto, Gene P.	705
Yoder, Mike	352

	License No.
HAZELTON:	
Wagner, H. H.	847
HIGHLAND PARK:	
Brumfield, Howard A.	1781
C. Harvey Hough	
Joseph P. Agnew	
Fred J. Sohl	
HOXBENDAUQUA:	
Zerosh, John	1237
JEANNETTE:	
Cruciana, Frank L.	2105
LATROBE:	
Adair, A. F.	2614
MEADVILLE:	
Sidler, J. O.	2097
MT. CARMEL:	
Brennan, Jack	2052
Charles Brennan, Jr.	
Clem Patrick	
Frank Hauser	
Donalds, Edward J.	1490
Wilson, Ben	418
Edgar Reed	
NEW BRIGHTON:	
Robbins, Charles	647
Edward H. Robbins	
Beth Robbins	
OIL CITY:	
Pla-Mor Artists Service	1890
Thomas Owens	
Pratt, Leonard W.	300
ORWIGSBURG:	
Kepner, Willis	2103
Ray Sanders	
PHILADELPHIA:	
Antrim Entertainment Bureau	1483
Clarence M. Supplee	
Delno E. Supplee	
Arnolds, Charles Lennig	2130
Barnard, Pep	1448
Bennett, Bob	414
Biben, Harry	459
Jacob Biben	
Callahan, Edward F.	1068
Collins and Phillips	842
James J. Collins	
George L. Phillips	

License No.	License No.	License No.	License No.
National Theatrical Exchange 396 Joe Hiller Sid Marke Yetta Miller	TEXAS	GREEN BAY: Green Bay Booking Service..... 2152 Charles T. Van Caster	KANKAKEE: Devlyn, Frank..... 553
Neuland, Erich..... 427 Nirella, Danny..... 1257 Parillo, Nicholas J..... 784 Schramm, Marty..... 1468 Thomas, Harry C..... 376 Vaughan Theatrical Agency..... 1879 J. J. Vaughan, Jr. Betty Nylander Brian McDonald	AUSTIN: Phillips, Jimmy..... 207 Stanton, Joe L..... 1576	JANESVILLE: Hill Musical Enterprises..... 2163 E. B. Hill Thomas B. Hill	MURPHYSBORO: Paramount Orchestra Service..... 976
Woodward, Jack..... 659 Zimmer, J. W..... 1601	BEAUMONT: Bartlett, Charles..... 2186 Corder, C. M..... 2008 Patterson, Augustus Thomas..... 1319 Saxton, Robert..... 2009	KENOSHA: Morin, August L..... 731	PRINCETON: Russell, Paul..... 999
POTTSVILLE: Hobbs, Howard F..... 170 (Schuykill Amusement Co.)	DALLAS: Berger, Abe A..... 1191 Blatt, O. R..... 1132 Draper, Guy O..... 103 Foster, Frank..... 1343 (Johnson-Foster) Don Lacey Dave Crockett Glider, Grady..... 106 Harding, Hiram..... 1945 Johnson, Jerry..... 1995 (Johnson-Foster)	LARSEN: Clark, Jimmy..... 2212	URBANA: Universal Orchestra Service..... 1253
READING: Bender, Harvey E. and P. Carlton..... 2104 Bender Harvey E. Bender P. Carlton Bender Albert E. Klingeman Stauffer, George..... 2211 Theatrical Service Bureau..... 898 Wellington L. Goodman Wildermuth, Guy L..... 2037	PORT WORTH: Kennard, J. C..... 2106 Lally, Ed..... 94	MADISON: Dexter, Fred, Music Service Company..... 371 Fred Dexter Art Field Ken Hoffman	INDIANA
RIDGWAY: Angello, Louie T..... 421	GLADEWATER: King's Artists John T. "Kerry" King	MILWAUKEE: Berger, Curt W..... 1089 (Midwest Theatrical Exchange) Hagen, "Rusty" O. G..... 1044 Hunter's Artist Bureau William B. Hunter Mrs. William B. Hunter Len and Lou Artists' Bureau..... 534 Lou Holz Len Holt May, Alyce..... 1289	EVANSVILLE: Universal Orchestra Service..... 554
SCRANTON: Cohen, Arthur..... 1067 Kearson, Max..... 205 Martin, John..... 2189 Thomas Martin McDonough, Frank..... 2164 Orchestra Attractions of America..... 203 Jack Smith Ray Bloch Sol Davidson Dave Smith Strohl, Karl H..... 1854 (EXT. Attractions) S. Ralph Strohl Anthony Pace Bernard Newman	HOUSTON: Bell, Bill..... 2169 Grisaff, Brazil J..... 367 Holmes, Bertha..... 1931 Thorpe, Clell..... 2068	OSHKOSH: Midwest Amusement Service..... 21 Rudyard T. Keefe H. J. Tenner Misky, Bob, Attractions..... 1788 Bob Misky J. A. Misky F. Roy Misky Reichenberger, Cliff..... 1987 Vick Reichenberger	INDIANAPOLIS: Dickerson, Matthew..... 725 Elliott Booking Company..... 75
SHAMOKIN: Laughlin, John J., Attractions..... 482 John J. Laughlin	LAMPASAS: Southern Amusement Service..... 1110 W. W. Harman	PORT WASHINGTON: Bink, Florian..... 2128 (Wisconsin Booking Service) John J. Kramer Maynard Veller	KOKOMO: Hooster Orchestra Service..... 256
SHARON: Morocco, James..... 189	SAN ANTONIO: Norris, Mrs. C. M..... 1740 San Antonio Vaudeville Booking Agency..... 2057 Earl Adolph Sarli, Jean..... 1365 (South Texas Booking Agency) Texas Theatrical Agency..... 1916 Wallis E. Brennan	RACINE: Tecktonius, Ed. J..... 431	SOUTH BEND: Redden, Earl J..... 281
SHENANDOAH: Maher, P. J..... 1453 Thomas P. Maher John J. Maher James P. Maher Joseph J. Maher	SALT LAKE CITY: Graham Music and Lyceum Bureau..... 562 Fred C. Graham Haymond, Miss Camille..... 1272 Zasa Haymond Mrs. John Delmar	REDFORD: Sommers Band Booking Agency..... 1092 E. W. Sommers	IOWA
TYRONE: Pennsylvania Artists Service Bureau..... 2001 E. Gregg Plummer N. E. Plummer H. T. Breen Stan Black O. F. Butt	VERMONT	STEVENS POINT: United Bureau of Attractions..... 136 Irv. Lutz	COUNCIL BLUFFS: Continental Booking Service..... 1413
WASHINGTON: Lyon, James S..... 1117 J. Mac Jones, Jr.	DANVILLE: Price-Fowler Attractions..... 553 Charles Price Frank Fowler Norman R. Wynn Shaw, Sam..... 1497	WATERBURY: Krueger Booking Agency..... 1963 A. H. Krueger	DES MOINES: Radio and Theatre Program Producers 863
YORK: Stewart's Artists Service..... 2198 Pauline Switzer Tassia, Steven..... 481	LYNCHBURG: Willis, Willis H., Jr..... 855	WAUSAU: Stolze, George, Jr..... 1400 (Northern Bureau of Attractions)	RED OAK: Lee Cox Enterprises..... 955
RHODE ISLAND	NEWPORT NEWS: Shield, A. L..... 1361 Taylor, W. C., Jr..... 526 Wolever, Earl A..... 693	WISCONSIN RAPIDS: Valley Booking Service..... 1870 Bernard T. Ziegler M. O. Lipke E. A. Ziegler	WEBSTER CITY: Honsall, Jace..... 1559 Continental Attractions..... 506
EAST PROVIDENCE: Trudeau, Georges..... 2174	WORFOLE: Atlantic Orchestra Agency..... 2169 W. A. Smith, Jr. W. M. Barnes, Jr.	DISTRICT OF COLUMBIA	ATCHISON: Glinore, Ted..... 443
NEWPORT: Williams, Matt..... 19	RICHMOND: Fields, Leon W..... 633 Pumphrey, Holt..... 804 Sidney G. Page T. Frank Pumphrey Smith, J. Bradford..... 81 Virginia Booking Office..... 680 James A. Fautleroy	WASHINGTON: Coward, B. Rhoden..... 857 Goldman, Meyer N..... 1233 Jackson, James E..... 241 National Music Corporation..... 859 Bernard Barton Nellie Biye	LAWRENCE: Antonello, John..... 712 Unit Music Service..... 1806
PAWTUCKET: Jeffery, Alfred A..... 1265	ROANOKE: Continental Booking Service..... 1966 J. P. Doran Fitzpatrick, Horace..... 649 Pete King C. L. Gravette, Jr. Beverly Fitzpatrick Marie Fitzpatrick Harry Mann John Dull Hunter Artists Bureau..... 2050 J. N. Hunter W. O. Lipscomb	WASHINGTONTOWN: Krueger Booking Agency..... 1963 A. H. Krueger	WICHITA: Midwest Orchestra Service..... 118
PROVIDENCE: Bowen, Reggie..... 2179 Brennan, Walter V., Amusement Agency..... 1960 Walter V. Brennan	WINCHESTER: Shenandoah Valley Attractions..... 1857 M. H. Rouark	WAVERLY: McCormack and Barry Rex Orchestra Service..... 1386	LOUISIANA
TIVERTON: Feeney, Cyril..... 85	WASHINGTON	HARTFORD: Doollittle, Don..... 1850 McClusky, Thorp L..... 718	NEW ORLEANS: Durning, Al..... 101
SOUTH CAROLINA	EVERETT: Sands, Leo G..... 893	NEW HAVEN: Kennedy, Charles..... 713	MAINE
BETHUNE: Mitchell, Cy..... 747	SEATTLE: Kohler, Lewy..... 843 Loveland, Archie..... 1659 Marion, Armand, Jr..... 1653	STRATFORD: Pickus, Albert M..... 1161	RITERY: New England Entertainment Bureau..... 1588
CHARLESTON: Curlee, Charles R..... 1980 Raymond Attractions..... 1724 Harry R. Scheidermann, Jr. Furman M. Scheidermann	CHARLESTON: Neff, Harold H..... 1546	WATERBURY: Derwin, William J..... 90	PORTLAND: Selberg, Robby..... 548
COLUMBIA: Southeastern Orchestra Service..... 551 J. W. Ranhorne Jimmy Medlin Jack Wardlaw Martha Colman	KIMBALL: Webb, F. Alvin..... 2193 Dan H. Rogers	WATERBURY: Derwin, William J..... 90	MARYLAND
ROCK HILL: Moore, Ted..... 2123 W. B. Blackman Charles F. Gibson	MARTINSBURG: Miller, George E., Jr..... 1129 M. Spot Brown	WATERBURY: Derwin, William J..... 90	BALTIMORE: Associated Colored Orchestras..... 1256 Barton, Jack..... 61 Dixon's Orchestra Attractions Corporation..... 278 Forty Club, Inc..... 1173
SOUTH DAKOTA	MONTGOMERY: Juergens, Earl E..... 1143	WATERBURY: Derwin, William J..... 90	MASSACHUSETTS
SIOUX FALLS: DeLong, Clarence..... 305 (Central Booking Corporation) Distad, V. E..... 1950 (United Entertainment Service)	WHEELING: Kriegman, Jerome..... 1163	WATERBURY: Derwin, William J..... 90	BOSTON: Rubin, Joe..... 1640 Thorne's Amusement Service..... 422
YANETON: Kelly, George T..... 2089	WISCONSIN	WATERBURY: Derwin, William J..... 90	HATTFIELD: Newcomb, Emily L..... 1218
BRISTOL: Bramitt, Dave, Jr..... 651 (Columbia Orchestra Service)	APPLETON: Bruso, Arthur A..... 917	WATERBURY: Derwin, William J..... 90	HOLYOKE: Donahue, Charles B..... 1977
CHATTANOOGA: Lebovitz, M..... 66 (Grand Amusement Company, Inc.)	BELOT: Brunton, J. W..... 311	WATERBURY: Derwin, William J..... 90	PITTSFIELD: Marcella, N..... 307
ENORVILLE: Jones, J. R..... 1733 Charles Fink John A. Walker Jack Comer Musical Attractions..... 216 R. Price Orr	CUDARY: Lee, Walter W..... 578	WATERBURY: Derwin, William J..... 90	DETROIT: Benner, William R..... 395 Del-Ray Orchestras and Attractions..... 43 Detroit Artists' Bureau, Inc..... 23
MEDFORD: Cullins, Chalmers, Agency..... 1760 Chalmers Cullins Hardwick, W. M..... 1260 Moore, Roy D..... 1511 Tate, Clarke, Music System..... 586 Clarke Tate Willing, Rudy..... 538	EAU CLAIRE: Associated Orchestra Exchange..... 30 Ben Lyne	WATERBURY: Derwin, William J..... 90	GLADSTONE: Foster, Robert D..... 648
NASHVILLE: Jordan, A. B..... 1228 (Al. Jordan Agency) Stein, Abi..... 583	FOND DU LAC: Beau, Wally..... 838 Harry Fitzgerald Ingram, Fred E..... 1939 (Winnebago Orchestra Exchange) Sole, Ronald..... 1073	WATERBURY: Derwin, William J..... 90	KALAMAZOO: Jackson, Stan..... 84

LICENSES CANCELLED

CALIFORNIA	COLORADO	CONNECTICUT	FLORIDA	GEORGIA	ILLINOIS	INDIANA	KANSAS	LOUISIANA	MAINE	MARYLAND	MASSACHUSETTS	MICHIGAN	MINNESOTA	MISSOURI	NEBRASKA	NEW JERSEY	NEW YORK
HOLLYWOOD: Melkiejohn Brothers..... 1458 Montague, Percival S..... 1922 Rinaldo, Ben., Agency, Inc..... 899	LOS ANGELES: Bonded Management Agency..... 788 McDaniels, R. P..... 1790 Strauss Theatrical Productions..... 1438 Young, Nate..... 778	BRIDGEPORT: McCormack and Barry Rex Orchestra Service..... 1386	JACKSONVILLE: Moll, F. M., Orchestra Service..... 1723	SAVANNAH: Georgia Orchestra Service..... 1104	CARLINVILLE: Lutger, Ted..... 1280	MADISON: Dexter, Fred, Music Service Company..... 371 Fred Dexter Art Field Ken Hoffman	KANSAS CITY: Drake, Tom, Agency..... 295 Southland Orchestra Service..... 1180 Stevens, V. Thompson..... 275 Wayne's Theatrical Exchange..... 636	COLUMBIA: Missouri Orchestra Service..... 1738	PORTLAND: Selberg, Robby..... 548	BALTIMORE: Associated Colored Orchestras..... 1256 Barton, Jack..... 61 Dixon's Orchestra Attractions Corporation..... 278 Forty Club, Inc..... 1173	BOSTON: Rubin, Joe..... 1640 Thorne's Amusement Service..... 422	DETROIT: Benner, William R..... 395 Del-Ray Orchestras and Attractions..... 43 Detroit Artists' Bureau, Inc..... 23	WINONA: Kramer Music Service..... 286	ST. LOUIS: Associated Orchestra Service..... 1115 Bellirieve Music Service..... 925 Cooper, Ted..... 233 Deal, Edna-Ray Shute Theatrical Exchange..... 1826 United Feature Attractions Corporation..... 671	OMAHA: Amusement Service..... 229	ATLANTIC CITY: Luzenberg, C. A..... 198 Universal Enterprises Co., Inc..... 705 Williamatos, Jimmie..... 1949	ALBANY: Daley, Jimmy, Attractions..... 1008
LOS ANGELES: Bonded Management Agency..... 788 McDaniels, R. P..... 1790 Strauss Theatrical Productions..... 1438 Young, Nate..... 778	SAN FRANCISCO: Burke, Eddie..... 1248	HARTFORD: Doollittle, Don..... 1850 McClusky, Thorp L..... 718	JACKSONVILLE: Moll, F. M., Orchestra Service..... 1723	SAVANNAH: Georgia Orchestra Service..... 1104	CARLINVILLE: Lutger, Ted..... 1280	MADISON: Dexter, Fred, Music Service Company..... 371 Fred Dexter Art Field Ken Hoffman	KANSAS CITY: Drake, Tom, Agency..... 295 Southland Orchestra Service..... 1180 Stevens, V. Thompson..... 275 Wayne's Theatrical Exchange..... 636	COLUMBIA: Missouri Orchestra Service..... 1738	PORTLAND: Selberg, Robby..... 548	BALTIMORE: Associated Colored Orchestras..... 1256 Barton, Jack..... 61 Dixon's Orchestra Attractions Corporation..... 278 Forty Club, Inc..... 1173	BOSTON: Rubin, Joe..... 1640 Thorne's Amusement Service..... 422	DETROIT: Benner, William R..... 395 Del-Ray Orchestras and Attractions..... 43 Detroit Artists' Bureau, Inc..... 23	WINONA: Kramer Music Service..... 286	ST. LOUIS: Associated Orchestra Service..... 1115 Bellirieve Music Service..... 925 Cooper, Ted..... 233 Deal, Edna-Ray Shute Theatrical Exchange..... 1826 United Feature Attractions Corporation..... 671	OMAHA: Amusement Service..... 229	ATLANTIC CITY: Luzenberg, C. A..... 198 Universal Enterprises Co., Inc..... 705 Williamatos, Jimmie..... 1949	ALBANY: Daley, Jimmy, Attractions..... 1008
LOS ANGELES: Bonded Management Agency..... 788 McDaniels, R. P..... 1790 Strauss Theatrical Productions..... 1438 Young, Nate..... 778	SAN JOSE: Hamilton, Jack..... 1020	HARTFORD: Doollittle, Don..... 1850 McClusky, Thorp L..... 718	JACKSONVILLE: Moll, F. M., Orchestra Service..... 1723	SAVANNAH: Georgia Orchestra Service..... 1104	CARLINVILLE: Lutger, Ted..... 1280	MADISON: Dexter, Fred, Music Service Company..... 371 Fred Dexter Art Field Ken Hoffman	KANSAS CITY: Drake, Tom, Agency..... 295 Southland Orchestra Service..... 1180 Stevens, V. Thompson..... 275 Wayne's Theatrical Exchange..... 636	COLUMBIA: Missouri Orchestra Service..... 1738	PORTLAND: Selberg, Robby..... 548	BALTIMORE: Associated Colored Orchestras..... 1256 Barton, Jack..... 61 Dixon's Orchestra Attractions Corporation..... 278 Forty Club, Inc..... 1173	BOSTON: Rubin, Joe..... 1640 Thorne's Amusement Service..... 422	DETROIT: Benner, William R..... 395 Del-Ray Orchestras and Attractions..... 43 Detroit Artists' Bureau, Inc..... 23	WINONA: Kramer Music Service..... 286	ST. LOUIS: Associated Orchestra Service..... 1115 Bellirieve Music Service..... 925 Cooper, Ted..... 233 Deal, Edna-Ray Shute Theatrical Exchange..... 1826 United Feature Attractions Corporation..... 671	OMAHA: Amusement Service..... 229	ATLANTIC CITY: Luzenberg, C. A..... 198 Universal Enterprises Co., Inc..... 705 Williamatos, Jimmie..... 1949	ALBANY: Daley, Jimmy, Attractions..... 1008

Chicago Artists Bureau—Chicago, Ill.
 Chotiner, Seymour J.—Hollywood, Calif.
 Christian Productions—Miami, Fla.—LICENSE CANCELLED.
 Christinger, Warren—Bilby Burk.
 Christanson, R. F.—Minneapolis, Minn.
 Christian, Elvin T.—Minneapolis, Minn.
 Clane, Dick—Dick Clane Attractions.
 Clane, Dick, Attractions—Champaign, Ill.
 Clitron, Herman L.—Herman L. Clitron Theatrical Enterprises.
 Clitron, Herman L., Theatrical Enterprises—New York City, N. Y.
 Claire, Billy—New York City, N. Y.
 Clark, Jimmy—Larsen, Wis.
 Clark, Sammy—Weber and Clark.
 Clausen, Alma E.—Lyman E. Goss, Jr.
 Clay, Shirley—Harlem Entertainment Contact.
 Clemons, William T.—Rochester, N. Y.
 Clifton Entertainment Bureau—Maplewood, N. J.
 Climax Service Bureau—Monroe H. Felton.
 Clinton and Stepath—West Lafayette, Ind.
 Clinton, Russell William—Clinton and Stepath.
 Cloonan, William—Triangle Entertainment Service.
 Coakley, Fred C.—Youngstown, Ohio—LICENSE CANCELLED.
 Coe, Robert—New York City, N. Y.
 Cohen, Arthur—Scranton, Pa.
 Cohen, Izzy—United Enterprises.
 Cohen, Jeanne—Artists Management Bureau, Inc.
 Cole, Charles R.—Bay State Orchestras.
 Cole, Elsie—Chicago Artists Bureau.
 Cole, Hyman H.—Cleveland, Ohio.
 Cole, J. L.—Oklahoma City, Okla.
 Cole, Llewellyn R.—Bay State Orchestras.
 Collegiate Dance Service—Alfred J. Finkenberg.
 Collegiate Orchestra Service—Champaign, Ill.—LICENSE CANCELLED.
 Collins, Alonzo J.—Washington, D. C.—LICENSE CANCELLED.
 Collins and Phillips—Philadelphia, Pa.
 Collins, Harlow—Cranford, N. J.
 Collins, Jack—Continental Orchestra Corporation.
 Collins, Jack—Joye Phillips Theatrical Service.
 Collins, James J.—Collins and Phillips.
 Collins, Johnny—Hollywood, Calif.
 Colman, Martha—Southeastern Orchestra Service.
 Colored Artist Bureau—Hartford, Conn.
 Colored Musicians & Entertainers Booking & Service Bureau—Detroit, Mich.
 Colt, Jack—Musical Entertainments, Inc.
 Columbia Booking Service—Boise, Idaho.
 Columbia Entertainment Bureau—New York City, N. Y.
 Columbia Orchestra Service—Dave Brumitt, Jr.
 Comer, Jack—J. R. Jones.
 Comfort, Roy—W. J. H. Lloyd.
 Conn, Francis—Central Booking Service.
 Connell, Mabel—Connell Theatrical Exchange.
 Connell Theatrical Exchange—St. Paul, Minn.
 Connelly, Eugene LeMoine—Pittsburgh, Pa.
 Connors, Jaunita—Ralph McCord Agency.
 Consolidated Amusement Enterprises—C. W. "Dutch" Schmidt.
 Consolidated Artists Bureau—Cole J. Keyes.
 Consolidated Artists Bureau—Monroe A. Kennedy.
 Consolidated Orchestras of America—John B. Tumino.
 Consolidated Radio Artists—New York City, N. Y.
 Constantine, John R.—Allied Music Service.
 Continental Amusements—New York City, N. Y.
 Continental Attractions—Webster City, Iowa—LICENSE CANCELLED.
 Continental Booking Service—Council Bluffs, Iowa—LICENSE CANCELLED.
 Continental Booking Service—Roanoke, Va.
 Continental Orchestra Corporation—Utica, N. Y.
 Cook, Nat.—New York City, N. Y.
 Cook, William J.—Springfield, Mass.
 Conn, Bert L.—Austin, Minn.
 Cooper, Frank—Rockwell O'Keefe, Inc.
 Cooper, Ted—St. Louis, Mo.—LICENSE CANCELLED.
 Cooperative Orchestra Booking Association—Arthur L. Dahlman.
 Cope, Roy—Ted Gustafson Agency.
 Corder, C. M.—Deamus, Detroit.
 Corhan, Joe—Jean V. Grombach, Inc.
 Corhan, Joe—Grombach Productions, Inc.
 Cornell, Jack—New York City, N. Y.
 Corry, Joseph M.—William M. Corry.
 Corry, William M.—Marietta, Ohio.
 Coscia, Phil—New York City, N. Y.
 Coscia, Phil—Simon Agency, Inc.
 Coscia, Phil—Charles V. Yates.
 Cosmo Amusement Enterprises—Charles Rapp.
 Cosmopolitan Artists Bureau—New York City, N. Y.
 Cotton, John—Amy Cox Theatrical Enterprises.
 Courtney, Cress—Consolidated Radio Artists.
 Couse, James B.—J. B. C. Booking Service.
 Coutt, Leo E.—Los Angeles, Calif.
 Cowan, Will—Bert Levey Circuit, Inc.
 Coward, B. Rhoden—Washington, D. C.
 Crowder, Chet—Joe Roman.
 Cox, Al—Ralph "Del" Debridge.
 Cox, Amy—Amy Cox Theatrical Enterprises.
 Cox, Amy, Theatrical Enterprises—Kansas City, Mo.
 Cox, Mrs. Evelyn S.—Kansas City, Mo.
 Cox, Henry W.—Wilson, Powell and Hayward.
 Crane, Arthur R.—Indianapolis, Ind.
 Crane, Ted—New York City, N. Y.
 Craven, Clarence—Clarence Craven Orchestras.
 Craven, Clarence, Orchestras—Ames, Iowa.
 Crech, Ernie—Gus Sun Booking Agency.
 Cristof, Joseph—Milt Gary Theatrical Agency.
 Criterion Booking Company—Tony Maxey.
 Crocker, Anita—Pearce Agency.
 Crocker, Thelma—Pearce Agency.
 Crockett, Dave—Frank Foster.
 Cronin, C. Colton—Dolan and Doane, Inc.
 Crosby, Everett N.—Larry Crosby.
 Crosby, Larry—Hollywood, Calif.
 Crowe, Timmie—Waterbury, Conn.
 Crowley, J. Niles—Albany, N. Y.
 Crowley, John J.—Philadelphia, Pa.
 Cruciana, Frank L.—Jeanette, Pa.
 Cullins, Chalmers—Chalmers Cullins Agency.
 Cullins, Chalmers, Agency—Memphis, Tenn.
 Cummings, L. S.—Vermont Music Co., Inc.
 Cunningham, Bob—Concord, N. H.
 Cunningham, D. A.—Associated Orchestras.
 Curles, Charles R.—Charleston, S. C.
 Curma, Robert M.—Los Angeles, Calif.
 Curran, Tommy—New York City, N. Y.—LICENSE CANCELLED.
 Curtis and Allen—New York City, N. Y.
 Curtis, Mrs. Irene F.—Hollywood, Calif.
 Curtis, Jack—Curtis and Allen.
 Cutler, Harry—New York City, N. Y.

Daly, Jack—New York City, N. Y.
 Dane, Kendall P.—Radio Productions.
 Daschbach, Leo A.—Pittsburgh, Pa.
 Dauro, A. L.—Dauro Entertainment Bureau.
 Dauro, Entertainment Bureau—Cincinnati, Ohio.
 Dausch, Billie—New York City, N. Y.
 David, Benjamin—Benjamin David, Inc.
 David, Benjamin, Inc.—New York City, N. Y.
 Davidson, Morrey—Consolidated Radio Artists.
 Davidson, Sol—Orchestra Attractions of America.
 Davies, Jack—Ingalls-Davies.
 Davies, Ruth—Jay Raymond.
 Davis and Schwegler—Los Angeles, Calif.
 Davis, Bob—Raldwin-Davis Entertainment Service.
 Davis, Charles K.—New York City, N. Y.
 Davis, Eddie—New York City, N. Y.
 Davis, Joe—Joe Davis, Inc.
 Davis, Joe, Inc.—New York City, N. Y.
 Davis, Kenneth C.—Davis and Schwegler.
 Davis, Meyer—New York City, N. Y.
 Davis, Mort—Musical Entertainments, Inc.
 Davis, Uriel—Meyer Davis.
 Deal, Edna Ray Shute Theatrical Exchange—St. Louis, Mo.—LICENSE CANCELLED.
 Dean, Betty—Ted Gustafson Agency.
 Deane, L. L.—Creaco, Iowa.
 Decker, Harry L.—Harry L. Decker Music Service Bureau.
 Decker, Harry L., Music Service Bureau—Frederick, Md.
 DeFeo, Sid—Schenectady, N. Y.
 DeLeon, Myron—New York City, N. Y.
 Delbridge, Ralph "Del"—Detroit, Mich.
 Delbert, Walter—Chicago, Ill.
 Delmar, Mrs. John—Miss Camilla Haymond.
 DeLong, Clarence—Sioux Falls, S. D.
 Del-Ray Orchestras and Attractions—Detroit, Mich.—LICENSE CANCELLED.
 Delcamp, Walter—Dayton, Ohio.
 Delston, Vernon E.—Times Square Artists Bureau.
 Demaree, A.—Consolidated Radio Artists.
 DeMas, John D.—P. D. DeMas.
 DeMar, P. D.—Atlantic City, N. J.
 Demby, Stanley—Berkshire Entertainment Service.
 Dempster, Ann—Al. Wager Theatrical Agency.
 Derickson, Agnes—Frankie Schenk.
 Derrenberger, Robert J.—Howard M. Dickason.
 Derwin, William J.—Waterbury, Conn.—LICENSE CANCELLED.
 Desrosiers, Edmund—New Bedford Amusement & Booking Agency.
 Detroit Artists Bureau, Inc.—Detroit, Mich.—LICENSE CANCELLED.
 Deutsch, Edna—Phil Sandler.
 Devlyn, Frank—Kankakee, Ill.—LICENSE CANCELLED.
 Dewhirst, R.—St. Joseph, Mich.
 Dewhirst, T.—R. Dewhirst.
 Dexter, Fred—Fred Dexter Music Service Co.
 Dexter, Fred, Music Service Co.—Madison, Wis.
 DeZayas, Rafael C., Jr.—New York City, N. Y.
 Diamond, Dave—Dave Diamond Organization.
 Diamond, Dave, Organization—Detroit, Mich.
 Diamond, Lew—Consolidated Radio Artists.
 Dickerson, Howard M.—Columbus, Ohio.
 Dicker, Martin—Eddie Davis.
 Dickerson, Matthew—Indianapolis, Ind.—LICENSE CANCELLED.
 Dickinson, J. C.—Tampa, Fla.
 Dickler, Hyman—Ted Crane.
 Dickman, Carl—Auburn, N. Y.—LICENSE CANCELLED.
 Dickstein, Jack—Gus Sun Booking Agency.
 Dina, Joseph M.—Harold William Engel.
 DiPalma, Alice—Charles DiPalma.
 DiPalma, Charles—Stuebenville, Ohio.
 DiPalma, V. E.—Sioux Falls, S. D.
 Dixie Orchestra Service—Charlotte, N. C.—LICENSE CANCELLED.
 Dixon's Orchestras, Attractions Corp.—Baltimore, Md.—LICENSE CANCELLED.
 Doane, James—Doan and Doane, Inc.
 Dobkins, Harry—Joe Stern.
 Dobler, Earl F.—Earl F. Dobler Theatrical Productions.
 Dobler, Earl F., Theatrical Productions—Elgin, Ill.
 Dobson, Ned—Los Angeles, Calif.
 Dobson, Ned—William Morris Agency, Inc.
 Dolan and Doane, Inc.—Hollywood, Calif.
 Dolan, Ken—Dolan and Doane, Inc.
 Dolly, William J.—Triangle Entertainment Service.
 Donahue, Al—New York City, N. Y.
 Donahue, Charles B.—Holyoke, Mass.—LICENSE CANCELLED.
 Donalds, Edward J.—Mount Carmel, Pa.
 Donaldson, Bill—Chicago, Ill.—LICENSE CANCELLED.
 Donohue, Don—Hartford, Conn.—LICENSE CANCELLED.
 Doran, J. P.—Theatrical Booking Service.
 Dorn, J. P.—Theatrical Agency—Hollywood, California.
 Dorn, Louis E.—Lou. Dorn Theatrical Agency.
 Dorso, Dick—Consolidated Radio Artists.
 Doto, Leonard—Doto Music Service.
 Doto, Mike—Doto Music Service.
 Doto Music Service—Iron Mountain, Mich.
 Doto, Pat—Doto Music Service.
 Doto, Philip—Doto Music Service.
 Doto, Tony—Doto Music Service.
 Dowland, L. B.—Pont du Lac, Wis.—LICENSE CANCELLED.
 Downey, Artheama—New York City, N. Y.
 Downey, Jimmie—St. Louis, Mo.
 Downey, R.—Jimmie Downey.
 Doyle, Norman—Los Angeles, Calif.
 Doyle, Norman—Rockwell O'Keefe, Inc.
 Doyle, Raymond E.—Robert L. Maxwell.
 Drake, Tom, Agency—Kansas City, Mo.—LICENSE CANCELLED.
 Dramaturgy, Inc.—Cleveland, Ohio.
 Draper, Guy—Dallas, Texas.
 Dubinsky, David—Philadelphia, Pa.
 Duffy, Frank—Worcester, Mass.
 Duffy, Kathryn, Productions—Oklahoma City, Oklahoma.
 Du-For, Denis—Kenneth Later.
 Duggan, Danny—Worcester, Mass.
 Duggan, John—Music Corporation of America.
 Dulen, Charles M.—Chicago, Ill.
 Dull, John—Horace Fitzpatrick.
 Duncan, Ariene—Orchestra Agency of Philadelphia.
 Duncan, Harold M.—Heart of America Music Corporation.
 DuPree, Reese—Philadelphia, Pa.
 Durand and Later—New York City, N. Y.—LICENSE CANCELLED.
 Durbin, Dorothy—Central Artists Bureau.
 Durio, Guy A.—Gallitzin, Pa.
 Durning, Al—New Orleans, La.—LICENSE CANCELLED.
 Durst, Henry—Omaha, Nebr.
 Durst, Henry—H. Thompson White.

E
 Eastern Music Company—Edward H. Limer.
 Eastern Orchestra Service—Boston, Mass.
 Eastern Shore Artists Bureau—J. Roy McLennan.
 Eaton, R. B.—United Artist Bureau.
 Eber, Karl—Blake and Amber, Inc.
 Eber, Karl—San Francisco, Calif.
 Edfred's, Inc.—Akron, Ohio.

Edson, Robert H., Inc.—New York City, N. Y.—LICENSE CANCELLED.
 Edwards, Gus—Chicago, Ill.
 Edwards, J. G.—Interstate Orchestras of Boston.
 Edwards, P. S.—New York City, N. Y.
 Eble, Almer D.—Gloversville, N. Y.
 Ehringer, Lealie—Sheldon W. Ehringer.
 Ehringer, Sheldon W.—Altoona, Pa.
 Ehrlich, Cy—Jack Kahn.
 Eichel, A. W.—Tommie's Theatrical Agency.
 Elkort, Eddie—Music Corporation of America.
 Ellington, A. C.—Southern Orchestra Service.
 Elliott Booking Company—Indianapolis, Ind.—LICENSE CANCELLED.
 Elliott, Dean H.—I. Goldsmith.
 Elliott, Frank—Philadelphia, Pa.
 Elliott, John R.—Youngstown, Ohio.
 Elliott, Nick—New York City, N. Y.
 Ellis Amusement Co.—Pittsburgh, Pa.—LICENSE CANCELLED.
 Ellsworth, Colletta—Lyman E. Goss, Jr.
 Elmers, Freddie—Larry Sapientza.
 Emery, W. H.—Cambridge, Ohio—LICENSE CANCELLED.
 Emmel, Lou, Artists Service—San Francisco, California.
 Emmel, Louis A. A.—Lou. Emmel Artists Service.
 Empire Vaudeville Exchange—Buffalo, N. Y.
 Engel, Freddie—Albany, N. Y.
 Engel, Harold William—Bridgeport, Conn.
 Engel, Harry—New York City, N. Y.
 Englander, B. A.—Lichtig & Englander.
 Erber, Joseph—St. Louis, Mo.
 Erwin, Joe—San Antonio, Texas—LICENSE CANCELLED.
 Evans and Le—New York City, N. Y.
 Evans, Jimmy—New York City, N. Y.
 Evans, Sally—New York City, N. Y.
 EXL Attractions—Karl H. Strohl.
F
 Faber, Joe—Patrick and Marsh.
 Facchine, Russell—Music Corp. of America.
 Facchini, John J.—North Adams, Mass.
 Fainoid, Bernie—Grand Rapids, Mich.
 Fairfield Enterprises—Stamford, Conn.
 Fairfield, Frederick—Paramount Orchestra Service.
 Falk, Mike—Detroit, Mich.
 Falzone, Nicholas E.—Falzone Orchestra Bookings.
 Falzone Orchestra Bookings—Danbury, Conn.
 Famous Orchestra Service—New York City, N. Y.—LICENSE CANCELLED.
 Famous Radio Orchestras—George W. Pugh.
 Fanchon and Marco, Inc. of New York—New York City, N. Y.
 Fanshawe, Jessie Jerome—New York City, N. Y.
 Farah, Michael—P. H. Collins.
 Farr, Jimmy—Joe F. Huff, Jr.
 Farrell, Chic—Larry Grande.
 Faulk, Gertrude Kennedy—Monroe A. Kennedy.
 Fauntleroy, James H.—Virginia Booking Office.
 Favatta, John—National Orchestra Service.
 Featured Artists Service, Inc.—New York City, N. Y.
 Feeney, Cyril—Tiverton, R. I.
 Fell, Murray—William Morris Agency, Inc.
 Felman, Rudy—New York City, N. Y.
 Felinstein, Simon S.—Nobias Enterprises Corp.
 Felix's Orchestra—Felix Cellulare.
 Felton, Monroe H.—Cleveland, Ohio.
 Fennar, Alexander—Fennar's Musicians & Entertainers Exchange.
 Fennar's Musicians & Entertainers Exchange—New York City, N. Y.
 Fentel, Harry—Harry A. Shea.
 Ferguson, Jack—Jack Ferguson Booking Service.
 Ferguson, Jack, Booking Service—Livingston, Mo.
 Fernando, Don—Chicago, Ill.
 Ferneau, Frank—Frank Ferneau Attractions.
 Ferneau, Frank, Attractions—Columbus, Ohio.
 Fiedler, William, Jr.—David Fromer.
 Field, Art—Fred Dexter Music Service Co.
 Fields, Jacob—Vincent and Fields Theatrical Enterprises.
 Fields, Leon W.—Richmond, Va.
 Fine Arts Producing Company—Pontiac, Mich.—LICENSE CANCELLED.
 Fink, Charles—J. Jones.
 Finkenberger, Alfred J.—New York City, N. Y.
 Finnigan, Timothy G.—Yankee Orchestra Service.
 Finzel Orchestras and Attractions, Inc.—Detroit, Mich.
 Finzel, William—Finzel Orchestras and Attractions, Inc.
 Fisher, Arthur—Arthur Fisher Vaudeville Agency.
 Fisher, Arthur, Vaudeville Agency—New York City, N. Y.
 Fisher, Edward J., Inc.—Seattle, Wash.—LICENSE CANCELLED.
 Fisher, Robert E.—Taylor-Fisher Music Shop.
 Fisher, Sammy—Al. Rock.
 Fishman, Ed.—William Morris Agency, Inc.
 Fishman, Ed. I.—New York City, N. Y.
 Fitzgerald, Harry—Wally Beau.
 Fitzpatrick, Beverly—Horace Fitzpatrick.
 Fitzpatrick, Horace—Roanoke, Va.
 Fitzpatrick, Marie—Horace Fitzpatrick.
 Flaum, Joseph—New York City, N. Y.
 Fleckles, L. N., Jr.—Don Fernando.
 Flowerlin, Norman—Frederick Brothers Music Corporation.
 Filamilli Enterprises, Inc.—New York City, N. Y.—LICENSE CANCELLED.
 Flynn, Marty—Cumberland, Md.
 Folsom, P. H.—Ambridge, Pa.
 Folly Operating Company—Charleston, S. C.—LICENSE CANCELLED.
 Forsyth, E. H.—Canton, Ohio.
 Fortin, Joseph, Jr.—David Fromer.
 Forty Club, Inc.—Baltimore, Md.—LICENSE CANCELLED.
 Foster, Frances—New York City, N. Y.
 Foster, Frank—Dallas, Texas.
 Foster, Robert D.—Gladstone, Mich.—LICENSE CANCELLED.
 Fout Star Entertainment Company—Bloomington, Ill.
 Foute, Harold Austin—Buffalo, N. Y.
 Fowler, Frank—Price-Fowler Attractions.
 Fox, Frank W.—Lindenhurst, N. Y.—LICENSE CANCELLED.
 Foyer, Bernie—New York City, N. Y.—LICENSE CANCELLED.
 Franklin, Henry—Jack Jarrett.
 Franklin, Joseph B.—New York City, N. Y.
 Frederick Brothers Music Corp.—Kansas City, Mo.
 Frederick, B. W.—Frederick Bros. Music Corp.
 Frederick, Herman H.—Frederick's Booking Agency.
 Frederick, L. A.—Frederick Bros. Music Corp.
 Frederick's Booking Agency—Peru, Ill.
 Fredericks, Freddie—Lennora's Theatrical Booking Exchange.
 Freeland, John—Barre, Vt.
 Freeman, George L.—Student Orchestra Agency.
 Freeman, Reuel—Music Corp. of America.
 Fri's, Bud, Entertainment Bureau—New York City—LICENSE CANCELLED.

Friedberg, Carl—New York City, N. Y.
 Fromer, David—East Norwalk, Conn.
 Frost, George M.—Hagerstown, Md.
 Fuhrman, Clarence—Camden, N. J.
 Fulgie, J. S.—Syracuse, N. Y.
 Fuller, Geneva—Jack W. Gillette.
 Fulton Amusement Co.—Gloversville, N. Y.
 Funk, Fred—Jimmie Downey.
 Furlitt, Frank—Ace Attractions.
G
 Gaffney, Edward F.—George A. Botkins.
 Gail, Maxwell T.—Detroit, Mich.
 Gale, Inc.—New York City, N. Y.
 Gale, J. T.—Gale, Inc.
 Gale, Moe—Gale, Inc.
 Gallivan, John—Paul Hallam.
 Galvin, Raymond J.—Eastern Orchestra Service.
 Gardner, Monroe—Tri-State Music Service.
 Garner, Marion I.—Rockwell O'Keefe, Inc.
 Gartell, Harry—Fulton Amusement Co.
 Gary, Milt—Milt Gary Theatrical Agency.
 Gary, Milt., Theatrical Agency—Cleveland, Ohio.
 Gasperics, George J.—New Orleans, La.
 Gates, Mandle—Miami, Fla.
 Gazley, Elmer—Music Corp. of America.
 Geef, Harold R.—Geef's Orchestral Booking Service.
 Geef's Orchestral Booking Service—Peoria, Illinois.
 Geer, Larry—Fort Dodge, Iowa.
 Gehrt, Russell—Imperial Orchestra Service.
 George, King—Omaha, Nebr.
 Georgia Orchestra Service—Savannah, Ga.—LICENSE CANCELLED.
 Germain, M. S.—Dubuque, Iowa.
 Gertz, Mitchell—Mitchell Gertz, Inc.
 Gertz, Mitchell, Inc.—Hollywood, Calif.
 Gervis, Bert—New York City, N. Y.
 Giacomi, Nat.—Allied Artists.
 Gibson, Charles F.—Ted Moore.
 Gibson, M. Marshall—Buffalo, N. Y.—LICENSE CANCELLED.
 Giffone, Frank P.—Graham Orchestra Agency.
 Gigliotti, Anthony—National Orchestra Service.
 Gilder, Grady, Dallas, Texas.
 Giles, Art—Gile Music.
 Giles, Art, Music—Pittsburgh, Pa.
 Gillette, Jack W.—Cleveland, Ohio.
 Gillette, John A.—Jack W. Gillette.
 Gillman Artists—New York City, N. Y.
 Gillman, Barnett—Gillman Artists.
 Gillman, Harry—Gillman Artists.
 Gilmore, Ted—Atchison, Kan.—LICENSE CANCELLED.
 Glesburg, Meyer—Mid-West Artists.
 Glesburg, Ralph—Chicago, Ill.
 Glickson, Helene R.—Hollywood, Calif.
 Glickson, Joe—New York City, N. Y.
 Gliner, Marcus—Al. Marney.
 Gluck, Walter J.—Buffalo, N. Y.—LICENSE CANCELLED.
 Glynn, Arthur H.—Bay State Orchestras.
 Godfrey, George A.—New York City, N. Y.
 Goforth, Earl—Goforth Music Corp.
 Goforth, George C.—Goforth Music Corp.
 Goforth, J. Austin—Goforth Music Corp.
 Goforth, Music Corp.—Bromington, Ill.
 Goggin, John E.—John E. Goggin Theatrical Enterprises.
 Goggin, John E., Theatrical Enterprises—New Haven, Conn.
 Gold, Jerome—Gold Williams Associates.
 Goldberg, Able C.—Tri-State Music Service.
 Goldberg, Harry—Mid-West Artists.
 Goldberg, Lou—Lloyd Marx.
 Goide, Helen—Music Corp. of America.
 Goide, Lawrence J.—Variety Exchange, Inc.
 Golden, Samuel J.—Pittsburgh, Pa.
 Golden Gate Artists Bureau—San Francisco, California.
 Golden, Lawrence—New York City, N. Y.
 Golden, Lawrence—Meyer Davis.
 Goldfarb, Bernard S.—Artists Reference Bureau.
 Goldfarb, Marvin—National Enterprises.
 Gold, Anita—Triangle Entertainment Service.
 Goldman, Meyer N.—Washington, D. C.
 Golden, Mickey—Mills Artists, Inc.
 Goldsmith, Arthur—I. Goldsmith.
 Goldsmith, I.—Chicago, Ill.
 Goldstein, Hymie—New York City, N. Y.
 Goldstein, Robert—Featured Artists Service, Inc.
 Gold Williams Associates—New York City, New York.
 Goldwin Productions—New York, N. Y.—LICENSE CANCELLED.
 Golph, Max—Max Golph Agency.
 Golph, Max, Agency—New York City, N. Y.
 Goodell, Byron—Kenneth Keller.
 Goodheart, William R.—Music Corporation of America.
 Goodman, Wellington L.—Theatrical Service Bureau.
 Goodrich, L. J.—Tri-State Booking Company.
 Goodwin, L. L.—Vic Schroeder.
 Goodwin, Mary—New Orleans, La.
 Gordon, Francis B.—New York City, N. Y.
 Gordon, Jack W.—Hartford, Conn.
 Gordon, Murray F.—Simon Agency, Inc.
 Gordon, Murray F.—Charles V. Yates.
 Gorman, Bessie—Hal Gorman.
 Gorman, Hal—New York City, N. Y.
 Gorman, Howard L. (Howdy)—Central Booking Service.
 Gorman, L. P.—Portland, Maine.
 Gorrell, Ray—Ralph "Del" Debridge.
 Goss, Lyman E., Jr.—Chicago, Ill.
 Grace Sisters Theatrical Agency—Cleveland, Ohio.
 Graham and Graham—Boston, Mass.
 Graham Artists Bureau, Inc.—Chicago, Ill.—LICENSE CANCELLED.
 Graham, Carleton F.—Graham and Graham.
 Graham, Fred C.—Graham Music and Lyceum Bureau.
 Graham, Lois—Graham Orchestra Agency.
 Graham, Marion—Graham and Graham.
 Graham, Music and Lyceum Bureau—Salt Lake City, Utah.
 Graham Orchestra Agency—Utica, N. Y.
 Graham, Schuyler—Graham Orchestra Agency.
 Graham, Steve—Philadelphia, Pa.—LICENSE CANCELLED.
 Grand Amusement Co., Inc.—M. Lebovitz.
 Grande, Larry—Farrall, Pa.
 Grande, Pat.—Syracuse, N. Y.
 Grandis, Henry—Pat. Grande.
 Grandis, C. L., Jr.—Horace Fitzpatrick.
 Gray, George—Trollo Theatrical Enterprises.
 Gray, William A.—Ray State Orchestras.
 Greanias, Gus—Decatur, Ill.
 Green Bay Booking Service—Green Bay, Wis.
 Green, Charles E.—Consolidated Radio Artists.
 Green, Harry—New York City, N. Y.
 Green, Hy—New York City, N. Y.
 Greene, Ben A.—New York City, N. Y.
 Greene, Michael—New York City, N. Y.
 Greenhut, Johnny—Consolidated Radio Artists.
 Greenwald, Maurice L.—New York City, New York.
 Greer, David M.—Chicago, Ill.
 Greer, Frederick—W. L. Mears.
 Greisher, Abner J.—New York City, N. Y.
 Gruel, E. A.—Evingham, Ill.—LICENSE CANCELLED.
 Greystone Amusement Co.—Walter Delcamp.
 Gridley, Ben E.—Detroit, Mich.

McLennan, J. Roy—Sallsbury, Md.
McNeill, Kenneth J.—Rochester, N. Y.
McPherson, Fred—Jack Boulog.

M

MacDonald, Donald—William T. Clemons.
MacDonald, Willard Wall—Waukegan, Ill.
MacGruder & Company—Denver, Colo.
Mack, Hazel—MacKinneard Booking Agency.
Mack, Joe—Jimmie Downey.
MacKinneard Booking Agency—Minneapolis, Minn.
Madden, A.—Lichtig and Englander.
Madden, George H.—Wilmington, Delaware.
Madden, Mrs. George H.—George H. Madden.
Madigan, Andrew T.—Stuebenville, Ohio.
Madigan, Billy—Bridgeport, Conn.
Maze, Marty—W. J. H. Lloyd.
Maguire, Christine—Christine Maguire Entertainment Service.
Maguire, Christine, Entertainment Service—Indianapolis, Ind.
Maher, James P.—P. J. Maher.
Maher, John J.—P. J. Maher.
Maher, Joseph J.—P. J. Maher.
Maher, P. J.—Shenandoah, Pa.
Maher, Thomas P.—P. J. Maher.
Mahoney, M. E.—W. J. H. Lloyd.
Malcolm, James A.—Bristol, Conn.
Mall, Joe G.—Associated Amusement Offices.
Mandel, Jack—New York City, N. Y.
Manes, Cy—Rockwell-O'Keefe, Inc.
Mann, Harry—Horace Fitzpatrick.
Mann, Harry—Evans and Lee.
Mann, Seymour—New York City, N. Y.
Mantell, Len—Hert Levey Circuit, Inc.
Marasco, Mike—Larry Sapienza.
Marcella, N.—Pittsfield, Mass.—LICENSE CANCELLED.
Marchant, Virginia Lee—Baltimore, Md.
Marin, R. J.—Ralph "Del" Delbridge.
Marino, Rita—Trollo-Trollo Theatrical Enterprises.
Marion, Armand, Jr.—Seattle, Wash.
Marke, Sid—National Theatrical Exchange.
Markle, Michael—Music Corporation of America.
Markham, D. J.—St. Louis, Mo.
Marks, Herbert—Miami Beach, Florida.
Marney, Al—Chicago, Illinois.
Marshard, Harry—Jack Marshard.
Marshard, Jack—Boston, Mass.
Marsois, Joseph—Continental Orchestra Corp.
Martin, Flora—Sam Roxy.
Martin, Harold L.—Celina, Ohio—LICENSE CANCELLED.
Martin, Jack—Allied Artists.
Martin, John—Scranton, Pa.
Martin, Thomas—John Martin.
Martin, Tom—Rockwell-O'Keefe, Inc.
Martinez, Eleanor—Henry W. Herrman.
Martyn, Marty—Schall-Martyn Agency.
Marx, Lloyd—New York City, N. Y.
Maser, Jack—Lipchultz and Maser.
Mason, R. A.—Frank Tracy, Inc.
Masse, Napoleone O.—New Bedford Amusement and Booking Agency.
Mastroly, Frank—Music Corporation of America.
Mathle, William A.—New York City, N. Y.
Matthews, C. J.—Park Region Orchestra Service.
Mattison, Walker C.—Pickwick Night Club Corp.
Maxey, Tony—Portsmouth, Ohio.
Maxwell, Robert L.—Rochester, N. Y.
May, Alice—Milwaukee, Wis.
Mayer, Frederick—New York City, N. Y.
Mayfair Attractions—William M. Corry.
Mayfair Entertainment Bureau—New York City, N. Y.
Mayne, G. E.—Byron "Speed" Reilly.
Mayo, Donald—Times Square Artists Bureau.
Mayo, O. W.—Tulsa, Okla.
Mears, J. A.—W. L. Mears.
Mears, R. D.—W. L. Mears.
Mears, W. L.—New York City, N. Y.
Medlin, Jimmy—Southeastern Orchestra Service.
Meeker, Bobby—Meeker Music, Inc.
Meeker Music, Inc.—St. Louis, Mo.
Mel, Lady Sen—Mel Theatrical Enterprises.
Mel Theatrical Enterprises—New York City, N. Y.
Melkjohn Bros.—Hollywood, Calif.—LICENSE CANCELLED.
Melkjohn, William—Music Corporation of America.
Melcher, Martin—Associated Orchestras of America, Inc.
Mello, Mal—Gary, Indiana.
Melnick, Al—Louis Shurr.
Menzin, Dorothy—Herman Bernie.
Merrill, George R.—W. J. H. Lloyd.
Mertz, James—Frankie Schenk.
Messer, Hershel—Imperial Orchestra Service.
Metro Artists Bureau—William Hadley.
Metropolitan Artists Bureau—Newark, N. J.
Meyerink, Herbert W.—San Francisco, Calif.
Meyers, Charles S.—Frank F. Herz.
Michaelson, Mike—National Theatrical Agency.
Michaelson, Ruth—National Theatrical Agency.
Michael, Arthur T.—New York City, N. Y.
Michlin, David—Meyer Davis.
Middleton, Jack—Cincinnati, Ohio.
Midwest Amusement Corp.—Vic Schroeder.
Midwest Amusement Service—Andover, Mass.
Midwest Amusement Service—Oshkosh, Wis.
Mid-West Artists—Grand Rapids, Mich.
Midwest Booking Office—Fort Wayne, Ind.
Midwest Orchestra Service—Wichita, Kan.—LICENSE CANCELLED.
Midwest Theatrical Exchange—Curt W. Berger.
Millette, Martha—Robert F. Roach.
Miller, Charles—Music Corporation of America.
Miller, George E., Jr.—Martinsburg, W. Va.
Miller, Jule—Northwestern Amusement Co.
Miller, Paul A.—E. D. Jones.
Miller, William—William Miller Agency.
Miller, William, Agency—New York City, N. Y.
Miller, Yetta—National Theatrical Exchange.
Milliken, Carl S.—MacGruder & Company.
Mills Artists, Inc.—New York City, N. Y.
Mills, Irving—Mills Artists, Inc.
Minding, Louis—Music Corporation of America.
Minch, Eddie—Ralph "Del" Delbridge.
Minnesota Amusement Company—Robert LaPiner.
Minton, M. H.—Rhythm Club Artists Bureau.
Minta, Herbie—Consolidated Radio Artists.
Mirenburg, Jack—Bally Evans.
Misky, Bob—Bob Misky Attractions.
Misky, F. Roy—Bob Misky Attractions.
Misky, J. A.—Bob Misky Attractions.
Missouri Orchestra Service—Hollis B. Chandler.
Missouri Orchestra Service—Columbia, Mo.—LICENSE CANCELLED.
Mitchell, Cy—Bethune, S. C.
Mitchell, Victor—Howard Lanin.
Mittler, William H.—Mills Artists, Inc.
Modern Music Service—Charles M. Dullen.
Moe, Arthur—University Orchestra Service.
Mogloff, George H.—New York City, N. Y.
Mohr, Galtor—Pittsburg, Pa.
Moll, F. M.—Orchestra Service—Jacksonville, Fla.—LICENSE CANCELLED.

Montague, Percival S.—Hollywood, Calif.—LICENSE CANCELLED.
Montani, P. L.—Christine Maguire Entertainment Service.
Montgomery, Ina—Syracuse, N. Y.
Moore, H. C.—Consolidated Radio Artists.
Moore, John M.—John M. Moore Attractions.
Moore, John M., Attractions—Columbus, Ohio.
Moore, Roy D.—Memphis, Tenn.
Moore, Ted—Rock Hill S. C.
Moorhead, George H.—Spamer and Associates.
Morin, August L.—Kenosha, Wis.
Morison and Thorpe—New York City, N. Y.
Morison, Milton—Morison and Thorpe.
Morocco, James—Sharon, Pa.
Morris, Ken—East Palestine, Ohio—LICENSE CANCELLED.
Morris, William, Agency, Inc.—New York City, N. Y.
Morris, William, Jr.—William Morris Agency.
Morrissette, Ed—Imperial Orchestra Service.
Morrison, Leo—Leo Morrison, Inc.
Morrison, Leo, Inc.—Beverly Hills, Calif.
Morse, Ray E.—Tri-State Booking Company.
Morton, Thomas E.—New York City, N. Y.
Morton, William P.—United Orchestra Service.
Mooby, Charles—Pittsburgh, Pa.
Moosoni, John—Philadelphia, Pa.
Moisher, R. S.—Interstate Productions and Orchestras.
Moos, John F.—Benmore Amusement Service.
Moos, Harry—Music Corporation of America.
Moyer, Charles H.—New York City, N. Y.
Moyer, Harry—Midwest Booking Office.
Mullane, James—David P. O'Malley.
Muller, George W.—Philadelphia, Pa.—LICENSE CANCELLED.
Mumford, Orville—Colored Musicians and Entertainers Booking and Service Bureau, Inc.
Murdoch, Jane Robb—New York City, N. Y.
Murdoch, John A.—LeRoy, N. Y.
Murphy, Bette—Bette Murphy Theatrical Agency.
Murphy, Bette, Theatrical Agency—Los Angeles, Calif.
Murphy, Thomas F.—New Haven, Conn.
Murphy, William J.—Manchester, N. H.
Murray, Thomas—Interstate Theatrical Enterprises.
Murray, William B.—William Morris Agency, Inc.
Murrel, Roger E.—New York City, N. Y.
Musical Corporation of America—New York City, N. Y.
Music, Mart, The—Chicago, Ill.
Musical Attractions—Knoxville, Tenn.
Musical Entertainments, Inc.—New York City, N. Y.
Musicians Service, The—Iowa City, Iowa.
Mutual Entertainment Exchange—Rochester, New York.
Mutual Orchestra Service—Cincinnati, Ohio.
Mutual Orchestra Service of Indiana—Don Harold.
Myer, Dudley—Northeastern Michigan Amusement Company.
Myers, Albert B., Jr.—Philadelphia, Pa.
Myers and Thompson Entertainment Service—Indianapolis, Ind.
Myers, Mildred E.—Myers and Thompson Entertainment Service.
Myers, Roy—Roy Myers Entertainment.
Myers, Roy, Entertainment—Cincinnati, Ohio.

N

Nadel, Leo—Nadel Orchestras and Amusements.
Nadel Orchestras and Amusements—Chicago, Illinois.
Nadel, Samuel G.—Nadel Orchestras and Amusements.
Nanaske, Joseph—Corshohocken, Pa.
National Artists Bureau—New York City, New York.
National Enterprises—Denver, Colo.
National Entertainment Service—New York City, N. Y.
National Music Corp.—Washington, D. C.
National Orchestra Service—Omaha, Neb.
National Orchestra Service, Utica, N. Y.
National Orchestra Service—Van H. Wilder.
National Orchestra Syndicate—Pensacola, Florida.
National Radio and Theatrical Bureau, Inc.—New York City, N. Y.
National Radio Artists—Philadelphia, Pa.
National Theatrical Agency—Beverly Hills, Calif.
National Theatrical Exchange—Pittsburgh, Pa.
Naughton, Jack—Morristown, N. J.
Navolio, Charles—Roy J. Landfair.
Nazario, Nat—Nat Nazario Management.
Nazario, Nat Management—New York City, New York.
Neff, Harold H.—Charleston, W. Va.
Nelson, George—Al. Wager Theatrical Agency.
Nering, Ted—Cole J. Keyes.
Nerrett, Fred—Triangle Entertainment Service.
Neulandt, Erich—Pittsburgh, Pa.
Nevco Amusement Enterprises, Inc.—New York City, N. Y.
Nevins, Fred W.—Nevco Amusement Enterprises, Inc.
New Bedford Amusement and Booking Agency—New Bedford, Mass.
Newberger, William—Ace Attractions.
Newcomb, Emily L.—Hatfield, Mass.—LICENSE CANCELLED.
Newell, Harry—St. Petersburg, Florida.
New England Entertainment Bureau—Kittery, Maine—LICENSE CANCELLED.
New England Orchestra Service—Manchester, N. H.
New England Theatrical Agency—Morris Wasserman.
Newfield, Harry—Mike Hammer.
Newhall, Chester M.—Chestnut Hill, Pa.
Newman, Bernard—Karl H. Strohl.
Newman, Edward—New York City, N. Y.
Newman, Leonard—Harriet Wittstein.
Newman, Sidney—Artists and Orchestras, Inc.
New Theater League Artists Service Bureau—New York City, N. Y.
Nicholas, Richard P., Jr.—Aldan, Pa.
Nicoli, Robert T.—Midwest Amusement Service.
Nicolia, A. W.—Minneapolis, Minn.
Nidorf, Michael—Rockwell-O'Keefe, Inc.
Nippres, G. I.—Saginaw, Mich.
Nirella, Danny—Pittsburgh, Pa.
Nobis Enterprises Corp.—New York City, New York.
Nold, Helen E.—Radio Central Casting Bureau Agency.
Nolf, Walter E.—Phillipsburg, N. J.
Norman, Fred—Curtis and Allen.
Norman, Fred B.—New York City, N. Y.
Norris, Mrs. C. M.—San Antonio, Texas.
North Central Amusement Service—Howard M. Dickason.
North, Meyer E.—New York City, N. Y.
Northeastern Michigan Amusement Company—Saginaw, Mich.
Northern Bureau of Attractions—George Stolze, Jr.
Northwestern Amusement Co.—St. Paul, Minn.

Norton, Al.—Rochester, N. Y.—LICENSE CANCELLED.
Norton, Mae—Hollywood Artist Bureau.
Norwood, Harry—New York City, N. Y.
Nosko, Franklin William—Rocky River, Ohio.
Nylander, Betty—Vaughan Theatrical Agency.
Oakes, Percy, New York City, N. Y.
Oatis, James A., Jr.—Meriden, Conn.
O'Brien, J. M.—Fall River, Mass.
O'Connell, Tom—New York City, N. Y.
O'Connor, John J.—New York City, N. Y.
O'Hara, Jack—Allied Music Service.
O'Hara, Ray—Allied Music Service.
Ohio Theatrical Association—Cleveland, Ohio.
O'Keefe, Francis C.—New York City, N. Y.
Okun, Lillian—Lillian Okun, Inc.
Okun, Lillian, Inc.—New York City, N. Y.
Olinger, Charles—Los Angeles, Calif.
Olman, Lewis R.—S. Chauncey Olman.
Olman, S. Chauncey—New York City, N. Y.
O'Malley, David P.—Chicago, Ill.
O'Mara, Thomas A.—Boston, Mass.
Ommerie, Harry—William Morris Agency, Inc.
Orchestra Agency of Philadelphia—Philadelphia, Pa.
Orchestra Attractions of America—Scranton, Pa.
Orchestra Booking Agency—Detroit, Mich.
Orchestra Bureau of Philadelphia—John J. Crowley.
Orchestra Music Service—Cleveland, Ohio.
Orchestra Service Bureau, Inc.—Pittsburgh, Pa.—LICENSE CANCELLED.
Orchestra Service of America—Danville, Ill.
Orchestra Service of America—Houston, Texas—LICENSE CANCELLED.
Orlando, Nicholas—New York City, N. Y.
Orme, B. W.—Blake & Amber, Inc.
Orr, Billy—Orchestra Service of America.
Orr, Claude—National Orchestra Service.
Orr, R. Price—Musical Attractions.
O'Shea, M.—Clarence Fuhrman.
O'Toole, J. R.—D. J. Markham.
Otto, Gene P.—Harrisburg, Pa.
Owen, Loren—Mart Owen.
Owen, Mart—Centralia, Ill.
Owens, Frank—Long Branch, N. J.
Owens, Thomas—Pla-Mor Artists Service.
Oxley, Harold F.—New York City, N. Y.

P

Pace, Anthony—Karl H. Strohl.
Page, Sidney G.—Holt Pumphrey.
Pan-American Amusement Service—Tampa, Florida.
Paragon Theatrical Enterprises—Kansas City, Mo.
Paramount Attractions—Hym Kellick.
Paramount Music Corp.—Al Hirsch.
Paramount Music Enterprise—Evansville, Indiana.
Paramount Orchestra Bureau—New York City, N. Y.
Paramount Orchestra Service—Southbridge, Mass.
Paramount Orchestra Service—Murphysboro, Illinois—LICENSE CANCELLED.
Parillo, Nicholas J.—Pittsburgh, Pa.
Park, Arthur—Music Corporation of America.
Park Region Orchestra Service—Battle Lake, Minn.
Parkening, A. M.—Elkhorn, Neb.
Parkening, Charles—A. M. Parkening.
Parker and Ross—New York City, N. Y.—LICENSE CANCELLED.
Parker, Francis P.—Camden, N. J.
Parker Orchestra Service—Murphysboro, Ill.
Parker, Winston N.—Parker Orchestra Service.
Patrick and Marsh—Los Angeles, Calif.
Patrick, Clem—Jack Brennan.
Patrick, H. H.—Patrick and Marsh.
Patrick, Minard—Norwalk, Ohio.
Patterson, Augustus Thomas—Beaumont, Texas.
Paust, Ben—Al. Rock.
Peake, Bruce W.—Baltimore, Md.
Pearce Agency—San Francisco, Calif.
Pearl, Harry—New York City, N. Y.—LICENSE CANCELLED.
Pearson, Richard—Neil Klages Agency.
Pearson, Linn E.—Byron "Speed" Reilly.
Peary, Bob—Consolidated Radio Artists.
Pease, Vance E.—Monterey Park, Calif.
Pendarvis, Paul—Paul Pendarvis Associates.
Pendarvis, Paul, Associates—Burbank, Calif.
Penn Music Bureau—Philadelphia, Pa.
Pennsylvania Artists Service Bureau—Tyrona, Pa.
Peoria Amusement Service—Peoria, Illinois.
Pepper, James V.—Wilson, Powell and Hayward.
Perch, Billy—Billy Perch Theatrical Enterprises.
Perch, Billy, Theatrical Enterprises—New York City, N. Y.
Perkins, Ella D.—Buckeye Lake, Ohio.
Perry, E. V.—W. L. Mears.
Peters, William L., Jr.—Power City Orchestra Exchange.
Petrie, Mrs. Florence—Radio Productions.
Pheid, LaMar E.—South Bend, Indiana.
Phillips, Anthony—Philadelphia, Pa.
Phillips, Arthur—Anthony Phillips.
Phillips, George L.—Collins and Phillips.
Phillips, Jimmy—Austin, Texas.
Phillips, Joys, Theatrical Service—Kansas City, Mo.
Philp, Harry—Orchestra Booking Agency.
Picchiani, James—Simon Agency, Inc.
Picchiani, James—Charles V. Yates.
Pickman, Milton E.—Rockwell-O'Keefe, Inc.
Pickman, Albert M.—Stratford, Conn.—LICENSE CANCELLED.
Pickwick Night Club Corp.—Birmingham, Alabama.
Pierce, George E., Jr.—Galtor Moir.
Pierce, Reade—Boyd-Pierce Orchestra Service.
Pincus, Harry—Mills Artists, Inc.
Pinkerton, Al—Dan J. Harrington.
Pitmon, Earl—Charlotte, N. C.
Pitre, J. K.—Hempstead, N. Y.
Pittman, Bert, Theatrical Exchange—Danver, Colo.
Pla-Mor Artists Service—Oil City, Pa.
Platt, Lew, Artists Bureau—R. L. Platt.
Platt, R. L.—Salem, Ohio.
Players Entertainment and Orchestra Service—Boston, Mass.
Plummer, E. Gregg—Pennsylvania Artists Service Bureau.
Plummer, N. E.—Pennsylvania Artists Service Bureau.
Posler, Henry E.—Carlton M. Hub.
Polish American Radio Program Company—Jan Kasko.
Ponce, Philip L.—New York City, N. Y.
Pool, Margaret—Evelyn Lenting Productions.
Portisa, George—Bellingham, Washington—LICENSE CANCELLED.
Powell, Alan—Consolidated Radio Artists.
Power City Orchestra Exchange—Niagara Falls, N. Y.
Powers Booking Agency—Thomas F. Powers, Jr.
Powers, Thomas F., Jr.—Mechanicville, N. Y.
Posmantier, Frank—Roxanne.
Prager, Gerald—Associated Orchestras of America, Inc.
Fransky, John—Resort Entertainment Bureau, Inc.

Pratt, Leonard W.—Oil City, Pa.
Premier Radio Enterprises—St. Louis, Mo.
Price, Charles—Muncie, Indiana.
Price, Charles—Price-Fowler Attractions.
Price, Edythe V.—Cleveland, Ohio.
Price-Fowler Attractions—Danville, Va.
Price, Lew—New York City, N. Y.—LICENSE CANCELLED.
Prillerman, Laurence—Columbus, Ohio—LICENSE CANCELLED.
Pritchard, Dick, Entertainment Service—Milwaukee, Wis.—LICENSE CANCELLED.
Pritchard, Thomas H.—Lyman E. Goss, Jr.
Provost, D. L.—Grombach Productions, Inc.
Provost, D. L.—Jean V. Grombach, Inc.
Pugh, George W.—Newark, Ohio.
Pugh, L. Alan—Radio Productions.
Pumphrey, Holt—Richmond, Va.
Pumphrey, T. Frank—Holt Pumphrey.
Pursell, Robert W.—Kennaway, Inc.
Putsche, Charles—Jack Naughton.

Q

Quillin, Edgardean—W. E. Quillin Orchestra Booking Service.
Quillin, W. E.—W. E. Quillin Orchestra Booking Service.
Quillin, W. E., Orchestra Booking Service—Ashland, Kentucky.

R

Radio and Theater Program Producers—Des Moines, Iowa—LICENSE CANCELLED.
Radio Artists Booking Syndicate—Galtor Moir.
Radio Artists' Bureau—Pittsburgh, Pa.—LICENSE CANCELLED.
Radio Artists Service—Roanoke, Va.—LICENSE CANCELLED.
Radio Central Casting Bureau Agency—Los Angeles, Calif.
Radio-Music Corp.—Harold William Roberts.
Radio Productions—Denver, Colo.
Radio Theater—Paul L. Specht.
Radnor, Rose Garrett—New York City, N. Y.
Rae, Don—Yankee Orchestra Service.
Rainey, Lee—Cincinnati, Ohio—LICENSE CANCELLED.
Ramdell, Warren J.—J. A. Sullivan Attractions.
Randal, Bobby—Broadway Booking Bureau.
Randolph, Zilner—Charles L. Riddle.
Ranhorne, J. W.—Southeastern Orchestra Service.
Rapp, Charles—New York City, N. Y.
Rauch, Sam—Fanchon and Marco, Inc., of New York.
Ravella, Peter J.—East McKeesport, Pa.—LICENSE CANCELLED.
Ray, Alan—Alan Ray Associates.
Ray, Alan, Associates—New York City, N. Y.
Ray, Ken, and Associates—Chicago, Illinois—LICENSE CANCELLED.
Ray, Ruth—Music Corporation of America.
Raymond Attractions—Charleston, S. C.
Raymond, Jay—Philadelphia, Pa.
Raynell, R.—Raynell's Attractions.
Raynell's Attractions—St. Paul, Minn.
Reardon, T. E., Jr.—Meeker Music, Inc.
Redden, Earl J.—South Bend, Ind.—LICENSE CANCELLED.
Redmond, Jon—Framingham, Mass.
Reed, Bert—Paramount Music Enterprise.
Reed, Edgar—Ben Wilson.
Reed, Leonard N.—New Haven, Conn.
Reedy, Robert N.—Springfield, Ohio.
Reichenberger, Cliff—Oshkosh, Wis.
Reichenberger, Vick—Cliff Reichenberger.
Reilly, Byron "Speed"—Oakland, Calif.
Reinhart, Charles—Cole J. Keyes.
Reinmuth, Florence E.—Minneapolis, Minn.
Reiss, Harry—New York City, N. Y.
Reser, Happy F.—New York City, N. Y.
Resort Entertainment Bureau, Inc.—New York City, N. Y.
Revane, Walter—Paramount Orchestra Service.
Rex Orchestra Service—Bridgeport, Conn.—LICENSE CANCELLED.
Rhythm Club Artists Bureau—New York City, N. Y.
Ricardo, Louis—National Radio and Theatrical Bureau, Inc.
Riel, John—Troy Amusement Service.
Rice, Leontine—New York City, N. Y.
Richard, Max—New York City, N. Y.
Richardson, A. M.—Consolidated Radio Artists.
Richardson, Mrs. George H.—Berkeley, Calif.
Richmond, Eddie—Chicago, Illinois.
Richter, Charles M.—Kennaway Corp.
Riddle, Charles L.—Chicago, Illinois.
Riley, Clausen and Goss—Lyman E. Goss, Jr.
Riley, Joseph W.—Lyman E. Goss, Jr.
Rinaldi, Ren—Agency, Inc.—Hollywood, Calif.—LICENSE CANCELLED.
Rines, Joe—New York City, N. Y.
Roach, Robert E.—Jackson, Mich.
Robbins, Beth—Charles Robbins.
Robbins, Charles—New Brighton, Pa.
Robbins, Edward H.—Charles Robbins.
Robbins, Fred—New York City, N. Y.
Robbins, John A.—Carlton M. Hub.
Robbins, William B.—Columbia Entertainment Bureau.
Roberts, Harold William—Los Angeles, Calif.
Roberts, James A.—James A. Roberts Music and Entertainment.
Roberts, James A., Music and Entertainment—Chicago, Ill.
Robinson, H. L.—Cortland, N. Y.
Robinson, Robert—Robinson's Theatrical Enterprises.
Robinson's Theatrical Enterprises—Albany, New York.
Rock, Al—New York City, N. Y.
Rockwell-O'Keefe, Inc.—New York City, N. Y.
Rockwell, Tom—Rockwell-O'Keefe, Inc.
Rodgers, Hertha—Otto Steinert.
Roehm and Boone—New York City, N. Y.
Roehm, Mrs. Will—Roehm and Boone.
Roemer, M. Milton—New York City, N. Y.
Rogers, Al—New York City, N. Y.
Rogers, Dan H.—F. Alvin Webb.
Rogers, Roland—Jack Marshard.
Rogers, Sid—Empire Vaudeville Exchange.
Rogers, Ted—New York City, N. Y.
Rollins, Martin M.—San Francisco, Calif.
Roman, Joe—Jacksonville, Fla.
Romano, Al—New York City, N. Y.
Romano, Oriel—Waterbury, Conn.
Romano, Raymond R.—Waterbury, Conn.
Romm, Harry—Rockwell-O'Keefe, Inc.
Romm, Harry A.—New York City.
Romm, Leonard—Rockwell-O'Keefe, Inc.
Romm, Leonard—Harry A. Romm.
Roscoe, Otto G.—Berwyn, Ill.
Rose, Irving—New York City, N. Y.
Rosemont, Walter L.—New York City, N. Y.
Rosen, Bob—New York City, N. Y.
Rosen, Howard A.—Student Orchestra Agency.
Rosey, Sam—San Francisco, Calif.
Ross, Howard—Atlantic City, N. J.
Ross, Richard B.—William T. Clemons.
Ross, Richard C.—Four Star Entertainment Company.
Ross, Wells—Central Booking Service.
Ross, Zachary C.—New York City, N. Y.
Rossow, Carl—Meeker Music, Inc.
Roth, Al—Andrew M. Wiswell.
Roth, Max—Curtis and Allen.
Roth, Myron—William Morris Agency, Inc.

Rouark, M. H.—Shenandoah Valley Attractions—New York City, N. Y.
 Roxanne—New York City, N. Y.
 Roy, Bob—Chicago, Ill.
 Roy, Frieda Louise—Bob Roy.
 Rubin, Joe—Boston, Mass.—LICENSE CANCELLED.
 Rudow, Jan—Philadelphia, Pa.
 Ruppenthal, Wayne—Russell, Kan.
 Rutch, Wayne L.—Southwestern Orchestra Service.
 Russ, Clifford T.—Clifton Entertainment Bureau.
 Russell, Jack—David P. O'Malley.
 Russell, Paul—Princeton, Ill.—LICENSE CANCELLED.
 Ryan, Frank J.—Players Entertainment and Orchestra Service.

Sackett, George—Bert Levey Circuit, Inc.
 Sacks, Emanuel—Music Corporation of America.
 Sals, Ronald—Fond du Lac, Wis.
 Salke, Gilbert H.—Alfred J. Finkenber.
 Salkin, Leo B.—Leo B. Salkin Attractions, Inc.
 Salkin, Leo B., Attractions, Inc.—Chicago, Illinois.
 Salomonson, Herman—University Orchestra Service.
 Sampson, Irving E.—Alfred J. Finkenber.
 Samuels, David S.—New York City, N. Y.
 Samuels, William Everett—Associated Colored Orchestra.
 San Antonio Vaudeville Booking Agency—San Antonio, Texas.
 Sanders, Pierce—Bert Levey Circuit, Inc.
 Sanders, Robert—Consolidated Radio Artists.
 Sanders, Roy—Willie Kepner.
 Sandler, Phil—New York City, N. Y.
 Sands, Leo G.—Everett, Wash.
 Sansbury, Cecil—Central Booking Service.
 Saphire, James L.—New York City, N. Y.
 Sapientza, Larry—Erie, Pa.
 Sarchet, C. A.—Akron, Ohio.
 Sargent, Inez Secret—Myers and Thompson Entertainment Service.
 Saril, Jean—San Antonio, Texas.
 Savage, Frank—Boyd-Pierce Orchestra Service.
 Sawyer, Duane—Detroit, Mich.
 Sawyer, H. M.—Joe Roman.
 Saxton, Robert—Beaumont, Texas.
 Scanlon, Glen—St. Joseph, Mich.
 Scanlon, Matt—New York City, N. Y.
 Schall-Martyn Agency—West Hollywood, Calif.
 Schall, Max—Schall-Martyn Agency.
 Scheidemann, Furman M.—Raymond Attractions.
 Scheidemann, Harry R., Jr.—Raymond Attractions.
 Schenck, Charles A., Jr.—Jesse L. Kaufman, Inc.
 Schenk, Frankie—Lima, Ohio.
 Schenk, Frank W.—Frankie Schenk.
 Schmidt, C. W.—"Dutch"—Des Moines, Iowa.
 Schmidt, Frederick W., Jr.—Sheboygan, Wis.—LICENSE CANCELLED.
 Schoenbrunn, Leo—Student Orchestra Agency.
 Schoepf, Alton O.—LaCrosse, Wis.—LICENSE CANCELLED.
 Schoonover, H. E.—Columbia Booking Service.
 Schornstein, "Taps"—New York City, N. Y.
 Schramm, Marty—Pittsburgh, Pa.
 Schreiber, Taft—Music Corporation of America.
 Schriber, Joseph—Rockwell-O'Keefe, Inc.
 Schroeder, Vic—Omaha, Neb.
 Schuster, H. V.—Buffalo, N. Y.
 Schuyllkill Amusement Co.—Howard F. Hobbs.
 Schwartz, Jack—Universal Artist Service.
 Schwelger, Paul—Davis and Schwelger.
 Scott, Edward—Blake and Amber, Inc.
 Scott, J. F.—Frank Duffy.
 Scott, Louis F.—Scott Music Studio.
 Scott Music Service—Fremont, N. Y.
 Seel, Charles E.—Atlantic City Publicity and Artists Bureau.
 Seller, Bernie—Ole J. Keyes.
 Selberg, Bobby—Portland, Maine—LICENSE CANCELLED.
 Selk, Frank—Selk Orchestra Service.
 Selk Orchestra Service—Lincoln, Neb.
 Senator, Isadore—Senator Orchestra and Entertainment Bureau.
 Senator Orchestra and Entertainment Bureau—Philadelphia, Pa.
 Senneke, Frank—Cleveland, Ohio—LICENSE CANCELLED.
 Senoff, Dimitri—Dimitri Senoff Artists Bureau.
 Senoff, Dimitri, Artists Bureau—San Diego, Calif.
 Severns, Charles—Charles Severns Entertainment Bureau.
 Severns, Charles, Entertainment Bureau—St. Louis, Mo.
 Sexton, Joseph E.—American Artists Association.
 Seymoure, Schmitz—Kansas City, Missouri.
 Shafer, Nick—Consolidated Radio Artists.
 Shafran, Kenneth—Alfred J. Finkenber.
 Shakespeare, N. E.—Baltimore, Md.
 Shank, Mary L.—New York City, N. Y.
 Shannon, Alexander John—Canajoharie, N. Y.
 Share and Stern—Don Fernando.
 Share, Bernie—Share and Stern.
 Sharp, Lew—New York City, N. Y.
 Shaw, Bob—Gus Sun Booking Agency.
 Shaw, Floyd F.—Don Fernando.
 Shaw, Jere—Philadelphia, Pa.
 Shaw, Sam—Danville, Va.
 Shaw, V. Briggs, Jr.—Sam Hayes.
 Shaw, William—Consolidated Radio Artists.
 Shayon, Sam—Fanchon and Marco, Inc., of New York.
 Shea, Harry A.—New York City, N. Y.
 Shenandoah Valley Attractions—Winchester, Virginia.
 Shepard, Sam—Alex Hanlon.
 Sherman, Edward—Edward Sherman, Inc.
 Sherman, Edward, Inc.—New York City, New York.
 Sherman, Frank—United Entertainment Producers, Inc.
 Shield, A. L.—Newport News, Va.
 Shilling, Victor—Radio Productions.
 Short, Carl—National Orchestra Service.
 Shortridge, F. M.—Des Moines, Iowa.
 Shribman, Charles—Boston, Mass.
 Shribman, Joseph—Simon Shribman.
 Shribman, Manuel S.—Boston, Mass.
 Shribman, Simon—Boston, Mass.
 Shurr, Lester—Louis Shurr.
 Shurr, Louis—New York City, N. Y.
 Sidler, J. G.—Neadville, Pa.
 Siefel, Otto R.—Wyoming, Ohio.
 Silber, Arthur—Arthur Silber-Edward Thompson Agency.
 Silber, Arthur-Edward Thompson Agency—Hollywood, Calif.
 Sills, Ted—Jean V. Grombach, Inc.
 Sills, Ted—Grombach Productions, Inc.
 Silvan Entertainment Bureau—New York City, N. Y.
 Silver, Al—Silvan Entertainment Bureau.
 Silver, George L.—New York City, N. Y.
 Silver, Monroe—Carlton M. Hub.
 Simon Agency, Inc.—New York City, N. Y.
 Simon, Herbert—Cleveland, Ohio.

Simon, Philip—Mid-West Artists.
 Sinclair, John—Power City Orchestra Exchange.
 Singer, Betty—Betty Singer Service.
 Singer, Betty, Service—New York City, N. Y.
 Singer, Harry—Harry Singer Agency.
 Singer, Harry, Agency—Hollywood, Calif.
 Siasie, Noble—Nobis Enterprises Corp.
 Sive and Acomb—Cincinnati, Ohio—LICENSE CANCELLED.
 Skea, Alfred, New York City, N. Y.
 Skeels, Lloyd L.—Hollywood, Calif.
 Sleeper, Art—Frank Tracy, Inc.
 Small Company, The—Hollywood, Calif.
 Small, Morris—The Small Company.
 Small, Paul—William Morris Agency, Inc.
 Smith, Bradford—Chicago, Ill.
 Smith, Carlyle "Tick"—Buffalo, N. Y.—LICENSE CANCELLED.
 Smith, Clinton—Clarence Fuhrman.
 Smith, Clinton G.—United Orchestra Service.
 Smith, Dave—Orchestra Attractions of America.
 Smith, Egbert G.—Buffalo, N. Y.—LICENSE CANCELLED.
 Smith, Gardner T.—Maxwell T. Gail.
 Smith, George A.—The Music Mart.
 Smith, Jack—Orchestra Attractions of America.
 Smith, James S.—Taylor and Smith.
 Smith, J. Bradford—Richmond, Va.
 Smith, Joe J.—St. Louis, Mo.
 Smith, L. E.—Los Angeles, Calif.
 Smith, Marshall J.—Alliance, Ohio.
 Smith, W. A., Jr.—Atlantic Orchestra Agency.
 Smith, William—Clarence Fuhrman.
 Smith, William F.—United Orchestra Service.
 Smith, William H. C., Jr.—Nat W. Harris.
 Smulevitz, Fanny—Midwest Booking Office.
 Smyth, Ray—Philadelphia, Pa.
 Snell, Leo—LaFrance Orchestra Service.
 Snook, Marshal F.—Ray L. Welch.
 Snyder, Frank L.—Sheldon W. Ehringer.
 Snyder, Frank M.—Batavia, N. Y.
 Snyder, Robert William—Albany, N. Y.
 Snyder, W. Carl—Frederick Brothers Music Corp.
 Sobel, L. Lee—Philadelphia, Pa.
 Sohl, Fred J.—Howard A. Brumfield.
 Solomon, Freda—National Entertainment Service.
 Sommers Band Booking Agency—Ripon, Wis.
 Sommers, E. W.—Sommers Band Booking Agency.
 Somson, H. S.—Premier Radio Enterprises.
 Sosnini, Joseph—Pittsfield, Mass.
 Sorce, Jack A.—Tri-State Booking Company.
 Sottile, Edward—Joseph Sosnini.
 Southern Orchestra Service—Columbia, S. C.
 Southern Amusement Service—Lampasas, Texas.
 Southern Attractions, Inc.—T. D. Kemp, Jr.
 Southern Orchestra Service—Raleigh, N. C.
 Southern Orchestra Service—Memphis, Tenn.—LICENSE CANCELLED.
 Southern Theatrical Agency—Miami Beach, Florida.
 Southland Orchestra Service—Kansas City, Mo.—LICENSE CANCELLED.
 South Texas Booking Agency—Jean Saril.
 Southwest Orchestra and Amusement Bureau—Dallas, Texas.
 Southwestern Amusement Service—Dallas, Texas—LICENSE CANCELLED.
 Southwestern Orchestra Service—Sterling, Colorado.
 Souvaline, Henry—Nicholas Orlando.
 Spamer and Associates—Chicago, Ill.
 Spamer, Frank B.—Spamer and Associates.
 Spaulding, Bureau Co.—Elizabeth, N. J.—LICENSE CANCELLED.
 Sparks, James B.—Stockton, Calif.
 Sparks, M. L.—Mutual Orchestra Service.
 Spears, Temple—W. L. Mears.
 Specht, Paul L.—New York City, N. Y.
 Special, Mike—Cleveland, Ohio—LICENSE CANCELLED.
 Spence, Joseph—Whitinsville, Mass.
 Spera, August—Spera's Free Music Service.
 Spera's Free Music Service—Iron Mountain, Michigan.
 Spor, Paul—Toledo, Ohio.
 Spring, Donald—Central Booking Service.
 Sprung, Charles—Eddie Luntz.
 Squire, Lawton N.—Nat W. Harris.
 Squires, Harry—Rockwell-O'Keefe, Inc.
 Stacey, O.—Robinson's Theatrical Enterprises.
 Stamper, Everet LeVerne—Baltimore, Md.
 Stamper, Mary M.—Dressel—Everet LeVerne Stamper.
 Standard Enterprises—Upper Montclair, N. J.
 Stanley, Stan—Stan Stanley Orchestra.
 Stanley, Stan, Orchestras—Cedar Rapids, Iowa.
 Stanton, George J.—Walker Entertainment Bureau.
 Stanton, Joe L.—Austin, Texas.
 Stapleton, Lionel P.—Arlington, N. J.
 Starkey, Ernest—Tulsa, Okla.
 Stauffer, George—Reading, Pa.
 Stearns, Joseph—Howard Lane.
 Stecker Brothers Twin City Music Service—Minneapolis, Minn.
 Stecker, Edward—Stecker Bros. Twin City Music Service.
 Stecker, Elwin—Stecker Bros. Twin City Music Service.
 Stecker, Frank—Stecker Bros. Twin City Music Service.
 Steele Arrington, Inc.—Miami, Fla.—LICENSE CANCELLED.
 Stein, Abe—Nashville, Tenn.
 Stein, Herman—Music Corp. of America.
 Stein, Jules C.—Music Corp. of America.
 Stein, William H.—Music Corp. of America.
 Steinberg, Clarence E.—Joe Davis, Inc.
 Steiner, Aaron B.—Leading Attractions, Inc.
 Steinert, Otto—New York City, N. Y.
 Stepath, Myron D.—Clinton and Stepath.
 Stephens, Dee—Bob Burns.
 Steppie, Norman—Music Corp. of America.
 Stern, David S.—New York City, N. Y.
 Stern, Henry—Share and Stern.
 Stern, Joe—Atlantic City, N. J.
 Stevens, Al—Lorain, Ohio.
 Stevens, Dick—Consolidated Radio Artists.
 Stevens, J. H.—Philadelphia, Pa.
 Stevens, V. Thompson—Kansas City, Mo.—LICENSE CANCELLED.
 Stewart, Al—Alfred J. Finkenber.
 Stewart, John R.—Pickwick Night Club Corp.
 Stewart's Artists Service—York, Pa.
 Steiger, Roy—Roy Steiger Attractions.
 Steiner, Roy—Attractions—Fort Madison, Wis.
 Stines, M. E.—Frankie Schenk.
 Stirton, James L.—James L. Saphier.
 Stolze, George, Jr.—Wausau, Wis.
 Stone, Ceal—H. S. Theatrical Exchange.
 Stone, Cornelius—Cincinnati, Ohio.
 Stone, Harry—H. S. Theatrical Exchange.
 Stone, Harry—New York City, N. Y.—LICENSE CANCELLED.
 Stone, Leon B.—Madison, Wis.—LICENSE CANCELLED.
 Strauss Theatrical Productions—Los Angeles, Calif.—LICENSE CANCELLED.
 Stringfellow, W. A.—Carolina Orchestra Service.
 Strohl, Karl H.—Scranton, Pa.
 Strohl, S. Ralph—Karl H. Strohl.
 Strohmman, Allen—LaFrance Orchestra Service.
 Student Orchestra Agency—Ithaca, N. Y.

Stump, William—Twentieth Century Theatrical Agency.
 Sullivan, J. A., Attractions—Boston, Mass.
 Sullivan, J. Arnold—J. A. Sullivan Attractions.
 Sullivan, Justin A.—Eastern Orchestra Service.
 Sullivan, Marie A.—Eastern Orchestra Service.
 Sullivan, Paul M.—Concord, N. H.
 Sullivan, William J.—William J. Sullivan Theatrical Enterprises.
 Sullivan, William J., Theatrical Enterprises—New York City, N. Y.
 Sun, Gus—Booking Agency—Springfield, Ohio.
 Supplee, Clarence M.—Antrim Entertainment Bureau.
 Supplee, Delno E.—Antrim Entertainment Bureau.
 Sutmaier, N. W.—Canton, Ohio.
 Swain, Teeny—Muncie, Ind.
 Swan, Ralph F.—Bay City, Mich.
 Swartz, Oscar—Worcester, Mass.
 Swenington, Peter—Lyman E. Goss, Jr.
 Switzer, Pauline—Stewart's Artists Service.
 Swords, Eddie—University Booking Agency.
 Sykes, Maurice—Roy Bergere Theatrical Enterprises.
 Syracuse Lyceum and Orchestra Bureau—J. S. Fulge.
 Syracuse Vaudeville Exchange—Pat Grande.

Talented Artists Bureau—P. S. Edwards.
 Tappan, Robert M.—Leo Morrison, Inc.
 Tappan, Bill—Central Booking Service.
 Tapp Agency—Tapa Schornstein.
 Tassia, Steven—York, Pa.
 Tate, Clarke—Clarke Tate Music System.
 Tate, Clarke, Music System—Memphis, Tenn.
 Taylor and Smith—Philadelphia, Pa.
 Taylor-Fisher Music Shop—Champaign, Ill.
 Taylor, Harry M.—Taylor and Smith.
 Taylor, Les—Bob Burns.
 Taylor, W. C., Jr.—Newport News, Va.
 Tecktonius, Ed. J.—Racine, Wis.
 Tenner, H. J.—Midwest Amusement Service.
 Tetley, Charles—Dan J. Harrington.
 Tetreault, Edward C.—York Beach, Maine.
 Texas Theatrical Agency—San Antonio, Texas.
 Thatcher, Tom—Rockwell-O'Keefe, Inc.
 Thayer, Lyle—Music Corp. of America.
 Theatrical Service Bureau—Reading, Pa.
 Thomas, B. Miles—Seattle, Wash.—LICENSE CANCELLED.
 Thomas, Earl G.—Nicholas Orlando.
 Thomas, Harry C.—Pittsburgh, Pa.
 Thomas, James—Milwaukee, Wis.—LICENSE CANCELLED.
 Thomas, Noel—Allied Artists.
 Thompson, Claude—Dayton, Ohio.
 Thompson, Edward—Arthur Silber-Edward Thompson Agency.
 Thompson, El—Wilmington, Del.
 Thompson, M. Maxine—Myers and Thompson Entertainment Service.
 Thorne's Amusement Service—Boston, Mass.—LICENSE CANCELLED.
 Thornton, L. T.—Aberdeen, Wash.—LICENSE CANCELLED.
 Thorpe, Clell—Houston, Texas.
 Thorsen, Arthur—New York City, N. Y.
 Tibbals, Sidney E.—Bridgeport, Conn.
 Tibbs, Joseph—Galtor Moll.
 Tibbler, Ruth G.—New Orleans, La.
 Times Square Amusement Enterprises—New York City, N. Y.
 Times Square Artists Bureau—New York City, N. Y.
 Timmons, Nadine—Vic Schroeder.
 Toly, Marcuwrite—New York City, N. Y.
 Tommie's Theatrical Agency—Los Angeles, California.
 Torchiano, Roberta V.—Tony Maxey.
 Torney, Kirk—Consolidated Radio Artists.
 Torroth Agency, The—Hollywood, Calif.
 Torroth, W. Carroll—The Torroth Agency.
 Totemeier, C. Otto—Carroll's Music Service.
 Tracy, Frank F.—Frank Tracy, Inc.
 Tracy, Frank, Inc.—Oklahoma City, Okla.
 Tracy, Inez—Lorimer—Horn and Blyth.
 Tracy, Mary E.—Penn Music Bureau.
 Trask, Clyde—Associated Artists.
 Trask, Walter—Walter Trask Theatrical Agency.
 Trask, Walter, Theatrical Agency—Los Angeles, Calif.
 Traubman, Jeanne M.—New York City, N. Y.
 Triangle Amusement Co.—Waynesburg, Pa.—LICENSE CANCELLED.
 Triangle Entertainment Service—New York City, N. Y.
 Trianon Amusement Co.—Greensboro, N. C.—LICENSE CANCELLED.
 Tri-State Booking Co.—Battle Creek, Mich.
 Tri-State Music Service—Shreveport, La.
 Trollo, Mrs. Carrie—Trollo Theatrical Enterprises.
 Trollo, Leonard R.—Trollo Theatrical Enterprises.
 Trollo, Nicholas G.—Trollo Theatrical Enterprises.
 Trollo Theatrical Enterprises—Philadelphia, Pennsylvania.
 Trojan Amusement Service—Troy, N. Y.
 Trombetta, Enrico—Larry Bapenza.
 Tropper, Harry—Charles L. Riddle.
 Troy Amusement Service—Troy, N. Y.
 Troy, Gene—Cole J. Keyes.
 Trudeau, Georges—East Providence, R. I.
 True, John—Northeastern Michigan Amusement Company.
 Truex, B. C.—B. C. Truex Attractions.
 Truex, B. C., Attractions—Wichita, Kan.
 Tubich, George—University Booking Agency.
 Tumino, John B.—Kansas City, Mo.
 Turner, Bill—Toledo, Ohio.
 Turner, William—Paul Spor.
 Twentieth Century Theatrical Agency—San Francisco, Calif.
 Twitmlre, Gil—Lancaster, Pa.—LICENSE CANCELLED.
 Tyler, Al—Triangle Entertainment Service.
 Tyro Productions, Inc.—Lloyd Marx.

Uber, Aaron—Mayfair Entertainment Bureau.
 Union Orchestra Service—Fort Plain, N. Y.—LICENSE CANCELLED.
 Unit Music Service—Lawrence, Kan.—LICENSE CANCELLED.
 United Artists Bureau—Des Moines, Iowa.
 United Bureau of Attractions—Stevens Point, Wisconsin.
 United Enterprises—Syracuse, N. Y.
 United Entertainment Producers, Inc.—New York City, N. Y.
 United Entertainment Service—V. E. Distad.
 United Feature Attractions Corp.—St. Louis, Mo.—LICENSE CANCELLED.
 United Orchestra Service—Philadelphia, Pa.
 United Orchestra Service—Alexander John Shannon.
 Universal Amusement Enterprises—New York City, N. Y.—LICENSE CANCELLED.
 Universal Artist Service—Bridgeport, Conn.
 Universal Artists Service—Mechanicville, New York.
 Universal Enterprises Co., Inc.—Atlantic City, N. J.—LICENSE CANCELLED.
 Universal Orchestra Booker—David M. Greer.
 Universal Orchestra Co.—Joliet, Ill.—LICENSE CANCELLED.

Universal Orchestra Service—Evansville, Ind.—LICENSE CANCELLED.
 Universal Orchestra Service—Urbana, Ill.—LICENSE CANCELLED.
 Universal Radio Artists—New York City, New York.
 University Booking Agency—Oglesby, Ill.
 University Orchestra Service—Ann Arbor, Michigan.

Vagabond, Charles—Chicago, Ill.—LICENSE CANCELLED.
 Valero, Jack—Pan-American Amusement Service.
 Vallee, Rudy—Rudy Vallee Orchestra Units Corp.
 Vallee, Rudy, Orchestra Units Corp.—New York City, N. Y.
 Valley Booking Service—Wisconsin Rapids, Wis.
 Van Caster, Charles T.—Green Bay Booking Service.
 Van Lare, Frank W.—Oconomowoc, Wis.
 Variety Enterprises—Bernard S. Bennett.
 Variety Exchange, Inc.—New York City, N. Y.
 Variety Orchestras—Charles L. Riddle.
 Variety Productions—Philadelphia, Pa.—LICENSE CANCELLED.
 Variety Theatrical Agency—San Francisco, California.
 Varney, Rey—Lottie Horner Agency.
 Varsity Entertainment Bureau—New York City, N. Y.
 Varzos, Danny—Edward Varzos.
 Varzos, Edward—Chicago, Ill.
 Varzos, Nick—Edward Varzos.
 Vaughan, J. J., Jr.—Vaughan Theatrical Agency.
 Vaughan Theatrical Agency—Pittsburgh, Pa.
 Vaughan, Wallace P.—Charles Abrams.
 Veller, Maynard—Florian Bink.
 Vermont Music Co., Inc.—Barre, Vt.
 Vernon, Dorothy—Mark Hanna.
 Victor, James F.—James F. Victor Attractions.
 Victor, James F., Attractions—New York City, N. Y.
 Vilcek, Lorand—Alexander Haas.
 Vincent and Fields Theatrical Enterprises—Philadelphia, Pa.
 Vincent, Lee—Vincent and Fields Theatrical Enterprises.
 Virgine, Carl A.—Standard Enterprises.
 Virginia Booking Office—Richmond, Va.
 Von Zehle, William—Consolidated Radio Artists.
 Voorhees, Reginald—Don Fernando.

Wachs, Sara M.—National Artists Bureau.
 Wagemann, Clara E.—New York City, N. Y.
 Wager, Al—Al. Wager Theatrical Agency.
 Wager, Al, Theatrical Agency—Los Angeles, California.
 Waggoner, Kenneth J.—Power City Orchestra Exchange.
 Wagner, H. H.—Hazleton, Pa.
 Wagner, Martin—William Morris Agency, Inc.
 Wald, Jack—Cleveland, Ohio.
 Waldron, Marjorie—Continental Orchestra Corporation.
 Walker Entertainment Bureau—New York City, N. Y.
 Walker, Frederick D.—Walker Entertainment Bureau.
 Walker, George—Music Corp. of America.
 Walker, Granville—Granville Walker Agency.
 Walker, Granville, Agency—Beverly Hills, California.
 Walker, G. Vincent—Rochester, N. Y.
 Walker, John A.—J. R. Jones.
 Walkup, Jack—Robert A. Walkup.
 Walkup, Robert A.—Dayton, Ohio.
 Walkup, Thomas—Robert A. Walkup.
 Wallace, John L.—Roy J. Landfar.
 Wallace, Margot—New York City, N. Y.
 Wallace, Sonia—Gillman Artists.
 Waller, M. J.—Shreveport, La.
 Walsh, Frank—Al Donahue.
 Walter, Karlene—Philip C. Walter.
 Walter, Philip C.—Kokomo, Ind.
 Walters, Louis E.—Boston, Mass.
 Wands, G. H.—Fulton Amusement Company.
 Wardlaw, Jack—Southeastern Orchestra Service.
 Warner, Pauline C.—Stanley Warner.
 Warner, Stanley—Columbus, Ohio.
 Warren, Arthur—New York City, N. Y.
 Wasel, Julius H.—Walker Entertainment Bureau.
 Wasserman, Lew—Music Corp. of America.
 Wasserman, Morris—New Haven, Conn.
 Watkins, Faith—Boyd-Pierce Orchestra Service.
 Watson and McLain—Indianapolis, Ind.
 Watson, Frederic—New York City, N. Y.
 Watson, John B.—Watson and McLain.
 Wayne's Theatrical Exchange—Kansas City, Mo.—LICENSE CANCELLED.
 W. B. C. Music Corp.—Chicago, Ill.—LICENSE CANCELLED.
 Webb, F. Alvin—Kimball, W. Va.
 Webb, Harry—Harry Webb's Entertainment Bureau.
 Webb's Harry, Entertainment Bureau—Philadelphia, Pa.
 Weber and Clark—New York City, N. Y.
 Weber, V. P. J.—Dover, Ohio.
 Weber, Will—Weber and Clark.
 Webster, William V.—Orchestra Booking Agency.
 Weems, Arthur—Rockwell-O'Keefe, Inc.
 Weems, Bob—Rockwell-O'Keefe, Inc.
 Weems, Ted—Chicago, Ill.
 Weisner, Art—San Francisco, Calif.
 Weinberg, Al—Midwest Booking Office.
 Weinberg, Irv.—Midwest Booking Office.
 Weinstein, Harry—Abe Lyman Enterprises, Inc.
 Welsford, Sam—William Morris Agency, Inc.
 Welas, Lew—New York City, N. Y.
 Welch, Ray L.—Rochester, N. Y.
 Welsh, Merle L.—Columbus, Ohio.
 Werblin, David A.—Music Corp. of America.
 Wertz, William—Tony Maxey.
 West, Danny—Hollywood Theatrical Agency.
 West, Sally—Ohio Theatrical Association.
 Western Orchestra Service—R. F. Christianson.
 Weston and Cate—San Francisco, Calif.
 Weston, Ella H.—Weston and Cate.
 Westover, C. C.—Lottie Horner Agency.
 Whately, John T.—Whately Orchestra Service.
 Whately Orchestra Service—Birmingham, Alabama.
 Wheeler, Bob—Seattle, Wash.—LICENSE CANCELLED.
 Wheeler, Dick—Rockwell-O'Keefe, Inc.
 Wheeler, Howard E., Jr.—Apollo Entertainment Bureau.
 Wheeler, William—Bert Pittman Theatrical Exchange.
 White, Cleon B.—Cleon B. White Entertainments.
 White, Cleon B., Entertainments—Boston, Mass.
 White, Howard, Orchestras—H. Thompson White.
 White, H. Thompson—Omaha, Neb.
 White, Jack—New York City, N. Y.
 White, Lew, Theatrical Enterprises—New York City, N. Y.—LICENSE CANCELLED.

Reager, George Hunt, Chauncey Downs.
Traveling members: Chick Webb, Beverly Peer, John Truheart, Thomas Pufford, Wayman Carter, Norman Thornton, Peter Clark, Theo McRay, Sandy Williams, Nat Story, Ted Johnson, Robert Starr, Mario Bauros, Bahadour-Bardou Ali, 802.

LOCAL NO. 535. CLOQUET, MINN.

New members: Melvin B. Carlson, William Chisholm, Leo Helin, Erling Hornstrand, Laurie Nilman.

LOCAL NO. 533. ANTIPO, WIS.

Officers for 1939: President, Elmer Luebbe; vice-president, Clyde McCreary; secretary-treasurer and business agent, Lee E. Herman; conductor, John Hahn, Jr.; sergeant-at-arms, Norman Weber; directors, Garlan Tice, Frank Pinkner, Stanley W. Mills.
Resigned: Adelaide Cohen, Mrs. George Feinberg.

LOCAL NO. 540. GRAND RAPIDS, MINN.

Officers for 1939: President, Marshall Roth; vice-president, H. J. Whiting; secretary-treasurer, C. H. Forsythe; sergeant-at-arms, E. V. Hake; executive board: R. J. Vickers, Herbert Stretz, Carl Ridlon.
New members: James F. Anderson, Joseph V. Kolar, J. L. J. Houseaux, Kermit Dahl, Miss Valborg Mattson, Donald Galley, Wm. R. Hoodlum, Howard Stinar, Jimmie Campbell, Charles Adams, Alf Madson, Eugene Anderson, Merwin Curran, Arnold Kaspi, Charles H. Wohlward.

LOCAL NO. 548. HAMBURG, N. Y.

Transfer issued: William Jacobs.
Dropped: George Finklin, Edward P. Marano, Sam Marano, Nelson Proenza, Santo J. Gualtiza, Anthony Rano, Luc Verne.

LOCAL NO. 552. MODESTO, CALIF.

Officers for 1939: President, Melvin Cardwell; vice-president, James Howard; secretary-treasurer, Harold M. Campbell; board of directors: Leonard Pethoud, Harold H. Mangan, Lloyd Harrison, Lynn Hilder; sergeant-at-arms, Harold Miller.
New members: Al. Keck, Frank Haggerty, Everett Wright, Charles Leonard, Dwight Yates, Ethel Lorin, Clement Miller, Monte Hanks, Ted Jacobs.
Transfer deposited: Chester Wright, Dick Cain.
Dropped: Carl Deike, Eric Hill Wagner.
Withdrawn: Edward Azlerlan, Leland Cardwell, Joseph Shlimmon.

LOCAL NO. 553. MIAMI, FLA.

New members: Lealie Lyman, Lealie Lee Parker, Frank T. Martin, Bernard J. Adams, Marie A. Lewis, Harold Edwards, Mildred Zinn.
Resigned: H. M. Harton.
Transfer withdrawn: A. Chatterjee, 181; Karl Hoppe, Robert Houty, Ray A. Krause, all 59; Josef Szegedy, 803.
Transfer issued: Oscar Matzner.
Transfer members: Maurice Gross, Adolfo Rosuvelles (Pancho), Amelia Carmen, Manuel Rosenfeld, Joe P. Halem, Joseph D. Devaran, Anthony John Alonzi, George Amolen, Nicholas D'Amico, Colombo Malato, Claiborne Bryson, Arthur T. Porpora, all 802; Frank Giordano, 9; Phil Polay, George Sismaldi, Al. Del Monte, Addison P. Bender, John D. Jamieson, Eugene Douglas, Nat Purford, Jerry De Mas, Lon Chassy, all 77; Carl Grant, Herbert Dickman, both 407; Tom Anderson, 325; Edw. D. Paigo, Charles Spazulka, Josef Szegedy, all 802; Kenneth Kite, 48; Arthur Schmitt, Horatio Bernhard, Miriam Sidi, Iita Ethel Goldman, Julia Goldman, Jessie Moore, all 802; Irving Wardell, 309; Matthew Berkowitz, 526; Jack Neham, 619; Carlton E. Fry, 802; Francis Hickey, 60; Wilfrido Rodriguez, 721; William Regonda, Ernest W. Nida, Andre Ansbacher, Don Mohr, Mark Caruso, all 161; Dana Yulkin, 211; Arthur L. Melabauer, 60; Harold Durrell, 34; Herman Middleton, 60; Dick Mills, 300; Sheldon Fonda, 433; Archie J. Grand, Joe Field, 275; Walter Hillyard, Joseph W. Smith, both 218; Paul M. Fong, 443; Phil Harding, 511; Lloyd Peters, 342; Harry Furst, 304; Carl H. Tuttle, 118; Clifton Gathard, 434; Alton Dingley, 364; Stanley Kent, 478.

LOCAL NO. 561. ATLANTIC CITY, N. J.

Resigned: Thos. P. Clegg, Jake Delin, Art Delo, Joe M. Jordan, Charles Leonard, Edw. Scott.
Transfer deposited: Edwin J. Carr, Albert H. Eldridge, both 47; Wm. Anderson, 80.
Transfer withdrawn: Martin D. Magee, Guido Terranova, Edward O. Pelletie, all 77; Clark D. Whipple, Howard Jarvis, Henry McClellan, Irving Mice, Jack Saltzman, Ralph H. Nazer, Leo Pessner, John Petroni, Albert Harris.

LOCAL NO. 563. ESCANABA, MICH.

Officers for 1939: President, Wilfred Dupont; president: Chester Morton, vice-president, Wilfred Dupont; secretary: Ray Richards, treasurer: Carroll Douck, investigator: Merwin Krueger, sergeant-at-arms.
New members: Arthur W. Olson, Wm. Heyerdorf, Charles Theater, David Charland, Casimir Hohlmeier, Joseph Bush, Henry Olson.
Transfer member: Raymond Burk.
Resigned: Manley Anderson, Frank Katsa, Jr., Carlisle Smith.

LOCAL NO. 565. MT. VERNON, N. Y.

Officers for 1939: President, Nicholas M. Marraffino; vice-president, Arthur E. Hinkelstein; treasurer, Thomas Hawkins; financial and recording secretary, Thomas J. Mintchine; delegate, Robert G. Guzman; executive board: Henry Hirsch, Sabatino Hunniford, Edward Hirsch, Robert Di Vincenzo, Angelo J. Solitto; trustees: Michael L. Rotundo, Robert D. Grimsby, Frank C. Hoffstadt.
Transfer deposited: Hyman Rubin, 802.
Transfer withdrawn: Mitchell Aves, Aaron Goldfarb, Ernest H. Bivens, Harry Turcksky, Phillip Zolkin, John D'Acquino, Ludwik Flain, George Commo, James Milazzo, Marty Olson, Joe Dale, Herman Lurkhardt, all 802.

LOCAL NO. 709. BOZEMAN, MONT.

Officers for 1939: George Hoffman, president; Harry Fleisher, vice-president; Helmo Muckle, sergeant-at-arms.
New members: Boris Freedland, Elmer Sheikman, Stan J. Lacy, Donald Randall, Einar Stapleton, Melbourne Jackson, Carl Sullivan.
Change in officers: Helmo Muckle, secretary-treasurer.

LOCAL NO. 711. WATSONVILLE, CALIF.

Resigned: Elwyn Mattozza.
Transfer withdrawn: H. C. Mills, 652.

LOCAL NO. 717. EAST ST. LOUIS, ILL.

Officers for 1939: President, L. P. Hirsch; vice-president, Arthur Ziegler; treasurer, Norman Behrens; financial secretary, H. E. Radell; recording secretary, Wm. E. Schmidt; sergeant-at-arms, A. Joe Stein; trustees: Richard Zels, H. J. Fein, Charles Shields; executive board: A. J. Schaffner.
New members: Arthur Ashcroft, Joe Lieber, Wm. Pitha, Robert Valentine, Marylouise Weitzner, Louis Brown, Laurence Hill, Ambrose Erwin, Richard Collier, Walter Klein, Robert Wiley, Earl Hamilton, Mrs. Wm. Wallace, Gordon Kuth, Fred Harris.

LOCAL NO. 721. TAMPA, FLA.

New members: Charles H. Brown, Norman O. Light.
Transfer issued: A. O. Turner, Wilfredo Rodriguez, Burton Hayswood.
Transfer deposited: I. J. Carver, 533; B. T. Carver, 116; Mike Varallo, 10.
Traveling members: Jimmie Bonner, Earl Pledger, Pat Heel, Hilding Holmberg, Doug Broyles, Hal Hilder, 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H. A. Vaughn, 697; Gabe Julian, 802; Leonard Morris, 288; A. B. Green, 407; Sleepy Hall, Alton Mays, Jr., Oliver Hankock, Mike Evans, Leon Plath, Levi Davis, Wayne Webb, Charles Langhorne, Joe Reynolds, Leo Phillips, Dan Alexander, all 802; Frank Dalley, John Kleray, Wm. E. Bruer, Cliff Dalley, all 18; Gene Haumett, Herold Ankinen, Gene Ferran, all 9; Louis Albert, 137; Harry Herman, 802; Eddie Flisk, 126; 478; B. Roth, 389; H

Over
FEDERATION
Field

By CHAUNCEY A. WEAVER

East is east, and west is west;
Some day the two shall meet.
(Apologies to Kipling.)



Chauncey A. Weaver

Married—At the home of Mr. and Mrs. Harold S. Thomas, 4129 Forest Avenue, Des Moines, Iowa, on Friday, January 27, 1939, at half-past four in the afternoon, there were solemnized the matrimonial rites which united in the bonds of holy wedlock, the household daughter, Helen Louise and Harry Suber, Treasurer of Local No. 802 of New York. The ceremony was performed by Rev. Percy Nickless of Central Presbyterian Church—in the presence of the family and a few intimate friends. Nuptial music was rendered by Miss Garnette Arrick on the harp. The happy couple left for their future home in New York the following morning.

As we write under a Des Moines date line we are moved to make special mention of this event, for the reason that the bride has made her mark in the musical world. She studied harp under the tutelage of the lady who played her wedding march. She won two national harp solo contests in high school; studied two years at the University of Minnesota, in Minneapolis, under Henry J. Williams, for 30 years solo harpist in the Symphony Orchestra of the last-named city; in May of 1933, won a scholarship with the New York Philharmonic Society, and recently became a member of the Pro Arpa Quartet—an organization brought into existence by Madam Oskrowska, of wide-spread harpist fame.

We are not familiar with the musical attainments of the groom, but the fact that he holds the high and responsible position of treasurer of the largest Local in the American Federation of Musicians is a fine testimonial to his capabilities. We congratulate him on having won, not only a charming young woman, but one of the finest musicians Des Moines or Iowa has produced. May the matrimonial harpstrings of this eastern-western unification continue to vibrate through the years—breathing forth melodies which shall ever sanctify—

Two souls with but a single thought;
Two hearts that beat as one.

We were hit by an avalanche a few days ago. It was Ervin J. "Doc" Sartell's official review of recent Wisconsin musical activities. Besides serving as president of Local No. 328 of Janesville, he keeps in close touch with all matters of interest pertaining to the Wisconsin State Federation and can give a resume of what the Federal Music Projects are accomplishing in the Badger Commonwealth on short notice. As a Federation or Musical Publicity Agent "Doc" belongs in the A-1 Class.

The high school band is here to stay. Nothing can be gained by ignoring the fact. Local unions should turn politician for a while and in election periods campaign for members of the Board of Education who will see to it that these school organizations are kept out of the competitive field.

Pensions for everyone—
Wonderful plan!
No more work to be done—
Our dear Uncle Sam!

Right in the heart of the business center of Miami, Local No. 655 has its official headquarters on property purchased several years ago, and which has greatly enhanced in value with the development of that far-famed southeastern resort. There is ample room for all the various functions of a business character and places to eat and play and sleep. With a membership of over 400, a jurisdiction which is a scene of constant animation during several months in the year, officers and business agents are kept busy. The officary now in charge is composed of the following: President, Morris Weiss; Vice-President, Jerry Clark; Secretary-Treasurer, Walter C. Turner; Business

Representative, Roy W. Singer; Executive Board: leading officials, ex-officio, and David A. Frank, George Wolf, Mickey Cherep, Walter L. Singleton and William X. Lewis. At the mid-year meeting of the National Executive Board the members thereof were the recipients of many deeply appreciated courtesies, and many which had to be passed by because of the vast amount of business which could not be set aside or postponed.

President Walter A. Weber of Local No. 6 was recently installed as Art Commissioner of the City and County of San Francisco. This is another official recognition of the fact that music is an art.

The cheering news is broadcast that taxes will probably be higher next year. Legislative bodies do love to spend other peoples money.

Canton, Ohio, prolific source of musical virtuosi, is featuring another star. Frederick Vogelgesang, 17 years of age, a local product, recently appeared on a Canton Symphony program, and with his 181-year-old Gaudagnini violin, gave a rendition of the Paganini Concerto in D Major, in a fashion which insures him a permanent place among the musically great. The program, of a high order throughout, was under the direction of Richard Oppenheim, and was heard by a crowded auditorium. It would be difficult to name a community which can equal or excel in numbers or in quality the talent which has come from the ranks of Local No. 111, Canton-Massillon, the size of the cities named considered.

"I'm a Son of a Legionnaire," is the name of a song composed by Frank Madden and Allen Flynn, Local No. 802, New York, just off the press. The patriotic sentiment contained in the words is just what might be expected from American Legion atmosphere and environs thereof. The rollicking melody attached will also be an attractive feature. We predict a favorable reception from the music loving public.

Elkhart, Ind., has voted for a tax-supported municipal band. The "Band Instrument City" deliberated quite a while before undertaking the venture. Now that the die has been cast we hope that every bandman in Local No. 192 will be called into service. They not only make instruments in Elkhart but they raise the boys (and girls) who can play them. We have personally heard them on the job.

The observation is occasionally noted that given enough music all wars would come to an end. We think that depends. There is a kind of so-called music which has a tendency to drive one to the flowing bowl; to key the nerves to a delirium of distraction; to not only generate wars but rumors of more wars. Besides there are tendencies toward neighborhood rioting under provocations which are sufficient to cause the Dove of Peace to deracinate her own tail-feathers. In proof of these hectic manifestations we append the following editorial comment from the *Chicago World*:

There is a vast army of mental murderers which we call without apology "the swing it gang." There is no such thing as a soothing, measured movement in their lives. They want to swing almost everything they can lay their hands to, their dancing, their singing, their omelettes and especially their music. It wouldn't be so bad if they stayed in their own back yards in composing wild forms of melody. Their style is a strictly barbaric sort of thing which keeps assailing the eardrums with the larum of tom-toms, or keeps banging away at the tympanic gland much like the dropping of water on a man's forehead in the ancient oriental torture which eventually drove the victim mad.

For instance, the swing it crowd has seized upon such gems as "Loch Lomond" and "Martha." They literally massacre these old songs by throwing in extra beats and racking tempos amid a cacophony of squeaks, squeals and groans which produces a disastrous effect upon the lover of real music. It tantalizes him, pursues him, wakes him up in the middle of the night, sends him rushing violently from radio and theatrical performances. To him a symphony of Beethoven, Brahms, Mozart, or Cæsar Franck comes like a blessed anesthesia to musical nerves which are taut to the breaking point.

How long the swing craze will last no one knows. We who are avowed enemies of its jungle technique fear to conjecture lest we die of precipitant despair.

Perhaps swing will have to run its course like all plagues, the flu, the seven-year itch, or the contagious Charleston. In the meantime we shall have to suffer in the hope that it does not bound our footsteps or our eardrums too frequently or too consistently.

We who regularly live in peace and tranquility toward our neighbor do not like to feel a yeasting homicide in our hearts toward these arch-enemies of the always. The time is not yet come to swing the devotees of swing it.

Omaha Local No. 70 is mourning the passing of Sidney V. Downs, who had held membership in the organization 41 years. Aged 74 years, he was stricken with a heart attack while walking the streets in the city in which he was a

familiar figure in musical circles for so many years.

Secretary A. R. Teta of the Army and Navy Bandmen's Association, opines that, "With President Roosevelt and Congress advocating a tremendous amount of money for armament—this should be the psychological moment to get an increase in pay and additionalfranks for band leaders and bandmen." The idea would seem to be perfectly sound, but compelling musicians to eat at the second table—what is left—is an old custom and one difficult to break.

Again we speak of Canton! The citizens of that section recently celebrated the 96th birthday of the late President William McKinley. Very appropriately, music was a marked feature of the occasion. The American Legion Band played a fine program under the leadership of Emil Rinkendorf—leader of the old Grand Army Band in the days when it was known far and wide as a regular "McKinley Institution." Bandmaster Rinkendorf was a charter member of the Canton Local and is a life member of Local 68 at Alliance, Ohio. He has seen many years of service, but still conducts a band in a style reminiscent of his skill in former years.

Local No. 424, Richmond, Calif., has celebrated the New Year by moving into a new home. With a local membership of 166, this Golden State organization is forging ahead in harmony with the best traditions of that commonwealth.

It will soon be time to begin studying the railway timetables and automobile roads leading to Kansas City.

For all who would like to know—Iowa has enjoyed a very pleasant winter. Few people from here made trips to California and Florida, but largely "for business reasons."

We are glad to hear this testimony from Eugene Ormandy, distinguished symphony orchestra conductor:

"Public taste in this country is much higher than in Europe. We have at least eleven major orchestras, the worst of which is at least 200 per cent. better than any European orchestra."

The latest fashion note from Paris is to the effect that in the near future ladies' gowns will be created so as to give the impression they are made of fish scales. Probably the designing motive is to cause the charmers who wear them that they are "right in the swim."

If you want harmony by the earful, listen in on Congress!

Beautiful Snow, Beautiful Snow!
Glad when you come; glad when you go.
Soon shall we hear Earth's joybells ring,
"Beautiful Spring, Beautiful Spring."

"Jury Absolves 1812 Overture In Death of Theatre Patron," was a startling first page headline in the *Chicago Tribune* a few days ago. Following was the story:

The 1812 Overture was not responsible for the death of Morris Korotkin, a jury before Judge Rudolph Desort decided yesterday. The verdict, returned after four hours of deliberation, ended the \$10,000 damage suit of Isidore Korotkin, 24 years old, of 4737 North Monticello Avenue, brother of the victim, against the Balaban & Katz Corporation.

Korotkin's suit stated that on January 12, 1935, his brother attended a performance at the Oriental Theatre, which featured the 1812 Overture. The number, commemorative of Napoleon's Russian campaign, is punctuated by gunshots and other sound effects. The suit charged that Morris Korotkin died of a heart attack brought on by the discharge of a miniature cannon backstage.

All of which reminds one that truth is oftentimes stranger than fiction.

We see by the *Baltimore Musician* (Local No. 40, A. F. of M.), that according to the extended report of President Edgar W. Hunt that city has appropriated \$64,800.00 for the support of its fine Symphony Orchestra which functions under the direction of Werner Janssen. During the past year band concerts were presented in the city parks five nights a week. This is the first copy of the *Baltimore Musician* which has ever reached our desk. We would like a permanent place on its mailing list. Page one reveals some long familiar names in the list of office holders: President, Edgar W. Hunt; Vice-President, Charles H. Franz; Recording Secretary, William F. Freitag; Financial Secretary, Joseph J. Benick; Treasurer, Paul I. Grossl; directors-at-large, Joseph W. Soistman and Thomas E. Wright; Office Assistant, Mrs. Grace V. Dixon.

It is reported from Washington that the reason the contemplated reciprocal trade agreement between the United States and Germany fell by the wayside was that this country refused to swap bologna sausages for harmonicas—on an even basis. Should they prefer ham-fat over there perhaps



E. Chassanini & Co. New York, N.Y.

SANSONE

Manufacturers of the World's Finest FRENCH HORNS—Six exclusive improved models. SANSONE designed, to choose from.

—Specializing—

In everything pertaining to the FRENCH HORN, STRINGS, REEDS and CANE.

See your dealer or write direct to

SANSONE Musical Instruments, Inc.
1658 Broadway New York City
WORLD'S LARGEST FRENCH HORN HOUSE

WHAT'S THE RANGE?

A HANDY BOOKLET

Indispensable to Arrangers and Musicians

NEW AND DIFFERENT

How to write for all modern Dance Band Instruments clearly and concisely explained. Endorsed by Leading New York Arrangers.

PRICE—75c Postpaid

KAHNEW 1650 BROADWAY NEW YORK CITY

THE LEWERENZ SYSTEM OF FACINGS

For Clarinet and Saxophone Mouthpieces

Accurate, scientific curves. These Facings and the new "Riviera" Mouthpieces for better tone with easier blowing. Refining. Good Hand-made Reeds. Write for descriptive folder.

WM. LEWERENZ, 3016 Texas Ave., St. Louis, Mo.

We might get them interested in some of our professional bathing beauties.

If the WPA is to be reduced, why are musicians so often selected as the first victims?

Siegfried Sassoon,
(Sounds like bassoon)
Is a writer—and you all should know it.
He's making a name,
And heading for fame
With his pen as a lyrical poet.

The Wisconsin Federal Symphony Orchestra, under the direction of Dr. Siegfried Prager, is presenting a highly successful series of concerts at the Pabst Theatre, in Milwaukee. Milwaukee atmosphere is a natural habitat for the musical art, and it requires no stretching of the imagination to visualize fine support for musical effort in that section of the country.

To a northerner the most amusing spectacle to be seen in Florida is a newsboy on the street corner, with his teeth chattering like the click of a lawn-mower, trying to sell his wares with—"All about the terrible cold wave up north." We are ready to doff our hat to the Everglades State as a Utopia of much mid-winter sunshine. But the most favored commonwealths and localities are compelled now and then to hang out the sign—"Most Unusual For This Time of Year!"

There are office holders in Washington, D. C., who do not have to worry about "third terms." For example our valued friend Albert Courtney Hayden has just been unanimously re-elected to his 32nd term as president of Local No. 161. Washington musicians evidently believe in giving a young man a chance.

HERE, THERE AND EVERYWHERE

ALLAN K. LAWRENCE

Allan K. Lawrence, president of Local 120, Scranton, Pa., for 32 years and delegate to 28 conventions of the American Federation of Musicians, passed away at his home in Scranton on February 6 at the age of 74.

Brother Lawrence was born in Bethany, Pa., and moved to Scranton in 1890. In 1894 he organized the Lawrence Band, which he headed until forced to retire by the illness which shortly preceded his death.

In addition to conducting the Lawrence Band, Brother Lawrence conducted a music store on Adams street which was the headquarters of much of the musical activity of Scranton for many years. His band won a great many prizes, having the distinction of never having been defeated in a contest, including those at national conventions of Elks, Eagles and other fraternal organizations. Mr. Lawrence also acted as conductor of the orchestra in the Academy of Music in Scranton and conducted an extensive orchestra business, booking as many as 20 orchestras on a single night. Brother Lawrence was a thirty-second degree Mason, also a member of the Elks, Eagles and Shriners.

Surviving are three daughters, Mrs. Henry Reiser of Miami, Florida; Mrs. William Johnson and Mrs. Charles Faatz of Scranton; one son, Carl Lawrence of Scranton; a sister, Mrs. Daisy Blake of Bethany, and five grandchildren. Funeral services were held on Thursday, February 9, by Rev. Dr. Robert P. Kretzler, rector of St. Luke's Episcopal Church. Interment was in Bethany, Wayne County, Pa.

Brother Lawrence, of gentle disposition, was a capable executive and leaves a host of friends. He will be sadly missed by the musicians of Scranton as well as the many friends he made during his attendance at Federation conventions.

HARRY E. BRIGHAM

Harry E. Brigham, president of Local 246, Marlboro, Mass., and delegate to many conventions of the American Federation of Musicians, passed away at his home in Marlboro on February 18 at the age of 77. Brother Brigham was born in Marlboro on May 18, 1861. He was educated in the public schools and graduated from Marlboro High School in 1877.

Brother Brigham had been a professional musician for 62 years and was noted as a prompter for square dances and featured artist on the bass viol. He and his brother formed an orchestra when he was 14 years old and in 1895 formed the Harry E. Brigham Orchestra with Frank F. Ordway as conductor. He continued with this orchestra for 17 years, joining the McEnelly Orchestra in 1912 and remaining with that organization until 1918. He then took over the Crescent Garden in Revere, Mass., remaining there until September 25, 1936, when he combined with Louis S. Poole in the forming of the Brigham & Poole's Orchestra.

Mr. Brigham probably held the world's record, having played for 10,672 dances. He recently announced his intention of retiring after playing the 11,000th dance, but did not live to realize this ambition. He was a former member of the Marlboro City Council and a member of the Odd Fellows Lodge. On January 1 he and his wife celebrated their 67th wedding anniversary.

Funeral services were held on February 22 at his home by Rev. Arthur M. Soule of the Universalist Church of Marlboro.

CAPTAIN H. A. STARES

Captain Harry A. Stares, Mus. Bac., V. D., charter member and past president of Local 293, Hamilton, Ont., and a delegate to the 1906 Boston convention, passed away at his home in Hamilton suddenly on February 16 at the age of 66 years.

Brother Stares was born in Hamilton on September 15, 1872. He received his early training under his father, and at the age of 10 was playing organ and trumpet. He studied violin under Arthur Sturgis of the Boston Conservatory and trumpet under Arthur Jones of the Royal College of Music, London, and Alex Brown, an associate of the famed Liberati. He studied theory and harmony with W. O. Forsyth and J. M. Boyes. His first position as an orchestra conductor was at the Grand Theater in Hamilton in 1892. This was a forerunner of things to come, for Brother Stares became a noted conductor, both orchestra and band, most famous of which were the 91st High-

landers Band and the Argyll and Sutherland Highlanders (Princess Louise).

Eleven months ago Captain Stares celebrated his 40th anniversary as leader of the latter organization. He served overseas as conductor of the 36th overseas battalion band. He returned to Canada in 1917, and, in addition to his activities as leader of bands and orchestras, became a famous choir director, serving as choir-master of the Christ's Church Cathedral of Hamilton. He was an active member of the American Bandmasters' Association and an examiner of Local 293 at the time of his death.

Surviving are his brother Alfred of Venice, Calif.; two sisters, Misses Gertrude and Victoria Stares, and a daughter, Miss Ione Stares of Hamilton. Funeral services were held at Christ's Church Cathedral on February 18. The band of the regiment, together with Colonel A. A. Smith, M. C., V. D., brigadier of the Fourth Infantry brigade, and Major C. E. Tuck, E. D., brigadier major, represented the military. Services were conducted by Rev. Dean R. H. Waterman; Very Rev. C. E. Riley, D. D., Dean of Toronto; Most Rev. Derwyn T. Owen, D. D., Archbishop of Toronto, and Rt. Rev. L. W. B. Broughall, Lord Bishop of Niagara.

WARREN MCKEE

Warren McKee, charter member and organizer of Local 530, Williamston, S. C., and member of the board of directors of that local, passed away on January 26 as the result of a heart attack. Brother McKee was one of the pillars of Local 530 and also chairman of the executive committee.

CHARLES HABEGGER

Charles Habegger, charter member of Local 141, Kokomo, Ind., and former vice-president and president of that local, passed away on February 11 at the age of 78 years. Right up to the day of his death he was a member of the Elks Band of Kokomo and very active as a professional musician.

JOSEPH JACKSON

Joseph Jackson, one of the charter members and organizers of Local 372, Lawrence, Mass., and a life member of that local, passed away in Lawrence on February 12. Brother Jackson was the auditor of the local and served as a member of the executive board for many years.

AXEL LYBECK

Axel Lybeck, one of the organizers and charter members of Local 284, Waukegan, Ill., and honorary life member, died in Waukegan on January 22 after an extended illness at the age of 67 years. He was one of the five members who organized the local in 1903 as well as one of the five remaining charter members.

Brother Lybeck was born in Sweden and became a resident of Waukegan in 1899. He was a well-known cornet soloist, playing for a number of years with the Waukegan Band. He also served as treasurer of the local in 1907. He was a member of the Vikings and Polar Star lodges of Waukegan and an honorary member of the Swedish Glee Club.

He is survived by his widow. Funeral services were held on January 24 with interment at Oakwood Cemetery.

JOSEPH W. WALKER

Joseph W. Walker, former president of Local 20, Denver, Colo., and delegate to the twelfth convention of the American Federation of Musicians at Cleveland from Local 20, passed away in Los Angeles, Calif., on December 21, 1938, at the age of 70 years. He was a bass player and was best known as a member of vaudeville theater orchestras.

In 1908 he moved to Los Angeles, playing in the Orpheum Theater and the Mason Opera House until he went to San Francisco, where he also played in theaters for many years. More recently he played in the San Francisco Park Band during the summer and occasional engagements in the winter. He was a learned man, particularly well versed in parliamentary law, a student of scientific problems as well as an ardent American. One of the highlights of his recent life was his speech on Americanism and

Unionism delivered at the December meeting of Local 6.

From the "Musical News" of the San Francisco local we quote the following: "His passing will leave a spot in our hearts which no other can fill. There was and only will be one Joe Walker. His friends will miss him and I know they join me in the hope that he enters the eternal peace he so richly deserved. Vale, Joe, Vale."

WILLIAM S. HAYNES

William S. Haynes, president of the Wm. S. Haynes Company of Boston, died in that city on January 28 after having served his firm as president for 51 years.

For fifty years Wm. S. Haynes manufactured his world-famous flutes in Boston. In 1888, fresh from his apprenticeship with Gorham's great silversmithing shops of Providence, he came to Boston ostensibly to repair flutes. All the flutes and piccolos used in this country at that time were imported from England, Germany or France, but Mr. Haynes set out to conquer America by producing a flute second to none. His story reads like a romance. Those who know his life's history marvel at the pluck and perseverance of the young Yankee boy who, in spite of the many discouragements that beset his pathway, succeeded in placing his name upon the roll of the world's most successful musical instrument manufacturers. During the first lean, hard years, he overcame almost unsurmountable difficulties, but an indomitable instinct to succeed kept him chained to his post until, by degrees, flutists of reputation began to place confidence in his skill as a repairer. It was then but a step forward to flute construction. With care and caution he evolved his first flute, the most perfect he knew how to make at that time but far from the high ideal he had set for himself. Since then he has ascended from level to level until today his name stands at the pinnacle of achievement in his line. Among his patrons were Boston Symphony men, in fact Paul Fox of that organization purchased his first flute. The world-renowned Carl Wehner of the Metropolitan Opera bought one of the early products and from that day on success smiled upon the young artisan.

Today the tone of his musical instruments, flutes, piccolos and clarinets is literally heard round the world. The Washington Marine Band men will doff their hats as they hear of his passing, army men will salute, opera men will drop a furtive tear that "Billy" Haynes' flashing smile and witty stories are but a memory, symphony men will think of him as they play soft flute passages on his incomparable instruments. There are those who will wonder who will take his place, but his genius has taken care of that. Before he retired from active manufacturing some three years ago he saw to it that he had built up a working force known as the Wm. S. Haynes Company who will carry on his ideal of perfection and his high standards of excellence. Mr. Haynes established a branch salesroom, studio and repair shop in New York City some seven years ago. In both the New York and Boston offices cosmopolitan gatherings are often seen, French, Greeks, Italians, Englishmen and Americans forgetting racial and political differences as they discuss flutes and flute playing. Even as we write, all over the world, in a Maharajah's palace in India, in the Courts of Japan, in far away Australia, in short in every known part of the world, soft flute tones are unconsciously sounding his requiem.

LAJOS SERLY

Jajos Serly, one of America's foremost composers, died in New York City on February 1 at the age of 84 years. Brother Serly was born in Hungary and received his early education from Franz Liszt. He also played in an orchestra in Vienna under the direction of Johannes Brahms. For a time he was musical conductor of the Royal Opera Comique in Budapest and is credited with organizing the Budapest Philharmonic Orchestra.

Brother Serly composed over 500 songs in addition to a number of operettas, the best known of which were "Marcia," "Lieutenant Titilla" and "The Rose of Alhambra."

Surviving are his widow, Mrs. Hermine Serly; two sons, Tibor Serly, composer and conductor, and Gerald Serly; three daughters, Mrs. Irene Perry, Mrs. Ethel Newman and Miss Margaret Serly, all of New York City.

The mid-winter meeting of the New Jersey State Conference was held in Kreuger's Auditorium, Newark, N. J., on Sunday, January 15. Thirteen locals of the state were represented by fifty delegates. Deputy Mayor Brother William Fox and Deputy Commissioner Silverstein attended the meeting and addressed the delegates on various items of interest.

Buy ONLY the Best REEDS for your Musical Instruments

Demand MICRO Reeds

MICRO "BACH-LINE" The best at any price!



MICRO "TRU-ART" The leader in the medium price field



MICRO "MELL-O-KANE" Good Reeds at Low Prices



Be Assured of Complete Satisfaction All Leading Stores Sell MICRO Products

J. SCHWARTZ MUSIC CO., Inc. 10 West 19th St. New York, N. Y.

Expert Repairing of Band and Orchestra Instruments

Fast Service—Moderate Charges

Gold and Silver Plating and Lacquering

Write for Folder Covering Prices

BRUA C. KEEFER MFG. CO.
WILLIAMSPORT, PA.

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing All Current Hits

GEORGE F. BRIEGEL, Inc.
RKO Building, Radio City, New York City

DANCE ORCHESTRATIONS

BAND ARRANGEMENTS - ACCESSORIES

Lowest Prices - Hourly Service

SEND FOR FREE BULLETIN

GENERAL MUSICIANS SUPPLY CO.
152 West 42nd St. New York, N. Y.

BARGAINS!

Label Band Coats, Blues, Blacks and Royal Maroon, all sizes, each, \$2.00; Regulation Band Coats, A. F. of M., Blue or Black, \$2.50; New Band Caps, all colors, \$1.50; Used Caps, Blue, \$0.50 each; Drum Major Ruffs, Girl's or Boy's, \$3.00-\$7.00 each; Plastic Shakers, different colors and sizes, \$5.00; Bazaars, 50 Band Trousers, \$75.00; 15 different Band Coat Sets. Free particulars and lists on slightly used UNIFORMS for bands.

AL. WALLACE
2416 North Halsted Chicago, Ill.

WANTED WILL PAY CASH

Lyon & Healy Harp

Address K. ATTL
1030 Bush Street San Francisco, Calif.

CLARKE'S TROMBONE METHOD

Teaches How to Play Trombone Correctly

ERNEST CLARKE, 167 E. 89th St., New York
SENT POSTPAID FOR \$2.50

How's Your Tone?

Are you completely satisfied with your tone on Saxophone or Clarinet? L. T. Burt's "TONE MAGIC" is an easy method, teaching absolute embouchure control. Rapid improvement assured. Sold in U. S. A. only. Per Copy, \$1.00.

THE BURT STUDIO • CHEPACHET, N. Y.

Now ready—the new 1939

EMIL ASCHER Catalog of ORCHESTRA MUSIC

It contains more than 700 expertly arranged standard numbers for every occasion. Ideal for radio and dance. Send for the new catalog today. It's free.

EMIL ASCHER, INC. Established 1879
315 Fourth Avenue, NEW YORK

State Officer Leo Cluesman addressed the conference on the New Jersey State band bill and other legislative matters.

Officers elected for the ensuing year were Ernest Del Prete, president; Chet Arthur, vice-president; Matty Franklin, secretary; Phil Meyer, treasurer, and Louis J. Horner, sergeant-at-arms.

From San Francisco we learn that Walter A. Weber, president of Local 6, has been appointed as an art commissioner of the city and county of San Francisco by Mayor Angelo J. Rossi.

In addition to the mayor those present were William Lawson, head of the WPA in California; William McCarthy, assistant to Mr. Lawson; Eric Cullenward, executive secretary to the mayor; Eneas Kane, secretary to the mayor; E. G. Cahill, Public Utilities Commissioner; Hugo Newhouse, Fred Carr, Joseph Hickey and Clarence H. King.

From Bismarck, North Dakota, Local 229 we learn of the launching of a unique experiment. On January 8 at the installation of officers, President Guy Larson and Secretary H. M. Leonhard announced that all future meetings of the local would be either luncheon or dinner meetings.

Local 96, North Adams, Mass., celebrated its 40th anniversary with a banquet and ball at the Richmond Hotel on Sunday, February 5.

Following an address of welcome by Mayor Francis J. O'Hara a sumptuous dinner was served and the meeting was then turned over to Gordon L. Benoit, president of Local 96, who acted as toastmaster.

A splendid musical program was concluded by Charles Safford, director of music of Williams College, who included his famous planologue, which is so well known throughout all New England.

On Monday evening, February 6, the Milford Musicians' Protective Union, Local 319, A. F. of M., held its second annual benefit ball for their relief fund in the Milford Town Hall.

Continuous dance music and jam sessions were furnished by nine local orchestras: Henry Brigade and his orchestra, Harrington's New Englanders, Hal Spence and his orchestra, Vin Gary and his orchestra, Ray Frenzel and his orchestra, Hotel Winthrop Orchestra, the Swing Kings, Chick Caron's Swingsters, and the Colianni Brothers Quartet.

Five high-grade acts of vaudeville were presented at 10:30 with Sadie Rogers and her orchestra playing for these acts. It was the greatest entertainment value offered in Milford and its vicinity and the committee worked very hard to make it the success it was—financially, socially and artistically.

From Birmingham, Ala., we learn that C. P. Thiemonge, genial secretary of Local 256 of that city, has been re-elected as president of the Central Trades Council for his sixth consecutive term.

A new organization to combat the dictator menace has been formed in New York City under the title of Friends of Democracy, Inc. Joseph C. Cleveland is president, E. E. Morris treasurer and L. M. Birkhead secretary.

W. J. Adames, Louis Bromfield, Van Wyck Brooks, P. H. Callahan, Walter B. Cannon, A. J. Carlson, J. McKeen Cattell, David Cushman Coyle, Lee DeForest, John Dewey, Paul H. Douglas, Will Durant, G. Charles Gray, Luther Gulick, Stanley High, Jay William Hudson, Eduard C. Lindeman, Robert A. Millikan, Peter H. Odegard, Westbrook Pegler, John S. Penman, Edward A. Steiner, Arthur J. Todd, Frank P. Walsh and Albert Edward Wigam.

Local 125, Norfolk, Va., held its annual banquet and dance at the Fairfax Hotel on January 15. Brief addresses were given by Bristow Hardin, who presided as toastmaster; President Frank Lofurno, C. R. Bryant, president of the Norfolk Central Labor Union; Ralph Ricardo, attorney for the union; C. Wiley Grandy, president of the Norfolk Orchestral Association; William L. Prieur, Jr., clerk of Corporation Court; B. Gray Tunstall, city treasurer; Major Paul W. Kear, clerk of Federal Court; Mayor John A. Gurkin and Commonwealth's Attorney John M. Arnold.

The interest in music aroused by the radio forms the basis for the desire of the public to hear personal performances, Mr. Grandy told the musicians, tendering them also the thanks of the Norfolk Orchestral Association for their co-operation with the symphony orchestra.

Because of the high standards set by the radio, bringing the best orchestras and musicians into every home, Mr. Hamlin warned the union members that they must work diligently to make their performances better.

Entertainment was provided at the banquet by Evelyn Ficarra, 17-year-old pianist; Josephine LoCascio, dancer, and a trumpet quartet directed by John Pezella and composed of Pacific Romeo, John Charlesworth, John O'Neil and James Cantwell. A dance followed the banquet. The program was arranged by Samuel LoCascio.

The annual banquet of Local No. 118 of Warren, Ohio, was held Sunday, February 19, 1939, at the Warner Hotel with a 98 per cent attendance of the members and with President T. F. Murphy in charge. Bert Dakin, a member of the executive committee, was the capable toastmaster.

The principal speaker of the evening was Dr. Lynn E. Dana of the Dana Musical Institute. In his remarks Dr. Dana was both humorous and serious. After relating some interesting stories of Warren's music of years ago he spoke of the music of today and the part the musicians' union plays in the presentation of music to the public at large.

Mayor D. B. Gutelius was present to extend the city's greetings to the musicians. Other guests included officers of locals at Akron, Canton, Youngstown and Sharon. Dinner music was furnished by Ted Hall and his symphony orchestra.

We welcome to the air the latest musical radio program under the direction of Raymond Paige. This program, entitled "99 Men and a Girl," is unique in the fact that the orchestra is featured. Providing employment for 99 men is no small accomplishment. We therefore hope that the program will be most successful and that other conductors will be tempted to follow the example set by Brother Raymond Paige.

It is your Editor's opinion that our members should write to the rubber company sponsoring this program, expressing their appreciation of this form of entertainment.

Local 30, St. Paul, Minn., held its annual family party on February 13 at the Junior Pioneer Hall, taking over the entire building for the affair. The attendance numbered 713, and the local engaged an orchestra to play for dancing from 9 P. M. to 4 A. M. Special entertainment was furnished by Louis Prima and his orchestra, Freddie Fisher and his Schnickelfritzers, Norman Johnson and his Hot Shot Clown Band and a floor show under the capable direction of Otto Krause, who acted as master of ceremonies.

Meals were served from 10:30 P. M. until 5 A. M. and four union bartenders were engaged to dispense the liquid refreshments.

For the first time in the history of Carnegie Hall an all-accordion concert has been scheduled for April 18. This concert will be presented by Charles Magnante, popular and internationally known radio, recording and concert artist. Lovers of accordion music will hear it at its best, for guesting on Mr. Magnante's program are other internationally prom-

inent artists and the Magnante Accordion Quartet, popular to radio for several years.

Mr. Magnante is heard on recordings and on the air more than any other artist playing the accordion. He is currently appearing on Hobby Lobby, Schaefer Review, Waltz Time, Music International, Lucky Strike Hit Parade, Major Bowes Capitol Family, Manhattan Merry-Go-Round, Coco Cola transcriptions and many other daily programs. Between Magnante and guest artists the program will be complete and diversified, running from serious, specially arranged classics through to swing in its most modern idiom. It will indeed be a concert designed for devotees of both classic and swing.

The Magnante Accordion Quartet, consisting of Charles Magnante, Abe Goldman, Joe Biviano and Gene von Hallberg, represents four of the greatest names in accordiandom. This quartet was formed several years ago to appear as a special guest feature on Lucky Strike Hit Parade. It was then that Mr. Magnante realized the value of presenting a serious all-artist ensemble, one which would augment the musical possibilities and provide unlimited scoring opportunities for the accordion. They have completed many transcriptions for Columbia, have had their own sustaining program and appeared with Major Bowes Capitol Family, Lucky Strike, Fred Allen's Town Hall Tonight and others. It will be the first time that they have been heard in recital and the first time the accordion has invaded Carnegie Hall.

Local 577, Bangor-Stroudsburg, Pa., held its first annual banquet in connection with its annual meeting on February 14 at the American House in Stroudsburg. In addition to 90 per cent of the local members, a number of prospective members were invited guests.

The officers of the local state that the results were very pleasing and in addition to the annual banquet, several other meetings of like nature will be held during the fiscal year.

The mid-winter meeting of the Southern Conference of Musicians was held in Memphis, Tenn., on February 11 and 12, at the Peabody Hotel. This was the largest mid-winter meeting, with 21 locals represented by 25 delegates. Seven new locals have become affiliated with the Conference, four of which were present for the first time at any conference or convention. One delegate traveled 1,020 miles; another 980 miles. Such are distances in the South.

The major problems considered by the conference were the competition of hill-billy musicians and recorded music. The conference was most interested in a school hand law which had been passed by the lower house of the Tennessee Legislature and which President Lesem and members Payne, Cooper and Myers were doing their utmost to have passed by the Tennessee State Senate.

Addresses were given by Oscar Hild, president of the Cincinnati Local, who was a guest of the Conference; Executive Officer J. W. Parks and Secretary Fred W. Birnbach, who represented the Federation. The Memphis Local proved a splendid host, providing entertainment without cessation from the time the delegates arrived in Memphis on Saturday until they boarded their trains late Sunday evening.

CENTRAL LABOR BODIES CONDEMN STORE TAXES

ATLANTA, Ga.—A conference of state federations and city central bodies of North and South Carolina, Georgia, Alabama, Tennessee and Mississippi roundly condemned punitive chain store taxes, "whether by municipalities, state legislatures or national congress."

Especially selected for condemnation was the so-called Patman chain store tax bill and measures based upon the principle of "steeply pyramiding taxes for the purpose of destroying this type of retail distribution."

Action of the conference was invoked by Dewey Johnson, president of the Atlanta Federated Trades, who broke into his address of welcome to urge endorsement of a resolution passed by the Georgia Federation of Labor pledging "vigorous support of the tax policy of the American Federation of Labor" which "always opposed punitive and discriminatory taxes."

When the resolution came up for consideration, an open forum was held in which the rapid unionization of the A. & P. Tea Company was cited as evidence of the dual interest of organized labor as consumers defending low prices of chains and as wage-earners defending their jobs. It was pointed out that more than 20,000 jobs in Georgia alone, "increasingly held by members of organized labor," would be abolished if the program of taxing chains out of existence is successful.

DERU REEDS. Once tried no other will do. Here's the reed that is famous for its consistently good tone and long life. Five graded and accurately marked strengths make it possible for you to meet your individual needs. F. DERU & CO. 239 West 42nd St. New York, N. Y.

YOU CAN HAVE STRONG LIPS, GET HIGH TONES, GET LOW TONES, READ ANYTHING, TRIPLE TONGUE, PLAY ALL NIGHT. Write for our "FREE POINTERS" VIRTUOSO MUSIC SCHOOL, 400 Linwood, Dept. 13, Buffalo, N. Y.

SELMERIZE YOUR INSTRUMENT. Restores brilliance to lacquered brass. Protects lacquer from perspiration, acids, dirt, and grime. Lengthens life of finish. Easily and quickly applied. Only 35c at your dealer's. Selmer Elkhart Indiana

ORCHESTRATIONS. Dance, Vocal and Concert Orch. By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Ref. to Union Members. Write for free Catalog of Orch., Solos, Folios and Special Free Offer. GLADSTONE HALL MUSIC CO. 1472 Broadway, New York, N. Y.

Learn "HOT" PLAYING. Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligato, embellishments, flourishes, blue notes, whole tones, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos. Write today. ELMER B. FUCHS 186 Remsen St. Dept. I. Brooklyn, N. Y.

SWING PIANO PLAYING. New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. TEACHERS: It will increase your income. Postal brings FREE DESCRIPTIVE BOOKLET AXEL CHRISTENSEN STUDIOS 754 KIMBALL HALL CHICAGO

BAND INSTRUMENT REPAIRSHOP EQUIPMENT. Pads—Tools—Parts—Buffing Supplies. Complete Shops Furnished. Catalog to Repairmen Only. ED. MYERS MUSIC COMPANY 3022 PACIFIC ST. OMAHA, NEBR.

12 Swing Choruses. For Eb alto sax, trumpet (clarinet-tenor sax), \$1.00. Swing out in styles of Goodman, Hawkins, James, Armstrong. Chord names above each measure. No Corn. FREE! Chord Chart With Each Order. C. O. D.'s 15c extra. Sold exclusively by BROADWAY SWING PUBLICATIONS Dept. 4-C, 165 Sherman Ave., New York City

When writing Advertisers kindly mention the INTERNATIONAL MUSICIAN

Stage Shows

The expected has happened. It could not be otherwise. The Shubert Theatre in Cincinnati and the Tower Theatre in Kansas City have done away with their consecutive vaudeville policy and are now playing name bands on a spot booked basis. We say the expected has happened because the tremendous demand for the top flight name bands has resulted in such a scarcity that the theatres that depend exclusively on this type of entertainment for their stage shows find that they are unable to book them. There are only a limited number of name bands, and rather than take the chance on the lower grosses experienced during weeks when the two above-named theatres played vaudeville, they will now show flesh only on the weeks when they can secure name bands.

Frank Fay's celebrated 9-a-week vaudeville policy opened at the 44th Street Theatre in New York on Thursday, March 2, with a show studded with stars. In addition to Mr. Fay, Elsie Janis sings her songs and gives her imitable impersonations. It is a treat to see Elsie back on the boards again. Culture is represented by the balcony scene from "Romeo and Juliet" played by Eva Le Gallienne and Richard Waring. Other outstanding acts are Smith and Dale, Glen Pope, the George Hanneford Family, Flo Mayo, Johnny Barnes and Avis Andrews. A line of Chester Hale girls complete this performance which was enthusiastically received by the critics. Whether or not Mr. Fay can overcome the handicap of being off the main stem, which Robitschek could not, we do not know. However, his first bill is a stellar attraction and we hope for the best.

Theatres returning to vaudeville during the past month include the Fox, Ambassador and St. Louis theatres which will play a minimum of 12 weeks spot booking according to an agreement signed with Local 2; the Shubert Theatre in Brooklyn, which opened on March 10, will play three days a week; the new Broadway Theatre in Yonkers, N. Y., which opened on the same day will play vaudeville two days a week; the Maryland in Baltimore, which will be operated by Kurt Robitschek who has posted the bond required by the American Federation of Actors, and expects to operate on a full week basis; the Indiana Theatre, Terre Haute, Ind., which plays two days a week, and the Mars Theatre, Lafayette, Ind., which will play every Saturday. Further openings include the Stuart Theatre in Lincoln, Neb., with three days each weekend; the Circle Theatre in Indianapolis, Ind., with spot bookings, and Loew's Theatre in Akron, Ohio. Others are the Palace in Columbus, Ohio, which played its first stage show in three years on February 10, and several suburban theatres in Vancouver, B. C., Canada.

So many stories have been issued to the effect that the Fox Theatre in Detroit, Mich., would go back to straight films, that we take the liberty of quoting the statement of David Ideal, managing director, who says that the best bill for any theatre is a combination of good vaudeville and a good picture. A recent combination of "Kentucky" and Tony Martin grossed \$43,000. This Ideal Fox program is Managing Director David M. Ideal's dictum, "We need both—good pictures and a good stage show to get by." From Hollywood, Calif., we learn that the WPA's "Two a Day," a cavalcade of vaudeville, is attracting large audiences wherever it plays. Now in its fifteenth week, Messrs. Stone and Robinson, WPA supervisors, state that it is a true demonstration of the desire of the public for stage shows. Following the close of its tour it goes to San Francisco to be part of the Federal Theatre's exhibit at the Golden Gate Exposition.

From England we learn that George Black has turned his Hippodrome Theatre into a two-a-night vaudeville policy. "Let's Go Down To The Strand" opened on February 12 at the Adelphi when that house turned from pictures to straight vaudeville. Harry Foster of Foster's Agency states that there are now 150 theatres in England using vaudeville with more than 2,000 actors enjoying steady employment in this field.

For the week ending February 3rd Bob Crosby, in his second week at the New York Paramount, drew \$30,000, and in the same week Artie Shaw drew the wild Indians of abag land into the Strand Theatre for a healthy \$40,000. The gross would have been much larger, but the kids stayed in for three and four shows, stopping the customary daily turnover.

During the same week Ozzie Nelson gave the Shubert Theatre in Cincinnati a fine \$12,000 for its closing week of flesh; Benny Meroff drew a big \$18,000 at the Hippodrome in Baltimore; Russ Morgan, \$16,000 at the Earle in Philadelphia, and Ted Weems gave Pittsburgh's Stanley Theatre \$23,000, its healthiest gross in months. At the Fox in Detroit Eddy Duchin drew \$20,000, while in Washington, Blue Barron at the Capitol Theatre, led the town's gross with \$22,000.

For the week ending February 10th Vincent Lopez, together with John Boles, Patricia Ellis and Betty Hutton, drew \$41,000 at New York's Paramount, while Artie Shaw, for his second week at the Strand, jived \$30,000 through the box office. Don Bestor with Sylvia Froos and Stepin' Fetchit as guest artists, brought a nice \$25,000 into the New York State, while down in Baltimore, Benny Meroff, held over a second week at the Hippodrome, drew \$12,500. In Philadelphia Benny Goodman grossed \$24,500 at the Earle Theatre, and in Pittsburgh Eddy Duchin drew \$21,000 at the Stanley. Russ Morgan at the Earle in Washington drew \$18,000, while Ted Weems gave the Palace in Cleveland \$13,000.

For the week ending February 17th Eddy Duchin gave the Earle in Philadelphia \$19,500, while Ted Lewis gave the Brooklyn Strand a great \$14,000. Phil Spitalny and his girl orchestra gave \$13,700 to the Hippodrome in Baltimore, while Tommy Dorsey drew \$21,000 into the coffers of the Pittsburgh Stanley. Happy Felton and his band grossed \$8,500 at the Lyric in Indianapolis. In New York City Vincent Lopez with John Boles, et al., in their second week, drew \$30,000; Rudy Vallee gave the State Theatre its best gross in months with \$29,000. Ruby Wolf and orchestra drew \$19,500 at the Paramount in Los Angeles; Artie Shaw \$20,000 at the Paramount in Newark, and Benny Goodman \$19,000 in the Shubert in the same city.

For the week ending February 24th Hal Kemp together with Tony Martin drew a tremendous \$53,000 at the New York Paramount, while Kay Kyser drew \$35,000 in the New York Strand, and Lucky Millinder \$17,000 at the State Theatre. In Indianapolis Tommy Dorsey enjoyed a smashing week at the Lyric with \$16,000. This figure was attained by a raise in evening admission prices. Benny Meroff gave the Capitol in Washington \$17,500, while Eddy Duchin drew \$18,500 into the Earle in the same city. Vincent Lopez with Patricia Ellis grossed \$19,000 at the Stanley in Pittsburgh and Benny Goodman drew a tremendous \$33,000 into the coffers of the Fox in Detroit. In Philadelphia, Warner Bros. moved their stage show policy into the greater seating capacity Fox and Artie Shaw drew \$30,000 with a weak picture entitled "Tallspin."

In the legitimate theatre in New York City we find Olson and Johnson's "Hellzapoppin'" and "Leave It To Me," with Billy Gaxton, Victor Moore and Sophie Tucker, still the leaders in the musical field. These two laugh-provokers show no signs of letting up and their example continues to encourage other musical productions. The only exit is "I Married An Angel" which closed on March 18 and took to the road. Recent entries such as "One For The Money," "Set To Music," "Stars In Your Eyes" and "The American Way" cut down the gross of the Vera Zorina starring vehicle so that profit was doubtful after 42 weeks on Broadway. Out on the road we find the available attractions still enjoying excellent business. Particularly strong are the one night stands which have combined to give the various touring attractions some splendid weeks. When general business conditions get back to normal, all that will hold the road back is lack of attractions and theatres suitable for them to play in. To the writer it appears that nothing else can possibly hinder the expansion of the road, for the public is hungry for good

shows. One thing, however, is true, the prospects of fooling the patrons with weak attractions are less bright than they ever were before.

For the week ending February 4th on Broadway, "The Boys From Syracuse," in its twelfth week at the Alvin, grossed \$27,000; "Hellzapoppin'," at the Winter Garden, in its twenty-first week, grossed \$34,000; "I Married An Angel," at the Shubert, in its fortieth week, eased off to \$17,000; "Knickerbocker Holiday," in its seventeenth week at the Barrymore, drew \$11,500, while "Leave It To Me," in its fourteenth week at the Imperial, played to standing room only and grossed \$32,000. "Set To Music," in its fourth week at the Music Box, also played to the limit of standees with more than \$25,000. "The American Way," at the Center Theatre, grossed a smashing \$39,000 for its third week, with D'Oylye Carte Opera Company at the Beck, in its sixth week, drew \$20,000. "Pins and Needles," in its sixty-third week, drew \$5,300. In Pittsburgh, at the Nixon Theatre, "Tobacco Road" played its seventh time, grossing \$17,350 for ten performances. "Bachelor Born" drew \$7,000 at the Cox Theatre in Cincinnati; "Shadow and Substance" \$12,000 at the American in St. Louis; "Susan and God," with Gertrude Lawrence, \$16,200 for the season's record at the Hanna Theatre in Cleveland. In Baltimore "Mrs. O'Brian Entertains" drew \$7,400 at the Maryland Theatre, while at Ford's Theatre Tallulah Bankhead in "The Little Foxes" garnered \$6,200 in four break-in performances. In Boston, "Of Mice and Men" drew \$14,000 in its second week, while in Detroit George M. Cohan, for his second week in "I'd Rather Be Right," drew more than \$32,000. In Philadelphia "The Women," in its fifth week at cut rates, drew \$6,500, and "What a Life," at the Locust, in its sixth week, also at cut rates, dropped to \$4,000. In Chicago "Candida," at the Grand, drew \$6,500; "Our Town," at the Selwyn, \$11,000, while "Kiss the Boys Goodby," at the Harris, in its fourth week, drew \$15,000.

For the week ending February 11th grosses in New York for the musicals were as follows: "Boys From Syracuse," \$25,000; "Hellzapoppin'" \$34,000; "I Married An Angel," \$17,000; "Knickerbocker Holiday," which moved to the 46th St. Theatre, \$13,000; "Leave It To Me," \$32,500; "One For The Money," in its first week, \$9,000; "Set To Music," \$25,000; "The American Way," \$39,600; D'Oylye Carte Opera Company, \$19,500; "Pins and Needles," \$4,500. In Chicago, "Kiss the Boys Goodby" grossed \$15,000 in its fifth week at the Harris, and "Our Town" closed its third and final week with \$11,500. "The Women," in its sixth week at the Forrest in Philadelphia, drew \$10,500, and "Off to Buffalo," in its first week, \$6,000. Ethel Barrymore in "Whitcoats" drew \$4,500 for three performances at the Erlanger in Atlanta and "What a Life" drew \$4,000 at Ford's in Baltimore. In Montreal, Gertrude Lawrence in "Susan and God" drew \$15,000 at His Majesty's Theatre and "Of Mice and Men" grossed \$14,000 at the National in Washington. In St. Louis, "Angela Is 22," with Philip Merivale and Sinclair Lewis, grossed \$11,000 for eight performances at the American Theatre. "Candida" drew \$4,500 for four performances at the Davidson in Milwaukee and \$4,500 for three performances at the Lyceum in Minneapolis. In Detroit, "Bachelor Born" drew only \$7,000 at the Cass Theatre. "I'd Rather Be Right" played four capacity performances to the tune of \$15,000 in Buffalo, N. Y.; Bankhead in "Little Foxes" drew \$8,000 at the Nixon in Pittsburgh and "Shadow and Substance" closed its tour in Cincinnati at the Cox Theatre, drawing \$12,000 for its final week.

For the week ending February 18th "Tobacco Road" drew \$12,000 in one-night stands in Altoona, Bethlehem, Johnstown and Uniontown, Pa., and Zanesville, Ohio. Cornelia Otis Skinner in "Candida" drew \$10,500 at the American in St. Louis and Katharine Hepburn \$10,000 for four performances in "Philadelphia Story" in New Haven at the Shubert Theatre. Gertrude Lawrence returned to Boston in "Susan and God" and drew a fine \$21,000 in her first week, while "What a Life" drew only \$6,000 at the National in Washington. In Chicago, "Kiss the Boys Goodby" grossed \$13,000, while "Bachelor Born" drew a meager \$5,000. In Philadelphia, "The Women" grossed \$10,000; "Golden Boy," \$2,500 for four shows at cut rates, and "Off to Buffalo," \$5,400 in cut rates at the Chestnut. In New York City musical comedy grosses were as follows: "Boys From Syracuse," \$25,000; "Hellzapoppin'," \$38,500; "I Married An Angel," forty-second and final week, \$14,000; "Knickerbocker Holiday," \$14,000; "Leave It To Me," \$31,000; "One For The Money," \$9,000; "Set To Music," \$23,000; "Stars In Your Eyes," for its first week, \$29,000; "The American Way," \$44,000; D'Oylye Carte Opera Company, \$19,000, and "Pins and Needles," \$4,200.

For the week ending February 25th New York musical grosses were as fol-

lows: "Boys From Syracuse," fifteenth week, \$25,000; "Hellzapoppin'," twenty-fourth week, \$39,000; "Knickerbocker Holiday," twentieth week, \$17,000; "Leave It To Me," seventeenth week, \$32,000; "One For The Money," third week, \$10,000; "Set To Music," seventh week, \$23,000; "Stars In Your Eyes," second week, \$30,000; "The American Way," sixth week, \$44,000; D'Oylye Carte Opera Company, ninth week, \$19,000; "Pins and Needles," sixty-sixth week, \$5,000. In Chicago, "Bachelor Born" closed its final week with \$4,500, while "Kiss the Boys Goodby," in its eighth week, drew \$13,000. In Philadelphia, "Philadelphia Story," in its first week at the Chestnut Theatre, drew \$22,000. "The Women," in its eighth week, drew \$9,400, while "Golden Boy," in its second week at cut rates, drew \$7,000. Lunt and Fontanne, alternating in "Idiot's Delight" and "Amphitryon 38" drew a smashing \$8,000 for three shows at the Biltmore in Atlanta. In Chattanooga they grossed \$4,600 for two performances. Gertrude Lawrence, in her second return week of "Susan and God" at the Shubert in Boston, drew \$21,000, while in Detroit, "Angela Is 22" built to a strong \$10,000. In Cincinnati "Candida," with Cornelia Otis Skinner, drew \$6,800 for four performances, following \$5,700 for the same number in Columbus, Ohio. "Tobacco Road" returned to Washington for the fourth time and drew a big \$12,000 at the National Theatre, while "Able's Irish Rose," in its revival at the Auditorium in Baltimore, drew \$5,700. "What a Life," despite rave notices, was able to draw only \$6,000 at the Nixon in Pittsburgh, the public failing to agree with the critics.

NOVICE NEARLY GETS TOSCANINI INTERVIEW

NEW YORK—It's still pretty much of a proposition to get to see Arturo Toscanini, world renowned maestro of the N. B. C. Symphony Orchestra. There is evidence of that fact in two news items from two continents.

From London, where the Maestro is to give a series of concerts after his season ends at N. B. C., comes the report that more than 12,000 letters of application have been received by the committee of the London Festival. The London Daily Telegraph and Morning Post, commenting on the applications, reported: "Some people tried to increase their chances by persuading friends to write for them. One woman got 120 acquaintances to apply and by this means secured three tickets."

From Providence, R. I., where the N. B. C. Symphony Orchestra gave a concert recently, comes the amusing story of an amateur reporter who tried to interview the Maestro. The Providence Journal's report of the incident follows:

"A flushed young amateur reporter busted into the Journal news room last night.

"'I've got a scoop,' he gasped, 'an exclusive interview with Toscanini!'

"'Wow,' wowed the city editor, 'how did you do it?'

"'I bribed someone to tell me the number of his suite,' the embryo journalist replied, 'then I went up to that floor and got there just as the great man was coming down the corridor with his party.'

"'I thought I would impress him if I spoke in German, so I just walked up to him and said 'Herr Toscanini!'

"'What did he say?'

"'He said 'Ja' and then two big fellows threw me out.'"

NATIONAL BISCUIT CO. SIGNS FOR CLOSED SHOP

CHICAGO.—Bakery and Confectionery Workers' International Union, Local No. 357, has signed a closed union shop agreement with the National Biscuit Co.'s Shredded Wheat Bakeries of Niagara Falls, N. Y., providing for working conditions and wages second to none for the class of work covered. The contract calls for an increase in wages, vacations with pay, equal pay for equal work, seniority, and free laundering of uniforms.

Complete unionization of the Shredded Wheat Bakeries was achieved after a house-to-house campaign, conducted in 1938 under the direction of John W. Hickman. Organized in 1937 by a small group of employees, the union obtained its first agreement in November of that year.

The local is requesting members and friends of organized labor to buy the National Biscuit Co.'s shredded wheat biscuits, as there is no other strictly union-made product of that kind on the market.

Continued success in the macaroni industry is reported by Joseph Schmidt, corresponding secretary of the international union.

An agreement providing for a 100 per cent. union shop and wage boosts of 20 to 70 per cent. has been signed by Macaroni Workers' Union, Local No. 465, and the Russo Macaroni Co. of Chicago.

THE OLD E FLAT TUBA

By HENRY WOELBER

At St. Albans, Vt., in the rugged, rock-ribbed hills, on September 9, 1860, a leather-lunged boy, as subsequent events proved, was born. His makeup was as of reinforced concrete, every muscle of hammered steel, his blood all red corpuscles. As he grew, with these attributes, he soon became athletically inclined, boxing, wrestling and playing baseball and, as if this were not enough, he began the study of the E flat tuba, which expanded his chest and, with the necessary marching in bands, he developed into a perfect specimen of health which even a Sandow or a Macfadden might envy. Was it, as Milton says: "That power which man calls chance" that Eldon Baker turned to the E flat tuba for his life's work? It was warp and woof of his boyhood. Or shall we say with the great poet Cowper: "God moves in a mysterious way His wonders to perform." For, in many ways, Eldon Baker is a miracle man. Born with a powerful physique, erect, lithe, with a mind in complete control over his body, that tuba served as an outlet for stored-up energy. It was his greatest joy, his fetish, and for more than fifty years his pet. He never even as much as changed the mouth-piece. It was a "Higham" London, England, W. H. Cundy, sole agent for the United States and Canada, and had been in every nook and corner of those countries. Advancing beyond the usual tuba studies, Baker turned to the more difficult Arban's Cornet Method, which was his hobby. A mere treble clef, a transposition, meant nothing to him, and by the time he was 20 the tuba had been practiced and played as never before. Just at this time in 1880, when the Gilmore Band was at the crest of the wave, Pat Gilmore heard this Vermont boy play a solo in Milwaukee. Then and there fortune smiled upon him, the opportunity had come. He remained for the most part with the famous leader until the latter's death in St. Louis in 1892. Gilmore, a great showman as well as a fine musician, was a friend of P. T. Barnum. Recognizing Baker's facility of execution on the cumbersome tuba, he had a standing challenge of \$10,000 against any other boy who could duplicate Baker's performance. He had ambition fringed with flame. His constitution was such that it might well be said as in the Corinthians: "I am as sounding brass, or a tinkling cymbal." We have instruments that measure the distance and weight of planets, that discover animal and vegetable life in the depth of the ocean, that fly over both poles and determine the points of the globe, and Baker played an instrument that electrified our great band leaders and his fellow musicians. The tuba never was a solo instrument, yet in any composition it or the string bass is the bottom, the very foundation, of any band or orchestra, and without which no organization can play. A great German conductor was fond of saying: "The band is no better than its tuba."

"Find yourself, accept yourself, be yourself." This Baker did in abundance. A positive character, one with strong likes and dislikes, he certainly is "himself." He knew his way about and nobody fooled him. At all times Baker carried a cane and used it more than once. Many amusing incidents are told about him. One wintry night on Hollis Street a panhandler asked him for 25 cents. "Get away," said Baker, "I'm working this side of the street." The fellow rushed Baker to his own sorrow, because he received a knockout blow from that cane from which he did not recover very soon. Baker told a policeman that so far as he knew a man was lying dead on the curb. Another time he and another tuba player got into a fight. They struggled on the sidewalk until they got over the iron grate near the cellar window. The grate collapsed and both belligerents fell into the coal bin. They were wearing a Sousa uniform and, realizing the ridiculous situation, they became fast friends forever. One of Baker's schoolmates studied law and sat on the bench in a New England court. Many times when Baker played that town, the judge adjourned his session and the two old friends stripped for action on the judge's lawn and wrestled until both were completely exhausted. Baker played in all the famous bands of America under Gilmore, Sousa, Herbert, Innes and many others until very recently. His work in the twenty-five-piece First Corps Cadet Band of Boston attracted most favorable mention among bandmen. He was paired with George Marquardt, whose fine German C tuba

made an ideal combination with Baker's smaller E flat, their work being particularly noticeable in that wide open tuba figure in the overture to "William Tell." The large bands in Baker's day always featured a violinist, vocal soloist or a mixed quartet. This meant band accompaniment. The small army of clarinets and other reed instruments were the orchestra, but where was the bass? This problem was quickly met by Baker's tuba. His tone and style for that kind of playing were unmatched. His reputation was in the making, nor did those terrific passages suffer in the least in any of the standard compositions.

Only recently the chums of Baker learned with regret, and still with pleasure, that he had left Boston and gone to New York to live with his daughter. Here, and at Manhattan Beach and Madison Square Garden, his big reputation was made. At all times Baker was a master bandsman. It is not difficult for any musician to realize how far this player could have gone had he in early youth elected to join an opera or a symphony orchestra. Doubtless he would have become the world's leading C tuba player.

An old associate of Baker took the tuba, and now a youngster is playing it in the high school band in a section of the rock-bound coast not so very far from where it first was played in the rugged hills so characteristic of Baker. May this lad appreciate its unique history! Like its master, it savored of hard knocks and rough treatment in extended travel, yet still here to sing its song.

No longer able to play, Baker sold his string basses, a friend took the tuba to the Union, where it rightfully rested in a locker—quiet, unused, dried out yet, inanimate as it is, with its own "Garden of Memories," for it had been the bass in accompaniments for great artists, had played expositions, big events for high and low, rich and poor, happy and unhappy.

When all his effects were packed and ready for shipment to New York, Baker said to the old E flat tuba: "Well, we have been friends many years and once you played splendidly. Goodbye."

True enough, but who played it?

ELDON BAKER.

Safety Congress Meets This Year In Atlantic City

CHICAGO—The annual National Safety Congress and Exposition will be held in Atlantic City, N. J., October 16-20, the National Safety Council announced at its headquarters here. The congress and exposition is the world's biggest annual safety event. It is the annual meeting of members and councilmen of the safety council and brings together approximately 10,000 leaders in the safety movement from all parts of the world.

This year there will be 130 sessions and 600 speakers at the congress, touching on every phase of safety—industrial, traffic, home, school and public.

"The decision to hold the Congress in Atlantic City is a happy one," said W. H. Cameron, managing director of the National Safety Council, "in view of the tremendous enthusiasm for safety throughout New Jersey and the state's splendid safety record in 1932."

"New Jersey cut its traffic death rate 31 per cent. in 1932 for a saving of 398 lives as compared to its 1931 toll."

"We were greatly impressed with the enthusiasm and earnestness of public officials, safety leaders and business men in achieving this fine record."

INSISTENT

As Mike marched down the street, he passed two men who were talking on the corner, so he promptly joined in the conversation.

"Are you gentlemen arguin' about Oireland?" he asked.

"No," replied one of the men, "we're not. We're just discussing some personal affairs."

Apparently satisfied, Mike walked on. But he hadn't gone more than five yards when an idea struck him. He turned around again and came back to the two men.

"Faith!" he cried, "maybe you think Oireland isn't worth arguin' about!"—Ex.

BOTH WASTING TIME

Lady of the House—"In the time it takes me to tell you what to do I could easily do it myself."

Jobbing Gardener—"Yes'm. An' in the time it takes me to listen, so could I."—Montreal Star.

A New Road to Violin Technique

By NATHAN WEINBERG

(Reprinted from the Strand of London, England—November and December, 1933)

IN human history there exists a very small, elect group of men to whom we apply the exalted word, Genius. The precise nature of genius has not been determined as yet. But although psychologists may never penetrate to its ultimate mystery, there are particular characteristics of genius which may be observed by the layman. Of these, two are outstanding. In the realm of art the utterance of a genius is always something so deeply rooted in the human soul that it is valid at all times and to all peoples. Academicians may dislike Cezanne or Schoenberg. Expressionists may dislike Rembrandt or Beethoven, but both admit the greatness of Giotto and Bach. The second phenomenon of genius is a clairvoyance of mind, a prophetic, trail-blazing soul endowment which suddenly reveals to mankind that of which it was unaware, unconscious. In this latter category we must place the work of Demetrius Dounis.

It may seem somewhat bizarre, something of an inflation, to place a contribution to the violin's technical literature on such a plane; but the field in which a man manifests himself is not the measure of his rank. Barrere's flute playing or Segovia's guitar playing is surely a nobler thing than the thunder of mediocre piano playing. And to my personal taste, the few slim books of Dounis, with their brilliant and original exposition of psychological and physiological phenomena, stand on a higher scientific plane than the voluminous mouthings, the pompous, verbose blather of the "philosopher," Count Hermann Keyserling. A work such as "The Absolute Independence of the Fingers," with its utter unprecedentedness, its lack of any point of departure, its piercing penetration to the very roots of finger technique, regardless of instrument, is a revelation of that order of mind before which humanity must bend the knee in reverence. One's thoughts in the face of it turn almost forcibly to that compatriot of Dounis, that strange, isolated genius in the history of painting—El Greco.

Otakar Sevcik, in his Op. 1, 2, 8 and 9, gave to the violin world the first technical work worthy of notice. When I say technical work, I am referring to that pure branch of technic independent to aesthetic matters; to accuracy, speed, bow facility, etc. The works of Kreutzer, Fiorillo, etc., do not belong in this category and the mental confusion that has attempted to place them there is symptomatic of the whole phenomenon of violin pedagogy. Sevcik cleared up this matter about 40 years ago, so anyone who uses Kreutzer 2, for instance, as a bow exercise, is precisely 40 years behind the times. But Sevcik's work does not go far enough for an age in which the whirlwind feats of Kubelik have become almost commonplace, an age in which a phenomenal technic is taken for granted and is accepted only as the instrument of a profound musicianship. For the attainment of the transcendent technic demanded today, there is for those who are not natural born technicians one, and only one, sure road. It has been blazed for us by Demetrius Dounis.

Before I point out this straight, sure, sunlit path, I shall examine for a moment the weary circumlocutions through scraggly underbrush that violinists have hitherto travelled in their search for the pot of gold. The whole procedure has been a playing of tweedle-dum and tweedle-dee a number of hours a day for a number of years, at the end of which time the individual with sufficient talent found himself, out of sheer brute persistence, a violinist. To inquire into physical and psychological fundamentals was never dreamed of. How does one get a trill? Why, by trilling slowly and gradually increasing the speed over a period of years. How improve one's intonation? Three octave scales and arpeggios, of course. True, they are played almost entirely on the E string, but then that does not matter; most high position work is only on the E string, anyhow. A good tone is a matter of nature. The vibrato one picks up somehow. And then there is Kreutzer. If our grandfathers got their technic from him, so can we, etc., etc.

For the solution of any problem the first essential is a knowledge of the problem itself. The problems of the left hand are: (1) Accuracy, and (2) speed. The prime problem of the bow is string crossing.

The execution of almost any bowing is relatively simple as long as it remains on one string. It is the element of string crossing that presents us with a real problem.

Given a knowledge of the problems, the next step is to establish those qualities which the hands must have for their mastery. The necessary condition of the left hand for accuracy is a highly evolved *Sensitiveness of the Fingers*. For the attainment of speed the requirements are three-fold. They are: (1) strength, (2) flexibility, and (3) independence. The mastery of the bow requires, first of all, an understanding of weight and resistance. These are matters which cannot be taken care of by any sort of exercises. For their presentation a high degree of intelligence both on the part of the teacher and the student is necessary. Aside from this the fundamental necessity for a good bow arm is a balance of strength and flexibility.

Given a knowledge of the problems of the instrument and those qualities which lead to their satisfactory fulfillment, we come to the final question: What must one practice to attain these qualities? At least nine-tenths of the material practiced by violin students was written with neither an understanding of the instrument's problems, nor is it of any assistance in mastering them. Kreutzer No. 9, for instance, is presumably an exercise for the development of speed. Actually, it will not develop speed at all. The finger movement which it presents will produce neither strength nor flexibility nor independence; ergo, it will not develop speed. Kreutzer No. 2 was presumably intended as a bow exercise, but any exercise with passages which hardly touch the two lower strings, which introduces string skips spasmodically and, worst of all, left-hand shifting problems, cannot be called a bow exercise. The truth of the matter, as I have pointed out in another article, "The Function of Etudes in Violin Playing," is that the conception of etudes as technical exercises is utterly false. Their realm lies elsewhere. I could fill pages showing how material universally used for technical development fails of its purpose, but, instead, I shall proceed constructively and positively with a study of the works of Dounis.

For a correct understanding of Dounis it must be stated immediately that he is a specialist and not a "method" writer. His works all assume a grounding in the elements of violin playing. Once that has been attained he offers a road to the highest technical proficiency, a road that makes all others seem like the most hazardous bungling. Dounis is greatest in those phases of his work which deal with speed. *And technic is speed*. One or two other men have written material for the development of accuracy which is not quite so asinine as the mass of technical violin material, but for speed Dounis stands absolutely alone. The movement of the fingers which produces strength is that represented by the chromatic scale. Any student who will practice the combined finger stretching and sliding exercises given in "The Artists' Technic of Violin Playing" for 15 minutes a day will, in three months, have gained more technic than from three years of Kreutzer, Fiorillo and Rode. Naturally, they must be practiced intelligently. The hand must be absolutely relaxed and the full extent of the stretches should not be attempted immediately, especially by small hands. They produce a balance of *flexibility and strength*, which is the ideal condition of the left hand. The instantaneousness and nature of the results obtained are simply startling. A few minutes of them, and there is a feeling of strength, of flexibility and individualisation of the fingers, a feeling of their being able to fly, that is really thrilling. But being able to fly, while wonderful, is not quite enough. The flying must be controlled. And that brings us to Dounis's greatest work, "The Absolute Independence of the Fingers."

I wonder how many violin students know what independence of the fingers actually is. Unconsciously, of course,

they certainly know what a lack of it is, as they experience it every day. Suppose we define it negatively, then. A lack of independence is that which causes "jumbles" of the fingers. A very disconcerting phenomenon, and one which is experienced by all violinists from bottom to top. Mischa Elman, for instance, in the playing of the last section of Sarasate's Caprice Basque (in the recording) suffers from this violinistic nervous disorder. And the term "nervous disorder" brings us to a positive definition of independence. It is a perfect cooperation of fingers and nervous system. A cooperation in which there is a definite mental consciousness of each finger as it comes down. Now, the human nervous system is not specifically constructed for the supervision of such highly specialized performances as that of playing Paganini's "Perpetual Motion" at 184. The result is that it (the nervous system) frequently lapses; the fingers act on their own, and you have jumbles.

The point, then, is really the training of the nervous system. It must be made to send messages of the most complicated sort to the fingers without ever faltering. And it is the unique marvel of "The Absolute Independence of the Fingers" that it trains the nervous system to do just that. By training the fingers to do three or four diverse movements simultaneously it brings about a condition of the fingers where "all difficulties inherent to left hand technic automatically cease to exist." And that statement by Dounis is not extravagant. Practice the work for about two weeks, then try some passage where the fingers have always jumbled and you will be dumbfounded. Instead of a group of notes occurring as a smear, there is a feeling of mental control over each finger, of each finger movement being *willed* rather than happening accidentally, which will be a revelation to you.

So far we have treated of the purely digital phase of left-hand technic. We must now consider shifting, a matter of the arm and wrist, in addition to the fingers. Sevcik has written some very good work for accuracy in shifting. But no one before Dounis has done anything for speed in shifting. That which gives runs such a swell zip. I am afraid that most violinists in their practicing suffer from a pernicious disease which medicine has not yet named, but which we may call "Slowists." Of course, slow practice is necessary in order that the consciousness may get enlarged photos of that which is to be performed. But I don't imagine that Nurmli's training consists entirely of pushing a baby carriage. Long shifts on the violin are executed with the arm, shorter ones with the wrist, and very short ones with the fingers. The opening exercises in "The Artist's Technic," with their rapid shifts from the bottom to the top of the violin, their training of the arm to move from inaction to high speed, will make the opening of Kreisler's "Caprice Viennois," Ernst's "Hungarian Airs," or Sarasate's "Caprice Basque" (if you care for such things) a pleasure. These shifts should be executed with a relaxed, easy, throwing, slinging movement of the arm, and not a convulsive, tense jerk. For the rapid wrist and finger shifts used in scale runs, the shifts with grace notes in the same work will do marvels. The shrewdness of the man! How can one acquire speed in shifting up or down the violin? Why, simply by practicing both movements simultaneously. Try a scale run up the violin after a little of this work, and you will howl with glee.

In this connection I must branch off to "Preparatory Studies in Thirds and Fingered Octaves." Are you one of those who stand with mouths open when someone makes a brilliant run in thirds, or the still more awesome fingered octaves? Well, on the way home from the concert buy a copy of this work, practice it for a while, and others will stand open-mouthed at your performance of these pyrotechnics. These exercises are the parallel to the single stop shifting in "The Artist's Technic." Nothing like them has ever been dreamed of by any of Dounis's predecessors or contemporaries. He is one of the very, very few men aware of the extremely important left-hand movement across the strings. A very significant little detail!

To return to the fingers. With a good foundation of strength and flexibility the "Fundamental Trill Studies" will carry that violinistic resource to perfection. The holding down of the passive fingers assures the development of a *finger trill*, the only kind that is healthy. Those trills which have their motor source in the arm or wrist are detrimental to left-hand freedom. The ingenious rhythmic devices which Dounis employs in the "Trill Studies" assures an even, free, controlled trill, the last being indispensable in the classics.

The bow work given in the "Artist's Technic" demonstrates clearly Dounis's perception of the most vital problem of bow technic—string crossing. Select any bowing you like. Practice it a little on

Kreutzer No. 2, then try the same bowing in some concerto. Your execution of it will be no better than it would be without the Kreutzer. Practice the same bowing on the chords given by Dounis, try the concerto passage again, and you will open your eyes. The continuous passage of the bow across the four strings makes any bowing as given in compositions child's play. Sevcik Op. 2, part 6, has almost the same value, but it is all written in the first position, thus causing the student to feel at a disadvantage in the higher positions.

Dounis, in his least important work, is superior to most other men at their best, so, for the sake of completeness, I should like to say a word about the accuracy work in "The Artist's Technic." It will be observed that in both the single and double stops it calls for practically no string crossing, thus showing Dounis's perception that accuracy is an *up-and-down-the-fingerboard* problem, in contradistinction to the bow. The left-hand movement across the strings is one of the problems of speed, but not of accuracy. Hence, much single position left-hand work, such as Sevcik Op. 1, part 2, is unnecessary. The continuous movement from low to high positions in the Dounis exercises (on each string) reduces the size of the fingerboard in the player's mind, so that after a while the exigency of a long shift does not give him the feeling of having to jump Niagara Falls. Furthermore, the continuous usage of the highest positions is conducive to sensitiveness of the fingers, the fundamental requirement for accuracy.

The work of the greatest men does not maintain a consistently high level. There are sterile pages in Goethe's Faust, in Bach, and Raphael is not always what he should be. Dounis is occasionally inclined to be somewhat plethoric. I should not advise anyone to practice every "modification," "simple variant" and "basic variant" given in the Independence Studies. I do not find anything particularly important in his "Daily Dozen," and I could almost weep at his having used the inevitable Kreutzer No. 2 as the basis for his staccato studies. But the holy prophets of God who gave us the Chaconne, Faust, and the Sistine Madonna, who have shown us "the underside of the Cosmos," stand in all their glory, unblemished by their few little sins. Indeed, it is precisely because of those sins which bring them closer to us that we can love them instead of regarding them from afar with worshipful awe. And surely anyone who realizes the preclusiveness of originality of mind, of creation out of the void, of plunging into unknown seas and charting them out for the rest of humanity will be boundless in admiration of, and gratitude to, Demetrius Dounis.

IF A UNION CARD COULD TALK

I am a Union Card. Among men I am a symbol of unity, the diploma of skill; all workers of the world, whether within or without the ranks of organized labor, have received the benefits I have bestowed on mankind. I have made free men of serfs and converts of doubters.

Being of a retiring nature, I keep most of my business to myself. I hear, I see and I feel, but sometimes I wish I could talk. For in the past I have lain in the pockets of suits fashioned by the fingers that have signed the yellow-dog contracts; next to cigarettes produced by labor that sells itself for 10 cents per hour; adjacent to haberdashery bought in stores whose proprietors rebuke organized labor and its press; close to combs intimately acquainted with barber college haircuts.

Yet I have heard the very men in whose pockets I am carried condemn low wages and blame the depression on politics.

Frankly, I become quite irritated when I find myself next to a receipt signed by a merchant who has been indifferent to every invitation to co-operate with organized labor.

Were it the lack of allegiance that caused men to forget my mission there is little I could do. But I know that the cause is neglect. I wish my owners would carry me into stores whose proprietors subscribe to my principles. I feel more at home among friends.

There are merchants that ask to see me before my possessor is permitted to work in their building. I wonder why my owners don't give all their business to such merchants. Thereby assuring themselves of employment, future income and co-operation.

Without the unlimited support of these men who carry me I am but a scrap of paper. But, properly utilized, I am the passport to prosperity. Oh, how I wish I could talk.

—From the *Boilermakers' Journal*, Great Britain.

The Cherry Tree

Court of public opinion began to rule against the sit-down strike two years ago. Decision wasn't unanimous, but it soon had a good-sized majority behind it.

Now Supreme Court rules the same way, in a vigorous opinion written by Chief Justice Hughes.

American Federation of Labor led the way in showing dangers of the sit-down.

It pointed out that the so-called "new" strike technique was dangerous to labor itself.

The dangers were plain to anyone who took time to reflect just a bit on the sit-down and where it led.

It led, of course, to a state of hopeless confusion, with irresponsible minorities in a position to nullify any union contract they didn't fancy.

The boys who are always ready to hail some short cut to labor's emancipation greeted the sit-down with gladsome shouts.

They could see the immediate gains won by the sit-down, but they couldn't see that in the long run it threatened greater losses than gains, because it was bound to alienate public and employer sympathy.

A. F. of L. opposition to the sit-down threw light on the whole problem and was a strong factor in the ruling against sit-downers given by the court of public opinion.

London and New York stock exchanges say there will be no European war in the near future.

Rising prices on the two exchanges express this opinion.

The Cherry Tree has suggested from time to time that possibly the writers on international affairs who are always seeing war just around the corner may be mistaken.

Possibly the world's financial powers know more about the international situation than the newspaper "experts." They may be confident that the totalitarian nations will not force war, because of the realization that it will mean their utter ruin.

Anyway, Americans can contribute to world stability by not getting jittery. As the A. F. of L. says:

"We in America need to guard against an emotional approach to foreign problems, which would magnify war scares, create hatred and fear, and serve as a background for large armament expenditures."

The utmost in "purge" absurdity has been reached in Russia.

Children are now the victims of the Communist purgers.

Three Soviet officials in a city in the Urals are revealed as having "framed" school children and obtained their "confessions" on trumped-up charges of treason. They hoped thus to win reputations for "vigilance against enemies."

The children were questioned for days and kept in jail eight months, crowded into general cells with common criminals as well as political offenders.

Revelations such as these should occasion no surprise. Dictatorial power always brings gross abuses. The tyranny in the Kremlin is no exception to the rule.

And this kind of thing goes on under a regime that American Communists glorify and seek to line the United States up with, in a "war for democracy!"

SLOWLY

Hiram walked four miles over the hills to call on the girl of his dreams. For a long time they sat silent on a bench by the side of her log cabin; but after a while Hiram sidled closer to her.

"Mary," he said, "I've got a good clearin' over thar, an' a team an' wagon, and some haws and cows, an' I cal-culate on buildin' a house an'—"

Here he was interrupted by Mary's mother, who had awakened.

"Mary," she called in a loud voice, "is that young man thar yit?"

Back came the answer: "No, Ma, but he's sittin' thar."—Santa Fe Magazine.

GOOD AND ORIGINAL

"I still say that our candidate's speech was both original and good."

"Sure—only the original part wasn't good, and the good part wasn't original."—Pathfinder.

TOO BAD

Said a village lad to his sweetheart: "We've been courting in the meadow for three years now, Mary, but we won't be doing so next year."

"Oh, Tom," replied Mary coyly, "do you really mean that?"

"Yes, they're going to build on it!"—Stray Stories.

A. F. OF L. URGES PROGRAM TO EXPAND PRODUCTION

Monthly Survey of Business Calls for Vigorous Effort to Increase Output.

WASHINGTON, D. C.—The American Federation of Labor's Monthly Survey of Business calls for a vigorous program on all fronts to expand production by private industry. Only this way, it says, can we avoid another recession in 1940. "It is disheartening to see so little recognition of this urgency in circles where action can be taken."

That, however, is the only passage in the Survey which can be said to find even a little fault. The summing up of what has been accomplished in the last few years is eloquent:

"In the past six years great progress has been made in setting up the controls and agencies for orderly conduct of business in a democracy in the interest of all citizens.

(1) Trade unions and trade associations have been organized. By assuring workers the right to organize in trade unions we now have an orderly way of handling labor relations by collective bargaining; of seeing that workers receive their rights and their share of the wealth created by joint enterprise; and that buying power keeps pace with producing power. Trade unions and trade associations make it possible for labor and business to be represented in the policy forming councils of government. (2) Social responsibility for the unemployed has been recognized. (3) Social security for old age has been started, and provision made for dependent children, the blind and other handicapped persons. (4) Regulations have put more order into the investment markets and made it possible gradually to do away with abuses by which income and control were diverted to the hands of a few wealthy persons and administered without regard for the interests of the public. (5) Farm income has been raised and an effort made to ward crop control. (6) Reciprocal trade treaties have increased our trade with neighbor nations and helped to lift employment in our own industries. (7) National wage minimums and hour maximums have been set up. (8) In housing, better financing facilities have encouraged home building and a low cost housing program has been started.

"It is well to take stock of these achievements. Many of them were bitterly resisted by reactionary groups, and were fought through the courts before they were finally accepted. This resistance, the uncertainty which could not but accompany such basic change, and the labor strife growing out of anti-union activities of employers, helped to keep business confidence at a low ebb.

"The disturbed period seems now to be over. Basic changes have been accepted and incorporated into American life. As a result, the nation is better equipped than ever before in the power age to carry out a sound program of economic expansion. Business men are showing a more co-operative spirit. The time is now ripe for a national effort to reach the highest production levels in history."

How shall we reach these top production levels? The survey says that first, business, labor, government and farmers must work together; and urges the government to call labor to its councils.

It wants business to use money now idle in banks; and suggests four methods in which this can be done:

1. An adequate, nation-wide program of low-cost housing.
2. A lot of new equipment for rail roads.
3. Necessary retooling and reequipment for our industrial plants.
4. Extension of electric power lines.

All but No. 3 of these require some action by the Federal government.

The survey also says: "We in America need to guard against an emotional approach to foreign problems, which would magnify war scares, create hatred and fear, and serve as a background for large armament expenditures. . . . War scares have delayed business expansion this spring."

TRANSPosed

The visitor paid his bill at the fashionable hotel, and, as he went out, he noticed a sign near the door, "Have you left anything?"

So he went back and spoke to the manager.

"That sign's wrong," he said. "It should read, 'Have you anything left?'"—Windsor Star.

DISTILLERY WORKERS' UNION SIGNS 42 PLANTS

Wage Rates in General Are Boosted From 25c to 40c Per Hour for Women.

CHICAGO.—Strictly union shop agreements with Distillers of Spirits and Liquor Workers' Union, Local No. 20496, covering about 600 workers, have again been signed by the Associated Vinters of the Middle West, a number of independent vinters, and the Rectifiers' Association of Chicago.

Forty-two plants, fifteen of which were organized in the last twelve months, agreed to the contracts. Between 200 and 300 additional workers are affected.

The vinters agreed to minimum hourly wage rates of 50 cents for men and 40 cents for women, the rectifiers to rates of 52½ cents for men and 42½ cents for women. A wage boost for all employes, including workers receiving more than the minimum, was obtained. The contracts are retroactive to January 1 of this year, and this will mean approximately \$9,000 in back pay.

The contracts require all employers to hire new help through the union, guarantee five hours of employment per day to all employes called to work, and provide for six paid holidays a year and a 44-hour, rather than the former 48-hour week, with time and one-half for overtime, which begins after eight hours, five days a week, and after four hours, Saturday, one day a week. Employes of wineries are to receive a week's vacation with pay each year.

Seniority rights, the check-off system in the payment of dues, and the arbitration of all disputes by a board composed of one representative from the union, one from the company, and a third to be chosen by the other two, are again included in the agreements.

About fifty agreements with A. F. of L. distillery workers' unions, affiliated with the national council, covering an estimated 1,500 or 35 per cent. of the employes in the wine and rectifying industry in the United States, are now in force. Wage rates, in general, have been boosted from about 25 cents to 40 cents an hour for women and from around 30 cents to as high as 60 cents per hour for men.

\$29,200,000 Paid to Jobless Workers During January

WASHINGTON.—Job insurance benefits totaling nearly \$29,200,000 were paid to unemployed workers under state unemployment compensation laws during January, the Social Security Board reports. Benefits first became payable in eighteen States in January so that forty-six States, the District of Columbia, Alaska and Hawaii are now making payments.

More than 5,750,000 workers have earned wage credits toward benefits in the eighteen States in which benefit operations began in January, bringing the total number of workers covered by job insurance in benefit-paying States to nearly 26,000,000. The two remaining States—Illinois and Montana—will begin payments in July.

Benefit payments in January increased about \$3,200,000 over December, with the new benefit-paying jurisdictions contributing about \$610,000 of the total. The relatively small volume of benefits paid in these States was due mainly to the waiting-period provision of the laws. For the thirty-one States in which benefits were paid in both December and January, the increase was 9.9 per cent., reflecting the customary post-Christmas lay-offs as well as claims filed by workers who became eligible for benefits at the beginning of the new year.

Bill to Bar Army Contracts From Non Union Firms

WASHINGTON.—Senator Barkley of Kentucky has introduced an amendment to the Army Appropriation Bill which provides that:

"No contract shall be awarded to any person who at the time of the award shall be interfering with, restraining or coercing his employes in their rights to self organization to bargain collectively, through representatives of their own choosing."

This will hit several purveyors of army goods and munitions; and Barkley has fitted it with a preamble which makes it apply "to this or any appropriations for national defense."

Ailments Specific to Musicians

By DR. W. SCHWEISHEIMER

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

NERVOUS MUSICIANS

THERE was once a great orchestra conductor who acquired a reputation not only with the public for his art but also among musicians because of his nervousness. Rehearsals took the form of nerve-racking struggles. Needless to say, the conductor suffered acutely from his nervousness—from his inability to control himself. In addition, he could not sleep. He tried all possible remedies—cold water cures, vacations, psychoanalysis, medicines, but nothing helped, or, if there was any improvement, it was but of short duration.

Suddenly he became well. The explanation sounds commonplace, indeed. A physician detected inadequate peristalsis in the case of the conductor and considered this the cause of a continuous auto-intoxication and, particularly, of insufficient sleep. The proper treatment stimulated the intestines, and the nervousness vanished. The conductor became more human, making life for himself and those about him tolerable.

This case is cited only to show that nervousness is really not a sickness in itself—just as fever isn't—but is a general concept covering many symptoms. The nervous system of the musician, of all artists, in fact, is often more sensitive than that of other people; he is often characterized by a nervous and psychic super-sensitivity. Physical and psychic influences, hardly perceptible to other people, find an outlet in increased nervousness in the case of artists.

Such symptoms have no connection with pathological nervousness caused by physical illness (such organic causes, for example, were found in the case of Tschai-kowski, Berlioz, Schumann). Even nervous obsessions are not the rule, much as they haunt some musicians: as the fear of breaking down when playing from memory—a fear that fills the days and the hours preceding the concert with terror, but which usually disappears when the first few notes are struck; or the dread of the pianist lest some piano strings snap; or the conductor's uneasiness due to a feeling that the floor of the platform might give way.

Much more frequent than these specific instances is a general nervousness, as it usually occurs, but much more marked in the case of a high-strung musician. The new technique and the hustle and bustle of life today sets a quickened tempo even for the musician. His nerves and his brain are subjected to a far greater strain than in the older days of serenades and soft nocturnal music.

To be sure, increased demands on the body call forth a greater power of resistance. The principal difference between living and inanimate nature is illustrated in the fact that, while a stone becomes worn out by much use, living things respond to increased demands on their energy by the necessary readjustment and increased capacities. The nervous system of a modern musician can endure much more than that of primitive man, just as the former's brain is capable of greater things.

At times one gets the impression that the diagnosis of nervousness is made all too readily. One must not mistake this lack of self-control or self-mastery for nervousness. An opera singer said scandalous things about a colleague, causing the latter considerable harm. When called to account, the slanderer admitted her guilt, at the same time expressing in the presence of all witnesses her sincere admiration of the injured colleague and attributing the whole unfortunate affair to her own nerves or temperament. A certain trombone player, who ten years ago, took a cure at a sanatorium and has been well ever since, believes that he can still connect every impetuous outburst with his illness of a decade ago. There are

people who hold the sufferings they have endured responsible for every psychic disturbance occurring for a long thereafter. But those who wish to be taken seriously in their daily lives or in their professions must not use their weak nerves as a subterfuge too often.

Nervousness may be brought about by physical changes. An elderly conductor was afflicted with arteriosclerosis of the brain; his nervousness and agitated state were, therefore, clearly explicable to the physician. Medical treatment and the regulation of his diet improved his health. For him, however, these nervous outbursts are actually dangerous. If trivial things upset him so that he is constantly on the warpath, always allowing his agitated feelings free vent, then he is actually endangering his blood-vascular system; blood vessels may burst under the influence of his excitement and a stroke may be the consequence.

When bodily causes are at the root of nervousness—and of insomnia, then the causes must, first of all, be eliminated as far as possible. Where such causes do not exist, controlling one's nervousness is often a matter of will-power. Often it is not easy to reform. But if one has succeeded only once in checking impetuously—and in being silent at such a time—he will find that much easier the second time and will have made mastery a habit the tenth time. What wear and tear on his nervous system he saves himself! And what unnecessary irritation of the nerves of others he will prevent!

Nervousness in the musician asserts itself in a variety of forms. Most frequent are light cases; these require no physician and no treatment to effect a cure. A guiding principle of inestimable value in Greek philosophy is: "Know yourself!" That is the nucleus of modern psycho-analysis as well as of all self-education. Self-knowledge and self-mastery come to our rescue in many moments of nervous tension. The nerves of the present generation are no weaker than those of preceding generations. It is often asserted that the nerves of human beings are degenerating—but this assertion has never been proven. Sufficient sleep, a varied diet with abundant vegetables and fruits, rest periods at the proper times—these are the important and helpful remedies in combatting nervousness.

One point, however, must be stressed that is usually given too little importance: the need for not over-exerting the mind in any one direction. Rest periods, short and long are necessary for the musician as well as for all others who work with the mind, but not in the sense that the brain as such must be laid to rest, but that other parts of the brain must be used than those employed in one's daily work.

Many people find it intolerable to spend their vacation in absolute quiet. What they need and wish is a new activity. It is amazing to see how ardently musicians and other artists often devote themselves to avocations—diversions often remote from their own art—but it is this very diversity that effects the necessary nervous and psychic balance. A genuine distraction for the mind, whether in sports or books, dancing or motoring, society or seclusion, manual dexterity or cultivating the mind, relieves the nerves in a wholesome way.

One may try a variety of things—water cures, medicines, mental suggestion, electric treatments. The general nervousness of the musician may be permanently improved by the proper mode of living. The first essential is understanding the mistakes of the former mode of living; then the proper readjustment will cause the nervousness to disappear.

A. F. L. CHANGES IN WAGNER ACT NOW IN LOWER HOUSE

(Continued from Page One)

Green of the American Federation of Labor said:

"These amendments are the fruit of careful study and consideration of hundreds of different proposals designed to guarantee fair, just and equitable administration of the National Labor Relations Act.

"Prompt enactment of the amendments is vitally necessary to safeguard the act from being entirely destroyed by the present National Labor Relations Board. This board, through unreasonable and arbitrary rulings has done its utmost to wreck the law and pervert its principles.

"There is nothing essentially controversial in our amendments. Their adoption will not be of advantage to the American Federation of Labor alone. They will benefit all legitimate labor organizations, honest employers and the public alike.

"The American Federation of Labor sponsored the National Labor Relations Act originally. We regarded this law as the magna charta of labor. We so regard it now.

"That is why we are so deeply disappointed by the failure of the National Labor Relations Board to administer this law satisfactorily. Labor, industry, the public, the press and, finally, the Supreme Court, have joined in condemning various actions of the board.

"Industrial peace is an essential element in national recovery. We believe the National Labor Relations Act, properly administered under these amendments, will promote industrial peace. Therefore we are determined to fight for passage of these amendments at the earliest possible opportunity. Nothing will be permitted to stand in the way of this vital objective."

SUSPENSIONS, REINSTATEMENTS

- SUSPENSIONS**
- Aberdeen, Wash., Local No. 286—Aenes Collins, Nels Dyer, Ernest Flaiser, Hoy Hughes, Vernon Pearson, Clarence Schell, Rudy Tello, Sylvester Johnston, Sterling Wallace.
 - Atlantic City, N. J., Local No. 661—Harry D. Alexander, Rosario Boudoin, Phillip Capobianco, C. L. Deuster, Vincent D'Imperio, Fred Frye, Leonard Hayden, Tom Kelly, Edw. McKnight, Sr., Anthony Nobile, Wm. Vansant.
 - Atlantic City, N. J., Subsidiary Local, Local No. 661—Jens C. Iversen, Sylvester Downer, John Gibson, Thomas Gill, John E. Booker, Edw. C. Culbreth, Irwin Williams, Calvin Tilden.
 - Baltimore, Md., Local No. 46—Jack Decker.
 - Belle, Idaho, Local No. 337—Dorothy Carr, Eric Hewitt, Josef Kottarski, Robert J. Keyser, Genevieve Morris, Paul Shaeffelt, Frank G. Wilson.
 - Boston, Mass., Local No. 9—Richard P. Curtis, Richard Higgins.
 - Cedar Rapids, Iowa, Local No. 137—Dick Loufek, Malcolm Adair.
 - Chillicothe, Ill., Local No. 356—John Clarence Brass.
 - Ely, Nev., Local No. 212—James Fillmore.
 - Easton, Mich., Local No. 663—Thor Lloomb, Casimir Milhewicz.
 - Glen Lyon, Pa., Local No. 906—Donald Gust, Anthony Gusti, Edward Prushinski, Walter Pietnick, Michael Chorney, Jesse Lanutti, Henley Henick, Emil Schimmel.
 - Grand Forks, N. D., Local No. 483—Calvin Gross, Lloyd Strom, Harlan Anders, Lawren Tolfeison.
 - Hamilton, Ont., Canada, Local No. 283—D. Collins, A. Knowles, E. Lee, D. Neilligan, W. W. Peir, J. F. Gibson, Lehman, A. Whitaker, B. Harris, G. Thanasan, G. Ireland, W. Heby.
 - Houston, Texas, Local No. 66—Wm. Mullin, Barnes Hall, Harold Falls, M. V., Local No. 317—George Martin, Frank Eddy, Landon Wallace, Leonard Kapner, Les Bosinger, H. D. Butler, Francis McGurn, Edward Walsh, Teddy Miodkowski, John Cronin, Frederick Dorr, Wm. Cronin, Roger L. Houston, Gene North.
 - Indianapolis, Ind., Local No. 646—Jerry Leight, John Anderson, John Anzie, Alan Atkins, Larry Hooper, Charles Connell, Richard Evans, Joe Gorman, Paul Bloss, Guy Jett, John Ryno, Don Van Curtin.
 - Goodfriend, Ky., Local No. 566—George Egalite, Frank Goodfriend, Kelsey Jones, Fred Moore, Asa Harris, LeRoy Northop, Hill Stearns, Paul Bapp, Marlon Woodruff, Gordy Warren, Wava Warren.
 - Marquette, Mich., Local No. 218—William Fern.
 - Miami, Fla., Local No. 635—Jeter Lee, Boy James B. Fackenthal, Andy Diaz, Joy B. Gentile, Lloyd T. Graham, Sanford Perry, Max Mehlmann, Charles K. Moore, Harry A. McMaken, Gertrude Pace, Noble Smith, Peter Victor Arena, Edw. H. Heumastrian.
 - Minneapolis, Minn., Local No. 75—Albert J. Kolach, Leslie A. Martin.
 - Montreal, Canada, Local No. 406—Leonard D. Ross, Roger Hrossou, Annette Brunet, Marguerite Levesque, Manes Dufosse, Lewis LeRoy Franks, Antonio Mitchell, Harry Moon, Victor Schenker, George Sims.
 - Newark, N. J., Local No. 19—Robert Rhoades, Sam Grunwald, N. J., Local No. 204—John C. Mori, David Kantor, Peter Messer, Ivan Tomkins.
 - New Haven, Conn., Local No. 406—Frederick Emery, Leonard Johnson, Graham Niam.
 - Newport, R. I., Local No. 325—Lac F. Murphy, Francis Laill, Joseph Moran.
 - Oklaheema City, Okla., Local No. 375—Harold Knox, Calvin L. Martin, George Ande, Willis Andrus, John Kauffman, Jimmie Middleton, Marvin Pitts, J. M. Thomas, Simmons Thomas, Bernie J. Vaughan, H. L. Davis, Ralph Baggett, Mrs. E. M. Barnett, Bruce Evans, Albert C. Edinger, Wm. F. Hubbell, Walter W. Jones, J. C. Kessel, Robert R. McCombs, H. F. Paine, John M. Rice, Fred Hrooba, Paul H. Dunning, Don A. Garlick, Clifford M. Head, Jule F. Herter, Walter Kessler, Joe McGuire, Dudley Payne, V. Wray Payne, Benson Parish, Leon Paris, H. O. Thompson, W. E. Plmore, Mrs. Ruth Plmore, Gordon H. Hesthoff, Andrew M. Matteson, Clyde Reaman.
 - Omaha, Neb., Local No. 66—Guastave "Rana" Schwartz.
 - Pittsburgh, Pa., Local No. 66—Anthony Chino, Claude J. Auen, Carl Blumacher, Heinz C. Cauer, Erast, Cicchi-nelli, Milton Clayman, Thos. Dixon, Mary Lou Delaney, Charles P. Fanara, Jr., Polly Orrer, Albert Thos. Hale, James M. Fanning, John Tojoda.
 - Pueblo, Colo., Local No. 66—Gene Hall.
 - St. John, N. B., Canada, Local No. 726—Wm. Meese, St. Louis, Mo., Local No. 2—Schuyler Alward, Lester Blaine, Mark Connor, Lando Elias, Frank Herman, Ram James, Miss Jacqueline Jules, Walter Erast, Clodney Ladd, L. Lappeman, Jos. Lehner, Herman Liberman, Chester Markert, Edward E. Menzes, Elmer Okei, Paul Furschbacher, Kees Pugh, Irving Rothchild, Oliver Schick, E. P. Stadhush, Harold Stone, Mike Tunnalis, Roland Wilcox.
 - St. Paul, Minn., Local No. 66—Francis D. Hogan, Edw. J. Koprinski.
 - Waukegan, Ill., Local No. 325—Doug Eick, R. L. Dillabaugh, E. Blackstock, H. E. Smith, H. Singer.
 - Schenectady, N. Y., Local No. 65—Monte Leonard, Hal Benjamin, David Pagan.
 - Shelburne, Pa., Local No. 496—Richard J. Berkeiser.
 - Sheboygan, Wis., Local No. 66—Leroy Vogt.
 - Tulsa, Okla., Local No. 66—Charles Harding Adams, Harry Theodore Euggins, Carl Wesley Rainwater, James Guy Thompson.

EXPULSIONS

DeWitt, Mich., Local No. 5—James F. Crawford.
Lansing, Mich., Local No. 305—Donald Landry.
Lansing, Mich., Local No. 421—Harold Decker, Paul Swank, Robert Pinsky.

REINSTATEMENTS

Aberdeen, Wash., Local No. 236—Marion Burbert, Alvin Peterson, Earl Thomas, Art Dunlap, Halse Sandstrom.
Allentown, Pa., Local No. 501—Donald E. McGovern.

Local Reports

(Continued from Page 16 of the Supplement)
Transfer deposited: Edmund Montano, 4.
Resigned: Harry N. French.
Traveling members: Layton Ball, Charles Gordon, Wm. M. Kirkham, Wm. A. Foster, John M. Reynolds, all 147; Clayton Corley, 310; O. H. Eastman, Gene Hall, both 300; L. A. Goodman, Jr., Marvin H. Harper, both 117; Fred Young, 579; Wm. Thoms, Ralph Lee Stanley Young, all 613; LeRoy Hawkins, 315; Irving Treisman, 73; M. MacDonald, 205; Larry Glasser, 567; Fleming Reed, 245; Arthur Marson, 337.

LOCAL NO. 541, NAPA, CALIF.
New member: Irma Altman.
Transfer: Howard Neuss.
Elected: Al. Southgate, Harold French.

LOCAL NO. 543, BALTIMORE, MD.
Traveling members: Harry Edison, Sub. 9; Roy F. Johnson, Lee Roy Weche, Louis Carrington, John Kenny, DeWitt Cook, Alexander White, William Wink Johnson, Frank Cutler, Kenneth Johnson, Edward Turpin, James Fawcett, Jr., Fleming Edwards, Kenneth Perry, Cornelius King, Robert Smith, Joe Murphy, Jesse Brown, James Harris, Kathleen Allen, Freddie Greig, Solomon Albricht, Rex Kirkland, Andy Martin, Rufus Simpkins, all 38; Earl Steble, 496; Julius Walter, 531; Earl Warren, 559; Wm. (Count) Basie, Joe Jones, Walter Page, Her- shell Evans, Lester Young, Ronald Washington, Ed Lewis, Donald Minor, all 627; W. O. (Doc) Clayton, Floyd Ray, Ken Bryant, Gene Brown, Benjamin Booker, Carroll Ridley, George Ward Gilbert Kelly, Clayton Smith, Eddie Vandereer, Sol Moore, George Fawcett, Joe Kelly, Shirley Trotter, Willie Young, John Alston, all 767; Fred Green, Lester Collins, Henry S. Morton, Dickie Wells, Edgar Hayes, Norman Everett Greene, Henry Goodwin, H. H. Thomas, Isaac Criswick, Clyde Edick Benhart, John Drummond, Mary DeLoach, James Posa, M. Thoms, Wm. Low, Edward F. Hoane, Samuel Lonie Simmons.

LOCAL NO. 552, KALISPELL, MONT.
New members: Charles Bartlett, Mable C. Bjork.
Transfer deposited: Kenneth Ricketts, Joe Perry.

LOCAL NO. 553, SASKATOON, SASK., CANADA
New members: Bill Greenhalgh, J. J. Tom, J. A. Peterson, H. D. Ferguson, Jack Thomson, H. M. Marroff, J. L. Brophy, J. N. Glover, G. R. Franke, D. M. Allan, Evelyn Eby, Reginald Bedford, J. F. Toocast, Gordon Hancock, Ted Taylor, Gordon Candler, Benjamin, A. G. Moore, J. H. Handley, C. S. Spence, Leo Smoot, Jan Sheik, T. McViech, Don Hudson, W. M. McMartin, Bruce Bristow, J. F. McClary, S. Safford, O. T. Small, Ross Lidner, L. S. Moyer, M. A. Johnston, Art Waters, D. McManis, J. H. VanHusen, Withdrawals: T. Horridge, L. C. Mitchellmore, Ray Hume.
Transfer issued: Keith Harrison, Vida Guhrke, Brian King, J. S. Glover, Bert Nokes, E. E. Hill, Doug Alins, H. A. O'Leary, Reginald Bedford, Evelyn Eby, H. Lidner, J. B. Picketts.
Transfer deposited and expired: Ted Taylor, Gordon Candler.

LOCAL NO. 554, LEXINGTON, KY.
Traveling members: Melvin Crocker, 4; Jack O. Barnhart, 4; P. H. Hughes, Robert Washburn, both 163; Eita Mae Frank, Ann Farber, both 306; Joseph Mellis, 139; Hilda Brooks, Pearl Hiesing, Jay Antonio, Jack Parker, all 464.

LOCAL NO. 558, OMAHA, NEBR.
New members: Jada Derden, Andrew Johnson, Walter Traylor.
Transfer issued: F. J. Brubaker, Charles Christian, E. L. Nicholson.

LOCAL NO. 561, ALLENTOWN, PA.
New members: Judith E. Bates, Luther W. Gehrlinger, James H. Glass, Harvey F. Hauch, Edwin F. Kennel, Walter P. Klinckowski, Arthur L. Martin, Joseph Matson, Willis M. Meyers, Demetrius M. Paulson, Robert H. Peters, Harry Watson, Jr., Daniel Wagner, Jr., Clarence F. Troxell, George D. Wood, Jr., Abram M. Yeakel, Nelson L. Yeakel.
Resigned: Frank S. Wetant.

LOCAL NO. 562, MORGANTOWN, W. VA.
New members: Ralph Hordhead, George Wm. Hordhead.
Transfer issued: Harold Maxwell, Mary Hayfield.
Traveling members: Don Meador, 57; Hal Luder, 160; Louis Jackson, 287; Paul Lewis, 211; Harold L. Staupen, 331; Nancy Strickland, Daniel Cannon, 54; Fred Neill, 624; Art Percen, 346; Wm. J. Erbacher, 396.

LOCAL NO. 563, CAIRO, ILL.
Officers for 1939: President, Eddie Lewis, vice-president, George Evans, secretary, Dan Lester, Jr., sergeant-at-arms, Harold Bartley, trustees, Leonard Lee, Charles Stewart, Arnold Prudell.
Resigned: Ellis Witt.

LOCAL NO. 577, BANGOR-STROUDSBURG, PA.
Officers for 1939: President, Bernard Parsons; vice-president, Joseph Falcone; treasurer, Ken Brown; secretary, Carl F. Kressler.

LOCAL NO. 578, MICHIGAN CITY, IND.
Honorary member: Charles Reinhardt.
Traveling members: Beal Sawyer, 293; Percy Hulley, Glenn Moore, Frederick Lohr, Valer Hove, Harold Shook, Wm. Hutz, Laurie Milton, Nicholas Alexander, Gene Allen, all 233; Palmer Whitney, 49-232.

LOCAL NO. 580, CLARKSBURG, W. VA.
Transfer deposited: Harold Maxwell, 563.
Traveling members: John Thomson, John Albricht, H. E. Merrifield, all 507; Joe LaMassa, Joe Steinhil, Johnny Munnell, Johnny Zorro, Joe Rossi, Sam Miller, Al Atkins, Frank Honak, George Silver, Joe Cravotta, all 506; Harry Watson, Jr., Daniel Wagner, Jr., Wilbur Satterfield, Arnold Boyce, Harold Beatty, Herbert Myers, Joe Larosa, Harold Satterfield, all 507; John Hoffman, Joe Hoffman, Walter Seifner, Wm. Seifner, Joseph Fater, Alex Hevelly, William Tollitsky, all 507.

LOCAL NO. 586, PHOENIX, ARIZ.
Resigned: James A. Burson.
Transfer deposited: Bus Widmer, 609; Willie Meeks, 519; Donald Dunagan, 219; John Jelicic, 111; Philo Chepe, 381; Licyd Johnson, 421; Joe Mitchell, 101; Ripley McAlpine, 434; Bill Miles, 485.
Traveling band: Ken Baker, all 47.

LOCAL NO. 588, UNIONTOWN, PA.
New members: John Bruta, Jr., John Hackney, Jr., James Doyle, Clayton Johns, Gallagher, Ry. Clisset, Paul Zavatone, Howard Mitchell, Eugene Murray, Clarence Williams, Jr., Frank Fleming, Frank Llewellyn, John Weller, Richard Allen, Louis Lorius.

LOCAL NO. 588, ASTORIA, ORE.
Officers for 1939: President, Harvey Lundell; vice-president, Florence Wheeler Smith; treasurer, J. A. O'Leary; secretary, George L. Cobhan; director, J. A. Becker, Wm. T. Gribler; sergeant-at-arms, Vernon Parker.

LOCAL NO. 622, GARY, IND.
Officers for 1939: J. R. Mike, president; Frank Al. Jenkins, secretary; James Dawson, 280; Earl Hill, 381.
Resigned: Rufus Johnson.

LOCAL NO. 633, CLOQUET, MINN.
New members: Harry Johnson, Mrs. Nellie Johnson, Vincent Joseph.

LOCAL NO. 637, LOUISVILLE, KY.
Officers for 1939: President, Oliver Cook; vice-president, Oliver Bruns; secretary-treasurer, J. E. Morton; recording secretary, John Brown; board of directors: Howard Jordan, Sylvester Perdue, Robert Perkins, Wm. Rutz, George Reid, Jefferson Cass.

LOCAL NO. 638, ANTIOCH, WIS.
Resigned: Adelaide Cohen, Mrs. George Kehring.
Transfer issued: Dale W. Bacon.

LOCAL NO. 638, JACKSON, TENN.
New members: H. G. Gilland, Kendall Darr, Wm. Darr, Frances Darr, Rosemary Darr, William Cantrell, Burette Wynn, Nestor Martin.
Transfer deposited: Randall Cole, 312.
Traveling members: Joe Coppo, 280; Lyle Todd, 102; Anthony O'Brien, 280; Wayne Carrington, 89; Troy Zimm, 697; Route Perlinette, 207; Bill Pedlar, 407; Gene Bolen, 381; Harry Watson, Jr., Daniel Wagner, Jr., Wilbur Satterfield, Robert Crowder, Quinn Wilson, LeRoy Harris, Milton Fletcher, George Dixon, John Ewing, Edward Burke, Albert Johnson, Walter Fuller, Alvin Burroughs, Claude Roberts, Oscar Hines, Edward Pant, Edward Himes, all 268.

LOCAL NO. 643, MOBERLY, MO.
Officers for 1939: Howard L. Tuley, president; Henry Q. Hurton, vice-president; R. Clyde Foster, secretary-treasurer.

LOCAL NO. 646, HAMBURG, N. Y.
In officers: President, Donald Franklin.

LOCAL NO. 653, MAYFA, MONT.
Officers for 1939: President, George Clarkton; vice-

president, Howard Williamson; secretary, Miss Wilma Shepherd; sergeant-at-arms, Jerry Albertson, Myron Jones; directors: Charles Ivey, Frank Stremcha, Mary Janet McCabe.
Dropped: Erwin Brendard, Ed Culbertson, Daryl Chivaller, Inayat Fredlund, Hal Harshfield, Leo Jacobson, Joe Johnson, Wilbur Carter, Helen Tringle.
Withdrawn: Kenneth Rickards, Joe Perry.
Transfer members: Ira Oskander, Hillemer Nordby.
Membership terminated: Bill Steinfeld.

LOCAL NO. 655, MIAMI, FLA.
New members: Robert S. Leers, Fred Lower, Arnaldo Teitelba, Harry J. Holden, Oley Lee Harris, Charles Wagner, John Salvatore, Richard Einhorn, Lewis Morgan, Alvin Henry, Wilbur Carter, Helen Tringle.

Transfer issued: I. D. Conby, 200; Charles Wood, 389.
Transfer withdrawn: Anthony John Almond, Jack Schneiderman, Joseph C. Pecora, Henriette Borchard, Julia Goldman, Miriam M. Stein, Josie Moore, Ethel Goldman, Amedeo Carmon, Joseph P. Salemi, all 802; Dave Yudin, 231; Francis Schumacher, 33; Harry Ward, 5; Dick Miller, 396; Sheldon Ponds, 443; Walter Pilch, Joseph Stevens, 342; Phil Harding, 511; Paul M. Fonda, 433; Joe Field, 230; Cleston Gabbard, 431; Harry Hurst, 206; Carl H. Kyle, 116; Alton Dingley, 363; Stanley Kent, 301.
Transfer deposited: Willis (Curley) Austin, 65; Leon Prima, A. Pons, Howard (Bunny) Franks, Charles Norman, Pano Rappolo, all 174; Murray Berd, Jack Lichter, Irving G. Mann, Edw. Tustin, Jr., Arthur Phillip, Frank Arants, Samuel Steinberg, all 181; Budie Hoff, 492; Vaughn Monroe Walter Schmalde, Wm. Monroe, Nappy Gagnon, Donald B. Condon, Anthony Vitello, Nicholas Constantino, Phillip A. Brown, Arthur G. Bennett, Alfred D'Auberque, John Mule, Antonio Nellovichler, Robert H. Ashton, Leon Dorson, Abraham Batkin, Saul Grabstein, Louis Chrostoff, Christopher Kayaloff, Bob Blank, all 210; Joseph W. Adams, 211; Albert Danner, 770; Harry Phillips, 441; George Rios, 116; E. Charles Jones, 106; Daugherty, Herman Gordon, Anthony Minavia, all 311; Robert Thew, 67; Jay Stemmerman, 802; Charles Abin, Albert Vierra, Joseph C. Vierra, Simon Yonoff, Jack Albert, Wm. Schell, Harold F. Kelly, Fred Felton, Cesare Di Franco, George W. Padewsky, Angel R. Pagan, Oscar M. Beltran, Jack Schneiderman, Jules De Vorzon, Stanley Adams, H. Verne, H. C. Clyde, Charles Traskin, Lester Brown, Vincent Gonnotti, Renee Staffler, Bob Roberts, Cy Delman, Don Nicholas De Callibus, Eddie Buckley, John Fortis, all 77; Louis Pfelecher, Maurice E. Malone, Edw. Tustin, Jr., Arthur Phillip, Frank Arants, Williams, both 77; Ralph Marks, 111; Hannah "Paulette" Mendelson, Arlie Lever, both 802; Felix E. L. Solari, 77; Louis Leshinsky, Anthony Girardi, Joseph Sara, Arthur T. Vinton, Henry Thompson, Joe Candello, Morey Karner, Harold Paris, Rudolph Jerome, W. J. Cassano, all 802; Edward Campbell, 230; Joe Di Lalla, 4; Lester Humble, 1; Michael Zarin, Alfred Reich, Arthur Sieder, Martin Macdonald, Robert H. Verne, H. C. Clyde, Charles Traskin, Al Weber, Bert Tupper, Monroe Reed, Sidney Levitt, Joseph Heartz, Arthur Mineo, Marty King, Morris Wolfelt, Edw. Brachtloff, George A. Esposito, Alan H. Pelling, Irving L. Glick, Joseph E. Glick, Joseph E. Glick, Arnold Shalton, 641; Louis Tomkins, 10; Harry J. Taylor, 802; Victor Tulo, 441; Mildred Pauling, Miss H. Hall, both 802; Crawford E. Adams, Guss Leonard, both 802; Joseph Schumacher, 53; Jack Gordon, 492; Clarence A. Lloyd, 802; Dorothy David, 183; Oscar G. Seeger, Felix Gadsby, both 10; Frank Polmore, 802; Wm. E. Rogers, 145; Kenneth Delaney, Albert E. Donahue, John H. Benson, Robert Evans, Edw. Kolyer, Lester Cooper, Ronald Eberhart, Michael C. Hoffman, Charles E. Carroll, Elliot Richard, Wilhel C. Joseph Herder, George Walters, Al. Heister, Stanley Karlan, Millie Gordon, Paul W. Dillon, Joseph Beers, Charles J. Kerr, John M. McManus, Fred R. Thompson, Joseph L. Hoffman, Ross W. DeKorn, Wallace Sheehan, Wm. Wardell, Harold Hauser, Morris Cohen, Samuel Shapiro, Sol Klein, Sidney S. Thompson, Samuel Blankfield, Henry Fox, Hal Gold, Charles Paris, Norman L. Hertz, Harry Muelner, Norman Laskovsky, Tony Paroni, Wm. Newman, Theodore Friedman (Ted Lewis), all 802; Charles H. Wardell, 399; Ethel F. Hanson, 277; Joe R. Rosenberg, Fred Heikel, both 4; Roy Robinson, 41; Roy Robinson, 41; Harry Muelner, (Paraske) Perry, James Rios, both 5; Rony Parafornio, Carl Miralaflores, Joe Miralaflores, Thomas Dooley, Daniel Dick, Miral Aflores Rivera, Juan Roberto Quinton, Ramon Nolasco, Joseph A. DeLoach, 41; Harry Muelner, 41; Frank Melendez-Torres, Enrique Cardona, all 802; Larry Triguero, Jr. 721; Walter Cunningham, 393; Adolus Harmon, 10; Herman Charlton, 802; Dale J. Golan, 17; Alvin S. Voloshin, 17; Fred W. Taylor, 64; Louis Tomkins, 161; Frank A. Woodcock, William S. Mann, Herman Pine, Edward Palko, all 5; Jack Campbell, 161; Edward Ward, 84.

LOCAL NO. 661, ATLANTIC CITY, N. J.
Elected: Tom P. Cleez, Jack DeLo, Art DeLo, Joe M. Jordan, Charles Leonard, Edw. Steit.
Transfer deposited: Edwin R. Clark, Albert R. Edinger, Joseph Moore, Julia Goldman, all 802.
Transfer revoked: Wm. Sanderson, 66.

SUB-LOCAL LOCAL NO. 661, ATLANTIC CITY, N. J.
Traveling members: Erika Hawkins, Samuel Lewis, Wilbur Bascom, Marcelus Jones, Edward Simms, Robert Rance, William Johnson, Julian Dash, Jimmie Mitchell, Haywood Henry, Willie Melmore, Avery Parrish, James Morrison, LeMire Standfield, all 802.

LOCAL NO. 662, ESCANABA, MICH.
Officers for 1939: Wilfred Dupont, president; Chet Norton, vice-president; W. B. Ladouner, secretary; Ray Hodge, Harry H. Dooker, investigator; Merwin Kitcher, sergeant-at-arms.
Resigned: John J. Mitchell, Frank Wawicka, William Karas.

LOCAL NO. 665, MT. VERNON, N. Y.
Transfer issued: Quentin P. Thompson.
Transfer deposited: J. Edward Proust, Jack Schwarz, Eddie Fell, William Palmer, John M. Hamill, all 802; Seymour Glick, 802; Harry Muelner, 802; all letters: Harold Weintraub, 526; James Van Osterbridge, 215; Michael D'Alvia, letter.

LOCAL NO. 696, GLEN LYON, PA.
Officers for 1939: President, Rose Albanese; vice-president, John Wenzel; recording secretary, Frank Terkoff; financial secretary, Anthony Nupkowski; treasurer, Joseph Dalabulski; business agent, Stanley Yants; sergeant-at-arms, Joseph Terkoff; trustee, Walter Warby; tip boys, Stanley Michalski, Llewellyn Williams; executive board: Edward Novak, John Makochi, Ernest Shermidine, Joseph Wallace; examining board: John Plawski, Frank Terkoff, John Rozema, Daniel Schimek, Frank Rodgins; delegate to national convention, Kostic Terkoff, Joseph Dzindolet.

LOCAL NO. 728, ST. JOHN, N. B., CANADA
Officers for 1939: President, A. E. Jones; vice-president, A. E. Jones; secretary, R. N. Goldstein; financial secretary and treasurer, R. N. Goldstein; sergeant-at-arms, B. Ducker; marshal, C. Morgan; board members: B. Holder, B. Likely, F. Boderick, O. Keith, D. Henderson.

New members: Fred Hamman, Wm. F. Armour, Wm. D. Perry, James D. McKay, Ted Gaudet, Jack R. Fleming, Robert W. Kelly.

LOCAL NO. 764, VINCENTNES, IND.
New members: John Adams, Henschel Cox, Byron Davidson, Joseph Charles Heller, Maurice Hoffman, Mildred Kern, Michael Kelly, Adrian Love, Dirk Love, Frank Lane, Jr., Robert Blich, Paris Rashill, Thos. D. Sheridan, Herb W. Kelly.

LOCAL NO. 766, AUSTIN, MINN.
Traveling members: Ed Edstrom, Lloyd M. Kretzsch, A. R. Plach, Ralph Emerson, Dan Walters, Edward Karpola, Earl White, Tauno Thompson, Dale Simons, Harold Gibson, Stanley Armosak, all 155; Don Roth, Bob Zila, Frank Toeker, Tony Brovak, Lloyd Foster, John Getty, all 157; Don Strickland, Wm. H. O'Brien, both 30; Cecil Bond, 477; Lowell Harris, 485; James Zimmerman, 300; LeVere White, 330; Tom Pederson, 353; Joseph McKay, 353; Wayne Kutz, 353; Jack Dawson, 280; Earl Hill, 381; 10; Ray Pileggi, 65; Carl Miller, 278; Cono Humphrey, 290; Winston Lash, 297; Leighton Wales, 183; Don Goforth, 187; Stan Pook, 187; Jim Engler, 280; Fred Shaw, 183; Ken Caputo, 183; Ray Leatherwood, 177; Lyle Haskel, Harry W. Luecke, George Fie, J. F. Norbert Koenig, Don Kjerland, Doc Harwick, all 477; Axel Demas, W. M. Schmidt, Leonard Wolf, Arthur Fletcher, George Schirler Bohm, Joe Schmidt, all 507; Eugene Piers, 70; Eddie Mians, 61; Henry B. Baker, 324; Jack Robertson, 64; Gordon Smith, 682; Franny Young, 463; Vance Neese, 230; Jack Timney, 10; Vernon Munt, 463; Arvo, 183; Carl Miller, 278; Cono Humphrey, 290; Phil Marley, Bob Hovey, Larry Dunne, Don Renyon, George McKean, all 437; Buck Shaffner, Dale Myrick, Wayne Pringle, Mrs. R. R. Kelso, Ogar Palenz, Ralph Cauley, Art Kennedy, 230; L. A. Berg, Lloyd Nelson, Floyd Wright, Ralph Dillon, Paul Piersen, Jess O'Brien, Fred Nygah, C. Turner, all 567; Frankie Masters, Bud Schiffman, Carl Bean, Walter Feldman, Howard Borkel, Ed Matthews, 567; Fred W. Luecke, 567; Fred W. Luecke, 567; Orrin Crippen, Harold Wright, Richard Keener, all 10; Earl Hunt, Ralph Nettie, Kiby Getty, Hazel MacQuatters, Earl Tuttle, Harold Bryan, LeRoy Erickson, all 230; Freddie Fisher, 433; Stanley Fritts, Neil Laska, Charles Koelsch, all 50; Harry Landeman, 116; Martin (Gold)

Gallo, 802; Tiny Little, Dobber Clark, Guild Astor, John Norcor, Paul Brindland, Roy Payne, Larry Hays, Tony Haines, Kenny Moore, Kenner Frank, Charles, all 477; George Garner, Bob Robinson, Maurice Ray, Herb Mize, C. O. Plumber, Thomas Shuffe, Dean Reser, Willie Jess, Ernest Link, Dick Steele, Don Roberts, all 334; Joe Marlinck, Mrs. Joe Marlinck, Joe Bellini, John Wawicka, James Redding, Melvin Cupple, all 490; Johnny Glaser, Gene La Fond, Paul Kosteter, Bob Dahl, Fred Baranya, 107; Souder, Harold Armstrong, Dale Ausman, Sam Thompson, Wm. Wagner, Karl Arner, Frank Chasler, all 477; Doc Lawson, 61; Markon Hammer, 73; Norbert V. Rehn, 327; Charles Moore, 42; W. W. Frazier, 490; Leo Hamill, 56; John Westheiler, 178; Harold Vitum, 271; Henry Miller, 73; Lowell Dabigren, 114; Paul Williams, H. Currier, Harlan Erickson, Henry Baker, Victor Nelson, all 367; Red Walsh, 76; Charles Brinkley, 337; Rilla Weneberger, 168; Don Decker, 160; Lyle Niles, 618; Emory Kourak, 184; Art O'Donnell, 249; John Thiel, 150; Earl Dehart, 217; Norman Hassmer, 291; Howard Hest, 337; Harry Ellis, 4; Art Becker, 160.

LOCAL NO. 781, PONTIAC, MICH.
Officers for 1939: President and Business Agent, Leo R. Donaldson; vice-president, Leo Stader; secretary-treasurer, Wm. Marj; board members: Charles Anderson, Chasman, William Hill, C. A. Trossel, E. O. Meyers, Cody Johnson, Donald K. Ely.
Traveling members: Joe C. Chesser, 47; Artie D'Donnell, 110; Wayne Shields, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 786, TAYLORVILLE, ILL.
Officers for 1939: President, Anna W. Pinkerton; vice-president, F. Hill; secretary, Frank Chasler, Jr.; Scott, Jr.; business agent, Bernard Woodward; trustees: Ernest Major, Joe Smith, Joe Lazzell, Bob King; sergeant-at-arms, Clifford Burbanck.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

LOCAL NO. 802, NEW YORK, N. Y.
New members: Robert A. Abramson, Eric Aikman, Harry Bailey, Earl Baker, Larry Brown, Italen Bertino, J. J. Riandi, James L. Blake, Charles Blue, S. Ronald Blum, Stephen Borall, Eugene Horst, John Briggs, Herbert Hody, Percy May Brown, John Brown, John Huston, Demetris Calenda, Philip Callach, Constantine Callinos, Armand Camerino, Madeline Caruso, Louis N. Carroll, John Caruso, Madeline L. Caruso, Frederick Cassula, Jr., Thomas Cassin, Gerald Catania, Charles F. Chasler, Ernest Chasler, Charles Caruso, Leo Chasler, Fred Clayton, Bernard Gullotti, Harold S. Cook, Ralph Cooper, Joseph Costello, Samuel D'Alleva, Dumbrisk Dasso, Benjamin Davidson, Lewis Davis, 323; J. J. Norman, 324; Joseph Nasole, 324; Jack Lavaretto, 218; Earl Highfill, 146; Dave O. Fredstrom, 219; Fred Cizek, 421; Joseph Uhl, 120; Paul Montgomery, 217; Roger Ableman, 160; Bertrand Ever, 207; Earl Morse, 160; Harold Futter, 784.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

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

PARKS, BEACHES and GARDENS

Beverly Gardens, Dewey Helms, Manager, El Dorado, Ark.
Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.
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.
Great River Gardens, J. W. Poling, Mgr., Henderson, Ky.
Japanese Gardens, Salina, Kansas.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Mayfair Gardens, Harry Helm, Manager, Baltimore, Md.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Palm Gardens, Five Corners, Totowa, N. J.
Playland Park, South Bend, Ind.
Ramona Park, Long Lake, Kalamazoo, Mich.
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Riverside Park, Frank Jones, Manager, Saginaw, Mich.
Rocky Springs Park, Jos. Figari, Owner, Lancaster, Pa.
Snl-A-Bar Gardens, Kansas City, Mo.
South Side Ball Park, Lebanon, Pa.
Terrace Gardens, Hamilton, Ont., Canada.
Winnipeg Beach, Winnipeg, Manl., Canada.
Winter Gardens, St. Mary's, Ont., Canada.
Woodcliff Park, Poughkeepsie, N. Y.
Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
Artellan's, Syd, Orchestra, Pacific Grove, Calif.
Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
Berkas, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Berts, Al, Orchestra, Kohler, Wis.
Boston Symphony Orchestra, Boston, Mass.

BOWDEN, LEN, and His Orchestra, St. Louis, Mo.

Brown, Charlie, and His Orchestra, Evansville, Ind.
Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
Cole, Forest, and His Orchestra, Marshfield, Wis.
Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Ernestine's Orchestra, Hanover, Pa.
Esposito, Peter, and His Orchestra, Stamford, Conn.
Farrell, Gene, Traveling Orchestra.
Flanders, Roy, Orchestra, Concord, N. H.
French, Bud and His Orchestra, Springfield, Ohio.
Frollickers, The, Plainfield, N. J.
Goldberg, Alex., Orchestra, Clarksburg, W. Va.
Graf, Karl, Orchestra, Fairfield, Conn.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Harris, Stanley, Orchestra, Auburn, N. Y.
Hawkins, Lem, and His Hill Billies, Fargo, N. D.
Helton, Wendall, Orchestra, Atlanta, Ga.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alb., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hummel Orchestra, Grand Junction, Colo.
Imperial Orchestra, Earle M. Frelburger, Manager, Bartlesville, Okla.
Jacobson's, Jay, Orchestra, Oakland, Calif.
Kneeland, Jack, Orchestra, Lattanz, Moze and His Melody Kings Orchestra, Virginia, Minn.
Layton, Ben, Orchestra, Richmond, Va.
Leone, Bud, and Orchestra, Akron, Ohio.
Lodge, J. B., and His Orchestra, Beacon, N. Y.
March, Paul, and His Orchestra, Swedeland, Pa.
Mioslavich, Charles, and Orchestra, Stockton, Calif.
Myers, Lowell, Orchestra, Fort Wayne, Ind.
Nelson's Harold A., Orchestra, Davenport, Iowa.
Oliver, Al, and His Hawaiian, Edmonton, Alb., Canada.
Quackenbush (Randall, Ray) and His Orchestra, Kingston, N. Y.
Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.
Roberts, Tiny, Orchestra, Essex, Ont., Canada.
Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Missouri.
Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky.
Stromeyer, Gilbert, Orchestra, Preston, Iowa.
Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
Tony Corral's Castilians, Tucson, Ariz.
Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
Williams, Orchestra, Mt. Pleasant, Iowa.
Zembrucki Polish Orchestra, Nauvattuck, 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.
ARIZONA
DOUGLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe.
PHOENIX: Emile's Catering Co., Phoenix Chamber of Commerce.
Taggart, Jack, Mgr., Oriental Cafe and Night Club.
TUCSON: University of Arizona Auditorium.

ARKANSAS

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

CALIFORNIA

BELMONT: Belmont Country Club, Roy Daily, Manager.
CHOWCHILLA: Colwell, Clayton "Sinky."
HOLLYWOOD: Cohen, M. J. Morton, J. H.
LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators. Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl.
MODESTO: Rendezvous Club, Ed Davis, Owner.
OAKLAND: De Azevedo, Suares. Fauset, George. Lerch, Hermie.
SACRAMENTO: Leo, Bert.
SAN FRANCISCO: Kahn, Ralph.
SAN JOSE: Trianon Ballroom, Phillip Triena, Manager.
SOUTH SAN FRANCISCO: Bourbon, Ray.
STOCKTON: Sharon, C.
VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neill, Manager.
VENTURA: McDaniels, R. P.

COLORADO

DENVER: Marble Hall Ballroom. Oberfelder, Arthur M.
GRAND JUNCTION: Mile Away Ballroom.
PUEBLO: Blende Inn. Congress Hotel.
CONNECTICUT
FAIRFIELD: Damahak, John.
HARTFORD: Doyle, Dan. Ginsburg, Max. Stevenson, William.
MIDDLETOWN: Green Lantern Grill, Michael Krupa, Owner.
NEW HAVEN: Kennedy, Charles. Nixon, E. C., Mgr., Moose Hall.
NEW LONDON: Cluster Inn, F. Wilson Innes, Manager.

DELAWARE

LEWES: Riley, J. Carson.
REHOBOTH BEACH: Del Reho Cafe, The, J. Carson Riley, Operator.
WILMINGTON: Chipsey, Edward B. Crawford, Frank. Johnson, Thos. "Kid."

FLORIDA

JACKSONVILLE: Gate City Booking Agency. Moll, Fred M. Sellers, Stan. Seminole Hotel.
LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager.
MIAMI: Dempsey-Vanderbilt Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arrington, Inc.

FLORIDA (continued)

MIAMI BEACH: Galatis, Pete, manager, International Restaurant.
ORLANDO: Central Florida Exposition. Wells, Dr.
ST. PETERSBURG: Barse, Jack. Huntington Hotel.
SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club.
WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA

VALDOSTA: Wilkes, Lamar.
IDAHO
PRESTON: Persiana Dance Hall.
ILLINOIS
AURORA: Rex Cafe.
CAIRO: Cairo High School and Faculty.
CHAMPAIGN: Piper, R. N., Piper's Beer Garden.
CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al A. Travers, Proprietor. Bernet, Sunny. Denton, Grace.

Fine, Jack, Owner, "Play Girls of 1938."
Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.
Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Krim, Sheldon. Magee, T. Leonard. Opera Club. Pacelli, William V. Pintozzi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois.

FOX LAKE

Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel.

FREESPORT

March, Art, Manager, New

KANSAS

HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor.
JUNCTION CITY: Jones Ballroom. Bailey Rose, Manager. Woodman Hall.
MANHATTAN: Sandell, E. E., Dance Promoter.
SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club.
TOPEKA: Egyptian Dance Halls. McDwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium.
WICHITA: Bedinger, John.

KENTUCKY

HENDERSON: Kasey, Hoffman, Manager, Kasey Club.
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Marble, Dr. H. B. Wilson, Sylvester A.
LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Miller, Jarvis E. Norman, Tom. Offutt, L. A., Jr. Walker, Norval.
MIDDLESBORO: Green, Jimmie.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlance, Manager.
MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent.

INDIANA

EVANSVILLE: Green Lantern Ballroom. Joe Beltman, Manager.
FORT WAYNE: Fisher, Ralph L. International Twins' Association.
GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbets, Prop.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

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

OCEAN CITY

Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert.

MASSACHUSETTS

BOSTON: Fisher, Samuel. Losses, William. Moore, Emmett. Muzzaro, Tommaso. Paladino, Rocky. Royal Palms. Thorne, Clement.
CHELSEA: Hesse, Fred.
DANVERS: Batastini, Eugene.
FALMOUTH: Abbott, Charles, Prop., Old Silver Beach Club.
LOWELL: Paradise Ballroom. Porter, R. W.
NANTUCKET: Sheppard, J. K.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
PITTSFIELD: High School Auditorium.
REVERE: Welch, J. F.
SOMERVILLE: Duchin, Maurice.
WESTFIELD: Park Square Hotel.

MARSHALLTOWN: Haakenson, H. G. Kceley, Gene.
DELWINE: Moonlite Pavilion. Wildwood Pavilion.
OTTUMWA: Baker, C. G.
WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

MICHIGAN

BATH: Terrance, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
BENTON HARBOR: Johnson, Hershel, Palais Royal.
DETROIT: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Detroit Artists' Bureau. Inc. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Peacock Alley. Tice, Mr. and Mrs. Orval O. W.W.J., Detroit News Auditorium.
FLINT: Central High School Auditorium. High School Auditorium.
GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium.
ISHPEMING: Anderson Hall, Fred Nelson, Manager. Mather Inn.
JACKSON: Sigma Tau Fraternity.
KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake.
LANSING: DeVault, Stewart, Prop., Round Lake Pavilion.
LAKEPORT: Lakeport Dance Hall.
LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E.
MCMILLAN: Bodetto, Clarence, Manager, Jeff's.
MEMPHIS: Doran, Francis, Jordan College.
NEGAUNEE: Adelphi Rink, Paul Miller, Manager.
NILES: Powell's Cafe.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
PORT HURON: Gratiot Inn and Dance Hall. W. Atkinson, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.
SABINAW: Fox, Eddie.

KENTUCKY

HENDERSON: Kasey, Hoffman, Manager, Kasey Club.
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Marble, Dr. H. B. Wilson, Sylvester A.
LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Miller, Jarvis E. Norman, Tom. Offutt, L. A., Jr. Walker, Norval.
MIDDLESBORO: Green, Jimmie.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlance, Manager.
MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent.

INDIANA

EVANSVILLE: Green Lantern Ballroom. Joe Beltman, Manager.
FORT WAYNE: Fisher, Ralph L. International Twins' Association.
GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbets, Prop.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

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

OCEAN CITY

Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert.

MASSACHUSETTS

BOSTON: Fisher, Samuel. Losses, William. Moore, Emmett. Muzzaro, Tommaso. Paladino, Rocky. Royal Palms. Thorne, Clement.
CHELSEA: Hesse, Fred.
DANVERS: Batastini, Eugene.
FALMOUTH: Abbott, Charles, Prop., Old Silver Beach Club.
LOWELL: Paradise Ballroom. Porter, R. W.
NANTUCKET: Sheppard, J. K.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
PITTSFIELD: High School Auditorium.
REVERE: Welch, J. F.
SOMERVILLE: Duchin, Maurice.
WESTFIELD: Park Square Hotel.

MICHIGAN

BATH: Terrance, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
BENTON HARBOR: Johnson, Hershel, Palais Royal.
DETROIT: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Detroit Artists' Bureau. Inc. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Peacock Alley. Tice, Mr. and Mrs. Orval O. W.W.J., Detroit News Auditorium.
FLINT: Central High School Auditorium. High School Auditorium.
GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium.
ISHPEMING: Anderson Hall, Fred Nelson, Manager. Mather Inn.
JACKSON: Sigma Tau Fraternity.
KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake.
LANSING: DeVault, Stewart, Prop., Round Lake Pavilion.
LAKEPORT: Lakeport Dance Hall.
LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E.
MCMILLAN: Bodetto, Clarence, Manager, Jeff's.
MEMPHIS: Doran, Francis, Jordan College.
NEGAUNEE: Adelphi Rink, Paul Miller, Manager.
NILES: Powell's Cafe.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
PORT HURON: Gratiot Inn and Dance Hall. W. Atkinson, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.
SABINAW: Fox, Eddie.

MINNESOTA

BRAINERD: Little Pine Resort.
FAIRMONT: Graham, H. R.
NEW ULM: Becker, Jess, Prop., Nightingale Night Club.
MINNEAPOLIS: Borchardt, Charles.
OWATONNA: Bendorf, Clarence R., Box 452.
PIPESTONE: Bobzin, A. E., Manager, Playmor Dance Club.
ST. CLOUD: Ahles, Frances.
ST. PAUL: Fox, S. M.
WALKER: Fisher's Barn.
WATERVILLE: Utley, H. M. "Doc."
WELLS: Larson, H. O., Prop., Walnut Lake Pavilion.

MISSISSIPPI

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

MISSOURI

JOPLIN: Central High School Auditorium.
KANSAS CITY: Breden, Barry. Fox, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. Willard, Don.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec. Ford, Jack, mgr., French Casino. Gill, Joseph M. Sokol Actives Organization.
SEDALIA: Smith Cotton High School Auditorium.

MONTANA
BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, manager.
MISSOULA: Dishman, Orin, Prop., New Mint.
ROMAN: Shamrock.

NEBRASKA
ALLIANCE: Auditorium of Alliance.
FAIRBURY: Bonham.
GRAND ISLAND: Scott, S. F.
LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Federer, Howard, Manager. Varsity Theatre. Garden Dance Hall, Lyle Jewett, manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.
OMAHA: Davla, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEW JERSEY
ARCOLEA: Corriston, Eddie. White, Joseph.
ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Little Belmont Cafe, Herndon Daniels, Owner. Slifer, Michael.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant. Club Evergreen.
CAMDEN: Walt Whitman Hotel.
CLIFTON: Silberstein, Jos. L. and Eitelson, Samuel.
GLEN BARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor. Philhower, H. W.
JERSEY CITY: Dickinson High School Auditorium.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angster, Edward. Clark, Fred E. Devanney, Forest, Prom. Kravant, Norman. Meyers, 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: Calahan, John.
ORANGE: Schlesinger, M. S.
PATERSON: De Ritter, Hal.
PRINCETON: Lawrence, Paul.
SHREWSBURY: Slevin, Ben, Mgr., "Casino"
TRENTON: Lawa, Oscar A.
UNION CITY: Passion Play Auditorium.
VENTNOR: Ventnor Pier.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike.
WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW YORK
ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY: Bradt, John. Flood, Gordon A. Jagareski, Frank J., Prop. of the Wagon Wheel.
ARMONK: Embassy Associates.
BALLSTON SPA: Francese, Tony, Manager. Stockade Club. Hearn, Gary, Manager. Stockade Club.
BEACON: Neville's Mountainside Farm Grill.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clore, Wm. It and Joseph. Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michael, Max. Miller, Robert. Nelson, Art. Park Country Club. Shultz, E. F. Vendome Hotel. V. & J. Amusement Corp.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

NEW YORK (cont.)
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

NEW YORK (cont.)
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

NEW YORK (cont.)
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA: Goodwin, Madalyn Reynolds, Jack.
GENEVA: Rothenberg, Frank.
GLENS FALLS: Round Pond Casino, Salvatore Russo, Manager.
GREEN LAKE: Gutrie, George, Manager, Gutrie's Green Lake.
KIANESHA LAKE: Mayfair, The.
KINGSTON: Van Bramer, Vincent.
LACKAWANNA: Chic's Tavern, Louis Ciccarelli, Proprietor.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Caruso, James A. N. Dodge, Wendell P. Dyruff, Nicholas. Faggan, Bill. Fliashnick, Sam B. Harris, Bud. Herr, I. H., Theatrical Promoter. Immertan, George. Isquith, Louis. 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. Murray, David. Musical Art Management Corp., Alexander Mervitch, President. Palais Royale Cabaret. Pearl, Harry. Phi Kho Pi Fraternity. "Right This Way," Carl Reed, Manager. Riley, Jerry. Rudnick, Max. Shayne, Tony, Promoter. Solomonoff, Henry. Tarrant, K. Wade, Frank.
OLEAN: Cabin Restaurant.
ONEONTA: Oneonta Post No. 359, American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Gutrie's Purling Palace.
ROCHESTER: Alpha Beta Gamma Fraternity. Genesee Electric Products Co. Gorin, Arthur. Madalena, A. J. Medwin, Barney. Pulsifer, E. H. Todd Union of University of Rochester and Gymnasium.
ROME: Capitol Rathskeller.
SAUGERTIES: Gutrie's Clover Club.
SCHENECTADY: Gibbons, John F., manager, Club Palorama. Sons of Italy, Franklin D. Roosevelt Chapter.
STONE RIDGE: DeGraft, Walter A.
SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association.
TROY: Harmony Hall, Mrs. Kenneth Lape, Prop. Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.
UTICA: Moinloux, Alex. Sigma Psi Fraternity, Epiphany Chapter.
WHITE PLAINS NORTH: Charlie's Rustic Lodge
WHITESBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
YONKERS: Wilson Line
LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.
JAMAICA: Wonders, Miss Karylen.
LINDENHURST: Fox, Frank W.

NORTH CAROLINA
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.
CHARLOTTE: Associated Orchestra Corporation, Al. A. Traversa, Proprietor.
DURHAM: Alston, L. W. Ferrell, George. Milla, J. N. Pratt, Fred.
GREENSBORO: American Business Club. Idylwild Dance Club. Waddy, J. C.

NORTH CAROLINA (cont.)
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.

NORTH CAROLINA (cont.)
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.

NORTH CAROLINA (cont.)
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.

NORTH CAROLINA (cont.)
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.

NORTH CAROLINA (cont.)
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.

HIEN POINT: Trumpeters' Club, The, J. W. Bennett, President.
RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Rensdevous. Washington High School.
BALISBURY: Rowan County Fair.
WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair.

NORTH DAKOTA
BISMARCK: Coman, L. R., Coman's Court.
GRAND FORKS: Point Pavilion.

OHIO
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren.
ATWENS: Roper, Nita, Manager, May-Club.
BRIDGEPORT: Kenny Mara Club, 217 Lincoln Ave.
BRYAN: Thomas, Mort.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. 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. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketewah Country Club, Worburtan, Manager. Queen City Club, Clemen, Manager. Rainey, Lee, manager, Cotton Club. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager.
CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Senes, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane. Askins, Mary. Gyro Grill.
DAYTON: Ches Ami Club. Club Ark, John Horns, Owner. Eib, Dwight. Friend, John, Jr. Friend, John, Sr. Friend, Mary, Operator of the Ponce de Leon Club. Stapp, Philip E. Victor Hugo Restaurant.
GREENVILLE: Darke County Fair
HANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Ringside Night Club.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter.
MAUMEE: Lucas Amusement Company, Charles and Don Cameron, Managers.
MEDINA: Drandow, Paul.
SANDUSKY: Anchor Club, Henry Leitson, Prop. Brick Tavern, Homer Roberts, Manager. Crystal Rock Nite Club. Alva Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager.
SIDNEY: Woodman Hall.
SPRINGFIELD: Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 459, A. B. P. O. E. Williams, Miss Charles Edward, Tecumseh Park.
TOLEDO: Browning, Frank. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem.
WARREN: Windom, Chester. Young, Lin.
YOUNGSTOWN: Bannon, Robert. Kala Doxa Club. Lombard, Edward.

OHIO (cont.)
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.

OHIO (cont.)
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.

OHIO (cont.)
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.

OHIO (cont.)
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.

OHIO (cont.)
ARRON: Brady Lake Dance Pavilion. Kats, George, DeLux Theatre. Williams, J. P., DeLux Theatre.

TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Rainbow Inn. Tate, W. J., Operator, Crystal Palace Ballroom. Teale & Ravis, Promoters.
OREGON
KLAMATH FALLS: James, A. H.
SALEM: Steelhammer, John F. and Carl G., Managers, Mel-low Moon Dance Pavilion.

PENNSYLVANIA
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.
ALLENTOWN: Connors, Earl. Warmkessel, Willard.
ALTOONA: Wray, Eric.
ANDRUSSE: Colonial Inn.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Keagan, Thomas.
BRADFORD: Fizzel, Francis A.
BROWNSVILLE: Hill, Clifford, President, Triangle Amusement Co.
CANONSBURG: Bales, Irwin.
CHARLESTON: Austin, George. Caramela, Ted. Klus, Jos.
CHESTER: Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: Dreamland Ballroom, The, T. F. McGuire, Manager. Oakland Beach Dance Pier, T. H. McGuire, Operator.
DRYDALE: Yaras, Max. Sky Club, Inc.
DRUMS: Brehm's Grove, John Brehm, Proprietor. Green Gables.
DRY TAVERN: Welner, Alex, Owner, Twin Gables Inn.
EASTON: Clelon, The, Neal Rumbaugh, Prop.
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPORIUM: McNarney, W. S.
FRACKVILLE: Casa Loma Hall.
GIRARDVILLE: Girardville Hose Co.
GLEN LYON: Gronka's Hall.
GREENSBURG: William Penn Club.
GREENVILLE: Moose Hall and Club.
HARRISBURG: Johnson, William.
HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee.
JACKSONVILLE: Jacksonville Cafe. Mrs. "Doc" Gilbert Mgr.
KELLYVILLE: Condora, Joseph.
KULPMONT: Liberty Hall. Neil Rich's Dance Hall.
LANCASTER: Club Casino, Angelo Maraballo, Manager. Parker, A. R. Wheatland Tavern Palm-room, located in the Milner Hotel; Paul Heine, Sr., Operator.
LANSDOWNE: Vacuum Stop Co.
LATROBE: Yingling, Charles M.
LEBANON: Colonial Ballroom. Fishman, Harry K.
LEHINGTON: Reiss, A. Henry.
MT CARMEL: Mayfair Club, John Pogecky and John Ballent, Mgrs. Paulson, Mike, Manager, Paradise Club. Reichwein's Cafe, Frank Reichwein, Prop.
NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager.
NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
NORRISTOWN: Hoshbach, H. E., Manager and Owner, Hoshbach's Bungalow Inn.
OLD FORGE: Pagnatti, Victor.
PHILADELPHIA: Casino Ballroom. Deauville Casino. Faucett, James H. Griffin, William E. Hirst, Iszy. Martin, John. Metropolitan Artists, Inc. Mrs. Jackson Maloney, President. Muller, George W. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Swing Club, Messrs. Walter Finney and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs.

PENNSYLVANIA (cont.)
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.

PENNSYLVANIA (cont.)
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.

PENNSYLVANIA (cont.)
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.

PENNSYLVANIA (cont.)
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.

PENNSYLVANIA (cont.)
ALBUQUIPA: Sheppard, Willie. Young Republican Club. Robert Cannon.

Triangle Theatrical Agency. Willner, Mr. and Mrs. Max. Zeid, Mr., Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Ellis, Robert W., Ellis Amusement Co. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Mack Institute. Matesic, Frank.
QUAKERTOWN: Bucks Co. Fair.
READING: Mountain Springs Association, Jack Thammes, Business Agent. San Rita Inn, Gus Paskopoula, manager.
RIDGWAY: Benigni, Silvio.
ROCHESTER: Pitini, Joseph.
SCRANTON: Liberty Hall.
SHAMOKIN: Shoback, John. Shamokin Moose Lodge Grille.
SHARON: Marine & Cohn, former Operators, Clover Club. Williams' Place, George.
SUNBURY: Sober, Melvin A.
TATAMY: Brookside Inn.
UNIONTOWN: Maher, Margaret.
WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE: Cohen, Harry. Kozley, William. Mary's Palace, George Gabbano, Manager. McKane, James.
WILLIAMSPORT: Moose Club. Stover, Curley.
YORK: Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor.

RHODE ISLAND
NEWPORT: Vermer, Harry, Manager, Embassy Club.
NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE: Bangor, Rubes. Club Bagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, operated by Mancini at North Main Street Auditorium.
WARWICK: D'Antuono, Mike. Hollywood Casino.
WOONSOCKET: Kornstein, Thomas.
SOUTH CAROLINA
CHARLESTON: Pierre, Thomas.
COLUMBIA: Cooper, Charles F.
GREENVILLE: Allen, E. W. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium.
MARION: Wall, O. R.
SPARTANBURG: Converse College Auditorium.
SOUTH DAKOTA
BERESFORD: Muhlenkott, Mike.
SIOUX FALLS: Plaza (Night Club).
TRIPP: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.
TENNESSEE
BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA: Duddy, Nathan. Reeves, Harry A.
CLARKSVILLE: Runyon, Dr. Bruce. Rye, B. J.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
KNOXVILLE: Manderson, Frank.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Catholic Club. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Connors, C. V. Eakle, J. C. Scottish Rite Temple.
TEXAS
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry, Operator, Cotton Club.
BRECKENRIDGE: Breckenridge High School Auditorium.
DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
DENTON: North Texas State Teachers' Auditorium. Texas Women's College

RHODE ISLAND (cont.)
NEWPORT: Vermer, Harry, Manager, Embassy Club.

RHODE ISLAND (cont.)
NEWPORT: Vermer, Harry, Manager, Embassy Club.

RHODE ISLAND (cont.)
NEWPORT: Vermer, Harry, Manager, Embassy Club.

RHODE ISLAND (cont.)
NEWPORT: Vermer, Harry, Manager, Embassy Club.

RHODE ISLAND (cont.)
NEWPORT: Vermer, Harry, Manager, Embassy Club.

FORT WORTH: Bowers, J. W. Humming Bird Club, L. C. Bryant, Owner. Plantation Club.
FREDERICKSBURG: Hilltop Night Club.
GALVESTON: Page, Alex. Purple Circle Social Club. Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beum, Managers. Grigby, J. B. Lamantia, A. Orchestra Service of America.
RICHMOND: Pazner, Hanek, Owner and Manager, Napoleon Grill Piver, Napoleon, Owner and Manager, Napoleon Grill Richards, O. K. Robey, Don. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado.
LUBBOCK: Lubbock High School Auditorium.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur. Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
WICHITA FALLS: Hyatt, Roy C.

UTAH
SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner.
VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club.
BLACKSBURG: V. P. I. Auditorium.
DANVILLE: City Auditorium. Danville Military Institute. George Washington High School Gym.
HOPEWELL: Hopewell Cotillion 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. Maxay, president; C. Coates, vice-president.
NORTON: Pegram, Mrs. Erma.
RICHMOND: Heritage Country Club. Julian's Ballroom. Patrick Henry Hotel.
ROANOKE: Lakeside Swimming Club & Amusement Park. Mill Mountain Ballroom. A. R. Rorer, Manager. Morris, Robert F., Manager. Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
SOUTH WASHINGTON: Riviera Club.
VIRGINIA BEACH: Gardner Hotel. Links Club. Rose, J. E. Village Barn.

WEST VIRGINIA
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.
CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. Fombeau, Roy. White, R. L., Capitol Booking Agency.
CLARKSBURG: Leftridge, Lefty.
FAIRMONT: Carpenter, Samuel H.
HUNTINGTON: Epperson, Tiny, and Hewitt, Tiny, Promoters. Marathon Dances.
MORGANTOWN: Elks' Club.
STANFORD: James, Plud.
WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.
WILLIAMSBURG: Albert, Irving.
WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Association.
APPLETON: Apple Creek Dance Hall. Sheldon Stammer, Mgr. Kinselmann, E. Mackville Tavern Hall. William Bogaca, Manager. Miller, Earl.

WEST VIRGINIA (cont.)
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.

WEST VIRGINIA (cont.)
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.

WEST VIRGINIA (cont.)
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.

WEST VIRGINIA (cont.)
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.

ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
BELOIT: Illinois Tavern, Tom Ford, Proprietor.
CHIPPEWA FALLS: Northern Wisconsin District Fair Assn.
CUSTER: Bronk, Karl, Glodaske, Arnold.
DAKOTA: Passarelli, Arthur
HEAFFORD JUNCTION: Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.
IRON BELT: Midway Ballroom.
JUMP RIVER: Erickson, John, Manager, Community Hall.
JUNEAU: Triangle Inn Dance Hall, Peter Kirchofer, Prop.
KENOSHA: Emerald Tavern, Grand Ridge Tavern, Prince Tavern, Shangri-La Nite Club.
LA CROSSE: Hagemo, Ingvald, McCarthy, A. J., Mueller, Otto.
LEOPOLIS: Brackob, Dick.
MADISON: Bascom Hall.
MANITOWOC: Seltz, Harold, Mgr., The Keg.
MARSHFIELD: Bell, Joe, Manager, Baker-ville Pavilion.
MERRILL: Battery "F," 120th Field Artillery.
MILWAUKEE: Caldwell, James, Cubie, Iva, Liberty Hall, Tony Buxbaum, Operator, Milwaukee Auto. Show, Thomas, James.
MT. CALVARY: Sijack, Steve.
OCONOMOWOC: Jones, Bill, Silver Lake Resort.
POTOSI: Stoll's Garage, Turner's Bowery.
RANDOLPH: Randolph Firemen's Park Association.
REEDSVILLE: Bubols Grove and Hall, Robert Bobols, Prop.
RHINELANDER: Mercedes, Joe, Heart o' Lakas, Waverley Beach Dance Hall, Hank Turban, Mgr.
ROTHSCHILD: Rhner, Lawrence.
SHEBOGAN: Kohler Recreation Hall.
SLINGER: Bue, Andy, alias Buege, Andy.
SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom.
STEVENS POINT: Midway Dance Hall.
STOUGHTON: Barber Club, Barber Brothers, Proprietors.
STRATFORD: Kraus, L. A., Manager, Rosellville Dance Hall.
STURGEON BAY: DeFoe, F. G.
SUMMIT LAKE: Waud, John, Land o' Lakes Tavern.
SUPERIOR: Willett, John.
TIGERTON: Mierchiska, Ed., Manager, Tigerton Dells Resort.
TOMAN: Cramm, E. L.
VALDERS: Pigeon Lake Resort, Joseph Mallman, Proprietor.
WAUSAU: Vogl, Charles.
WAUTOMA: Passarelli, Arthur.
WITTENBERG: Lee, Manager, Dorahner, Lev, Manager, Shepley Pavilion.

WYOMING
CASPER: Oasis Club, Tho. A. E. Schmitt, Manager, Whinnery, C. L., Booking Agent.
CHEYENNE: Wyoming Consistory.
DISTRICT OF COLUMBIA
WASHINGTON: All States Democratic Club, Alvis, Ray C., Ambassador Hotel, Burroughs, H. F., Jr., Canning, T. W., Club Havana, Guy T. Scott, Proprietor, Columbian Musicians' Guild, W. M. Lynch, Manager, Constitution Hall, D. A. R. Building, Dude Ranch, Faerber, Matthew J., Hayden, Phil, Hi-Hat Club, Hule, Lim, Manager, La Pare Restaurant, Coconut Grove, Hurwitz, L., Manager, The Kavakos Cafe, Wm. Kavakos, Manager, Kipnis, Benjamin, Booker, Melody Club, Pirate's Den.

CANADA
ALBERTA
CALBARY: Dowseley, C. L.
BRITISH COLUMBIA
VICTORIA: Shrine Temple.
MANITOBA
WINNIPEG: "Back to the Land Assis-tance Association of Win-nipeg" Brandon Fair, Winnipeg Auditorium
ONTARIO
CORUNNA: Pieser, William Richardson, Proprietor.
HAMILTON: Delta High School Audi-torium, Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager, Technical High School Au-ditorium, Westdale High School Au-ditorium.
LONDON: Cooley, Sam A., Palm Grove.
NIAGARA FALLS: Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.
OTTAWA: Finlayson, Lieut. W. E., Lido Club.
PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition.
BARNIA: Blue Water Inn, Thomas Kemsley, Proprietor.
TORONTO: Andrews, J. Brock, Central Toronto Liberal Social Club, Clarke, David, Cockerill, W. H., Eden, Leonard, Eisen, Murray, Henderson, W. J., LaSalle, Fred, Fred La-Salle Attractions, Legge, C. Franklin, and O'Byrne, Margaret, Savarin Hotel, Silver Slipper Dance Hall, Urban, Mrs. Marie.
WOODBINE: South Side Park Pavilion.
QUEBEC
MONTREAL: American Grill, Beauchamp, Gerard, Johnson, Lucian, Wynness, Howard.
SHERBROOKE: Eastern Township Agricul-ture Association.
STE. MARGUERITE: Domaine D'Esterei.
MISCELLANEOUS
 American Negro Ballet, Blaurox, Paul, Manager, Pee Bee Gee Production Co., Inc., Bowley, Ray, Brau, Dr. Max, Wagnerian Opera Co., Carr, June, and Her Paris-ienne Creations, Curry, R. C., Darktown Scandals, Ida Cox and Jake Shanks, Mgrs. Darragh, Don, Del Monte, J. P., Edmonds, E. E., and His En-terprises, Ellis, Robert W., Dance Pro-moter, Fiesta Company, George H. Boles, Manager, Gabel, Al. J., Booking Agent, Ginsburg, Max, Theatrical Promoter, Gonla, George F., Hanover, M. L., Promoter, Helm, Harry, Promoter, Heiney, Robt., Trebor Amuse-ment Co., Hendershott, G. B., Fair Promoter, Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners, Hoxie Circus, Jack, Hyman, S., Jazzmania Co., 1934, Kane, Lew, Theatrical Pro-moter, Kats, George, Kessler, Sam, Promoter, Kinsey Players Co. (Kinsey Comedy Co.), Laskey, Andre, Owner and Manager, Andre Laskey's French Revue, Lawton, Miss Judith, Lester, Ann, London Intimate Oper. Co. Mack, Charlie, Manager, Chat-terbox & Cavalcade of Lafts Units, McConkey, Mack, Booker, McFryer, William, Promoter, McKay, Gail B., Promoter, McKinley, N. M., Marcan, Joe, Manager, "Sur-prise Party" Co., 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, O'Leake, Clifford, Promoter, Opera-on-Tour, Inc., Rogers, Harry, Owner, "Frisco Follies," Rudnick, Max, Burlesque Pro-moter, Santoro, William, Steamship Booker, Scottish Musical Players (traveling), Shavitch, Vladimir, Snyder, Sam, Owner, Inter-national Water Follies, sponsor, Lee, Steamship Lines: Albany Day Line, American Export Line, Savannah Line, Wilson Line

Thomas, Gene, Thompson, J. Nelson, Pro-moter, Todd, Jack, Promoter, "Uncle Ezra Smith Barn Dance Frolic Co." Walkathon, "Moon" Mullins, Proprietor, Welsh, Finn and Jack Schenck, Theatrical Pro-moters, Wheelock, J. Riley, Promoter, Wise and Weinsgerd, Man-agers, "Mixed Nuts" Co., Wolfe, Dr. J. A., Yokel, Alex, Theatrical Pro-moter, "Zorine and Her Nudists."
THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada
ALABAMA
 Lincoln Theatre, Pike Theatre.
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.
 CROMA: Crona Theatre.
 DINUBA: Strand Theatre.
 EUREKA: Liberty Theatre, Rialto Theatre, State Theatre.
 FERNDALE: 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, Frolks Theatre, J. V. (Fete) Frank and Roy Dalton, Operators, Million Dollar Theatre, Harry Popkin, Operator.
 LOVELAND: Rialto Theatre.
 MARYSVILLE: Liberty Theatre, State Theatre.
 MODESTO: Lyric Theatre, Princess Theatre, State Theatre, Strand Theatre.
 PALM SPRINGS: Plaza Theatre.
 UKIAH: State Theatre.
 YUBA CITY: Smith's Theatre.
COLORADO
 COLORADO SPRINGS: Liberty Theatre, Tompkins Theatre.
CONNECTICUT
 BRIDGEPORT: Park Theatre.
 DARIEN: Darien Theatre.
 HARTFORD: Crown Theatre, Liberty Theatre.
 MYSTIC: Strand Theatre.
 NEW BRITAIN: Rialto Theatre.
 NEW CANAAN: Play House.
 NEW HAVEN: White Way Theatre.
 SOUTH NORWALK: Theatre in the Woods, Greek Evans, Promoter.
 TAFTVILLE: Hillcrest Theatre.
 WESTPORT: Fine Arts Theatre.
 WINGED: Strand Theatre.
DELAWARE
 MIDDLETOWN: Everett Theatre.
FLORIDA
 HOLLYWOOD: Florida Theatre, Hollywood Theatre, Ritz Theatre.
 LAKELAND: Lake Theatre.
 WINTER HAVEN: Grand Theatre, Ritz Theatre.
IDAHO
 SLACKFOOT: Mission Theatre, Nuart Theatre.
 IDAHO FALLS: Gayety Theatre, Rio Theatre.
 REXBURG: Elk Theatre, Romance Theatre.
 ST. ANTHONY: Rialto Theatre, Rocky Theatre.

ILLINOIS
 CARLINVILLE: Marvel Theatre.
 FREEPORT: Winnishlek Players Thea-tre.
 GENEVA: Fargo Theatre.
 LINCOLN: Grand Theatre, Lincoln Theatre.
 ROCK ISLAND: Riviera Theatre.
 STREATOR: Granada Theatre
INDIANA
 GOSHEN: Lincoln Theatre, New Circle Theatre.
 INDIANAPOLIS: Civic Theatre, Mutual Theatre.
 NEW ALBANY: Grand Picture House, Kerrigan House.
 TERRE HAUTE: Rex Theatre.
 VINCENNES: Moon Theatre.
IOWA
 COUNCIL BLUFFS: Liberty Theatre, Strand Theatre.
 DUBUQUE: Spensley-Orpheum Theatre.
 MARSHALLTOWN: Family Theatre.
 SIOUX CITY: Seff Theatre Interests.
 STATE CENTER: Sun Theatre.
 WASHINGTON: Graham Theatre.
KANSAS
 EL DORADO: Eric Theatre.
 INDEPENDENCE: Beldorf Theatre.
 KANSAS CITY: Art Theatre, Midway Theatre.
 LAWRENCE: Dickinson Theatre, Granada Theatre, Jayhawk Theatre, Pattee Theatre, Variety Theatre.
 LEAVENWORTH: Abdallah Theatre, Lyceum Theatre.
 MAPHERSON: Ritz Theatre.
 PARSONS: Ritz Theatre.
 WICHITA: Crawford Theatre.
 WINFIELD: Ritz Theatre.
KENTUCKY
 ASHLAND: Capitol Theatre, Grand Theatre.
 BELLEVUE: Sylvia Theatre.
 COVINGTON: Family Theatre, Shirley Theatre.
LOUISIANA
 LAKE CHARLES: Palace Theatre.
 MONROE: Seige Theatre.
 NEW ORLEANS: Globe Theatre, Tudor Theatre.
 WEST MONROE: Happy Hour Theatre.
MAINE
 PORTLAND: Cameo Theatre, Derring Theatre, Keith Theatre.
MARYLAND
 BALTIMORE: Belnord Theatre, Boulevard Theatre, Community Theatre, Forest 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.
 FLYNNBURG: Majestic Theatre, Strand Theatre.
 NAVERHILL: Lafayette Theatre.
 HOLYOKE: Holyoke Theatre.
 LEONHAYSTON: Capitol 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.
STOUGHTON: State Theatre.
MICHIGAN
 BAY CITY: Temple Theatre, Washington Theatre.
 DETROIT: Adam Theatre, Broadway Theatre, Downtown Theatre.
 DOWAGIAC: Century Theatre.
 EAST GRAND RAPIDS: Ramona Theatre.
 GRAND HAVEN: Crescent Theatre.
 GRAND RAPIDS: Rialto Theatre, Savoy Theatre.
 LANSING: Garden Theatre, Orpheum Theatre, Plaza Theatre.
 MT. CLEMENS: Bijou Theatre, Macomb Theatre.
 NILES: Riviera Theatre.
 SAGINAW: Michigan Theatre.
 SAULT STE. MARIE: Colonial Theatre, Soo Theatre, Temple Theatre.
MINNESOTA
 EVELETH: Regent Theatre.
 HIBING: Astor Theatre.
 NEW ULM: Lyric Theatre, Time Theatre.
 WINONA: Broadway Theatre.
MISSISSIPPI
 GREENWOOD: Lyric Theatre.
 JACKSON: Alamo Theatre, Booker Theatre.
 LAUREL: Arabian Theatre, Jean Theatre, Strand Theatre.
 PASCAGOULA: Nelson Theatre.
 PASS CHRISTIAN: Avalon Theatre.
 ST. LOUIS: A. and G. Theatre.
 YAZOO: Yazoo Theatre.
MISSOURI
 JOPLIN: Gem Theatre.
 KANSAS CITY: Liberty Theatre.
 ST. LOUIS: Ambassador Theatre, Loews State Theatre, Missouri Theatre, St. Louis Theatre.
 WEBB CITY: Civic Theatre.
MONTANA
 BILLINGS: Lyric Theatre.
NEBRASKA
 GRAND ISLAND: Empress Theatre, Island Theatre.
 KEARNEY: Empress Theatre, Kearney Opera House.
NEW HAMPSHIRE
 NASHUA: Colonial Theatre, Park Theatre.
NEW JERSEY
 ABBURY PARK: Ocean Theatre.
 ATLANTIC CITY: Royal Theatre.
 BELMAR: Rivoli Theatre.
 HOGOTA: Queen Ann Theatre.
 SOUND BROOK: Lyric Theatre.
 BUTLER: New Butler Theatre.
 CAMDEN: Apollo Theatre, Victoria Theatre, Walt Whitman Theatre.
 CARTERS: Ritz Theatre.
 CLIFTON: Strand Theatre.
 GLASSBORO: Glassboro Theatre.
 JERSEY CITY: Cameo Theatre, Mr. McKeon, Manager, Majestic Theatre, Transfer Theatre.
 LAKEWOOD: Palace Theatre, Strand Theatre.
 LITTLE FALLS: Oxford Theatre.
 LONG BRANCH: Paramount Theatre.
 LYNDHURST: Ritz Theatre.
 NETCON: Palace Theatre.
 NEWARK: Court Theatre, Proctor's RKO Theatre.
 PASSAIC: Palace Theatre, Playhouse Theatre, Rialto Theatre.
 PATERSON: Capitol Theatre, Plaza Theatre, State Theatre.
 PITMAN: Broadway Theatre.
 POMPTON LAKES: Pompton Lakes Theatre.

TOMS RIVER: Traco Theatre.
WESTWOOD: Westwood Theatre.
NEW YORK
AMSTERDAM: Orpheum Theatre.
AUBURN: Capitol Theatre.
BEACON: Beacon Theatre, Roosevelt Theatre.
BROX: Bronx Opera House, Newa Reel Theatre (Bronx) Tremont Theatre, Windsor Theatre.
BROOKLYN: Borough Hall Theatre, Brooklyn Little Theatre, Classic Theatre, Galey Theatre, Halsey Theatre, Liberty Theatre, Mapleton Theatre, Parkway Theatre, Star Theatre.
BUFFALO: Eagle Theatre, Old Vienna Theatre.
CORTLAND: Cortland Theatre.
DOLBEVILLE: Strand Theatre.
FALCONER: State Theatre.
GLENS FALLS: State Theatre.
JOHNSTOWN: Electric Theatre.
MT. KISCO: Playhouse Theatre.
NEWBURGH: Academy of Music.
NEW YORK CITY: Apollo Theatre, Arcade Theatre, Beacon Theatre, Belmont Theatre, Beneson Theatre, Blenheim Theatre, Grand Opera House, Irving Place Theatre, Jay Theatres, 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.
OLEAN: Palace Theatre.
OSWEGO: Gem Theatre.
PELHAM: Pelham Theatre.
POUGHKEEPSIE: Liberty Theatre, Playhouse Theatre.
SYRACUSE: Rivoli Theatre.
TROY: Bijou Theatre.
LONG ISLAND, N. Y.
FREEPORT: Freeport Theatre.
HICKSVILLE: Hicksville Theatre.
MUNTINGTON: Huntington Theatre.
LOCUST VALLEY: Red Barn Theatre.
MINEOLA: Mineola Theatre.
SAG HARBOR: Sag Harbor Theatre.
SEA CLIFF: Sea Cliff Theatre.
SOUTHAMPTON: Southampton Theatre.
NORTH CAROLINA
DURHAM: New Duke Auditorium, Old Duke Auditorium.
GREENSBORO: Carolina Theatre, National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Broadhurst Theatre, Broadway Theatre, Paramount Theatre.
KANAPOLIS: New Gem Theatre, Y. M. C. A. Theatre.
LENOIR: Avon Theatre.
NEWTON: Catawba Theatre.
WILMINGTON: Academy of Music.
WINSTON-SALEM: Colonial Theatre, Hollywood Theatre.
NORTH DAKOTA
FARGO: Princess Theatre.
OHIO
AKRON: DeLuxe Theatre.
BELLEFONTAINE: Court Theatre, Strand Theatre.
FREMONT: Fremont Opera House, Fremont Theatre.
LIMA: Faurot Theatre, Lyric Theatre, Majestic Theatre, Rialto Theatre.
MARIETTA: Hippodrome Theatre, Putnam Theatre.
MARION: Ohio Theatre, State Theatre.
MARTINS FERRY: Elzane Theatre, Fenray Theatre.
PIQUA: State Theatre.
SPRINGFIELD: Liberty Theatre.

UBANA:
Clifford Theatre.
Lyric Theatre.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.

CRICKASHA:
Ritz Theatre.

ESBI:
Astec Theatre.
Criterion Theatre.
New Mecca Theatre.

NORMAN:
Booner 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.

SALEM:
Hollywood Theatre.

PENNSYLVANIA

ALLENTOWN:
Lindy Theatre.
Lyric Theatre.
Park Theatre.
Southern Theatre.

CALIFORNIA:
Lyric Theatre.

ERIE:
Colonial Theatre.

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

JESSUP:
Favinas Theatre.

LEBANON:
Auditorium Theatre.
Capitol Theatre.
Colonial Theatre.
Jackson Theatre.

MONROESVILLE:
Antion Theatre.
Bentley Theatre.

PALMERTON:
Colonial Theatre.
Falm Theatre.

PECKVILLE:
Favinas Theatre.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Fernrock Theatre.
Pearl Theatre.

PITTSBURGH:
Pittsburgh Playhouse.

READING:
Egman, Lew, United Chain Theatres, Inc.

SOUTH BROWNSVILLE:
Bison Theatre.

YORK:
York Theatre.

RHODE ISLAND

EAST PROVIDENCE:
Hollywood Theatre.

WATUNACK BEACH:
Theatre-By-The-Sea.

NEWPORT:
Shea's Paramount Theatre.

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bomes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

SOUTH CAROLINA

COLUMBIA:
Royal Theatre.
Town Theatre.

TENNESSEE

ELIZABETHTON:
Bonny Kate Theatre.

FOUNTAIN CITY:
Palace Theatre.

JOHNSON CITY:
Criterion Theatre.
Liberty Theatre.
Majestic Theatre.
Tennessee Theatre.

KNOXVILLE:
Bijou Theatre.

MARYVILLE:
Capitol Theatre.
Palace Theatre.

MEMPHIS:
Princess Theatre.
Suzore Theatre, 369 Jackson Ave.
Suzore Theatre, 279 North Main St.

TEXAS

ABILENE:
Ritz Theatre.

BROWNSVILLE:
Capitol Theatre.
Loop Theatre.
Dreamland Theatre.
Queen Theatre.

BROWNWOOD:
Queen Theatre.

EDINBURGH:
Valley Theatre.

FORT WORTH:
Little Theatre.

GALVESTON:
Dixie No. 3 Theatre.

GREENVILLE:
Gem Theatre.

LA FERIA:
Bijou Theatre.

LONGVIEW:
Liberty Theatre.

LUBBOCK:
Lindsey Theatre.
Lyric Theatre.
Palace Theatre.
Rex Theatre.

LUFKIN:
Texan Theatre.

MEXIA:
American Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

PLAINVIEW:
Fair Theatre.

PORT NECHES:
Lyric Theatre.

RAYMONDVILLE:
Ramon Theatre.

SAN ANGELO:
City Auditorium.
Ritz Theatre.
Texas Theatre.

SAN ANTONIO:
Sam Houston Theatre.
Zaragoza Theatre.

SAN BENITO:
Palace Theatre.
Rivoli Theatre.

SHERMAN:
Texas Theatre.
Washington Theatre.

TEMPLE:
High School Auditorium.

TYLER:
High School Auditorium Theatre.

WICHITA FALLS:
Queen Theatre.

UTAH

LOGAN:
Capitol Theatre.
Lyric Theatre.

VIRGINIA

LYNCHBURG:
Belvedere Theatre.
Gayety Theatre.

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

WINCHESTER:
New Palace Theatre.

WASHINGTON

TACOMA:
Riviera Theatre.

WEST VIRGINIA

CHARLESTON:
Capitol Theatre.
Keane Theatre.

CLARKSBURG:
Opera House.
Roberson Grand Theatre.

FAIRMONT:
Nelson 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.

OSHKOSH:
Grand Theatre.
Oshkosh Theatre.
Strand Theatre.

WATERLOO:
Savoy Theatre.

WAUBSAU:
Ritz Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Rialto Theatre.
Universal Chain Theatrical Enterprises.

CANADA

MANITOBA

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

ONTARIO

HAMILTON:
Granada Theatre.
Lyric Theatre.
Tivoli Theatre.

NIAGARA FALLS:
Webb Theatre.

OTTAWA:
Center Theatre.
Little Theatre.
Rideau Theatre.

PETERBOROUGH:
Regent Theatre.

ST. CATHARINES:
Granada Theatre.

ST. THOMAS:
Granada Theatre.

TORONTO:
Arcadian Theatre.
Capital Theatre.
Century Theatre.
Cum Bac Theatre.
Granada Theatre.
Madison Theatre.

QUEBEC

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

QUEBEC:
Cartier Theatre.
Imperial Theatre.
Princess Theatre.
Victoria Theatre.

SHERBROOKE:
Granada Theatre.
His Majesty's Theatre.

SASKATCHEWAN

REGINA:
Broadway Theatre.
Grand Theatre.

SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIVE AND DRUM CORPS

Drum and Bugle Corps.
Walter R. Craig Post of the American Legion, Rockford, Ill.

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps. Perth Amboy, N. J.

FOR SALE—Oboe, Conservatory system; Pedlar; overhauled, no cracks; complete in excellent case; C.O.D., \$60.00; five days' trial. Louis Plaut, Elkhorn, Wis.

FOR SALE—Selmer Baritone Saxophone, silver-plated, in case; in good condition; \$75.00, need cash. Arthur Shreffler, Wentz Ave., Shelby, Ohio.

FOR SALE—Will sacrifice practically new Conn gold lacquered Conqueror Cornet and set of dance orchestra mutes. Edward Birken, 3628 De Tanty St., St. Louis, Mo.

FOR SALE—King Cornet, artists special finish; gold and solid silver bell, in fine condition; good case; \$50.00; write for further details; real bargain. Emil Nordgren, Axtell, Nebr.

FOR SALE—String Bass, 3/4 size; fine tone quality, and also fine old Violin; these instruments are both in perfect condition; price very reasonable. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

FOR SALE—Bassoon Baritone, English, three valves, silver-plated; Conn Bass Trombone, F attachment; Conn 7-inch, medium bore, Trombone, silver; all low pitch; perfect condition. Clary, 3952 Pine, Philadelphia, Pa.

FOR SALE—New, practically unused J. C. Deagan Xylophone outfit, 3 3/4 octaves, gold lacquered, cost \$325.00, sacrifice for \$85.00; will exchange for other instrument, preferably good Drum outfit. Sam Lepera, 51 Lincoln St., North Adams, Mass.

FOR SALE—Orchestra library; 300 numbers, including standard overtures, opera and musical comedy selections; concert, waltzes and marches; first \$75.00 certified check or money order takes it; catalogue on request. B. N. Goldstein, 79 Summer St., Saint John, N. H., Canada.

WANTED

WANTED—Experienced young girl, String Bass player, sight reader; state whether or not vocalist. Agnes Prendergast, 2907 Voelkel Ave., Dormont, Pittsburgh, Pa.

WANTED—Orchestra position; can play Bass or accompaniment; 20 years' experience with orchestras. Martin Maiko, 730 Burbeck St., Racine, Wis.

WANTED—Pianist, Alto first Sax and Tenor Sax doubling on Clarinet for modern 10-piece orchestra. Charles Van Caster, 208 Woodlawn Ave., Green Bay, Wis.

WANTED—Piano, Violin, Tenor Sax with dance and concert experience interested to help organize Gypsy unit; Chicago members only; arrangers preferred; write or phone. P. Igreny, 1653 Orchard, Chicago, Ill. Phone Lincoln 5299.

WANTED—All-round brass and reed repair man; we have a splendid proposition for the right man in a well-equipped shop; write giving all information as to past experience and also give references. Bond Music Co., 85 Union Ave., Memphis, Tenn.

WANTED TO BUY

WANTED TO BUY—Upright Bell Front Alto. Henry J. Eltsenhof, 201 South Illinois St., Belleville, Ill.

TREASURER'S REPORT

FINES PAID DURING FEBRUARY, 1939

Allison, Helene G.	20.00
Allison, Robert H.	20.00
Austin, Fred	15.00
Becker, Bubbles	9.75
Boyer, Wm.	15.00
Brooks, Lawrence	11.00
Burstein, Harold	5.00
Blackwell, Eugene	6.25
Hysom, Clyde	5.00
Balley, Carroll	10.00
Bryans, Wm.	10.00
Cors, George	5.00
Conti, Eddie	25.00
Candullo, Harry	25.00
Coe, Russell	10.00
Copeland, Russell	5.00
Clark, Robert Henry	10.00
Cornute, Cordella	5.00
Carter, Augustus	10.00
Christian, John	10.00
Connor, Louis	2.00
Carew, Truman	5.00
Craig, Carvel	2.91
Davis, Gilbert	10.00
Dye, James	5.00
Duen, Mayo	5.00
Davis, Ramona	25.00
Davis, Ramona	9.26
Dunham, Bert	10.00
Davis, Wade	12.50
Davis, Edwin G.	5.00
Dorbert, Harry J.	12.50
Duncan, Preston	10.00
D'Orsay, Bert	25.00
Edelbrook, Elbert	5.00
Friedman, Marcus	10.00
Foster, John B.	5.00
Fetz, Ed	5.00
Goodman, Bernard	5.00
Gagnon, Park	10.00
Gerrells, Warren	5.00
Haglund, Glen	10.00
Hardy, Henry	1.52
Hardy, Wesley	1.46
Himmelsbach, Jack	5.00
Higgins, Joe J.	6.25
Hill, James	10.00
Hoar, Worth	12.50
Jull, Wm.	50.00
Johnson, Alonsa	10.00
Kalinowski, Anthony	5.00
Kittleston, Lester	10.00
Kaylor, Wm.	10.00
Kuhn, Samuel	25.00
King, Don	5.00
Local 623, Des Moines, Iowa	16.24
Leitra, Salvatore	25.00
LaBar, Othel	10.00
Lane, Paul E.	10.00
Levin, W. Earl	15.00
Lierow, Ella	10.00
Liberante, Alfred	25.00
Levine, Frank	10.00

Mott, John C.	10.00
Morrill, Ann W.	10.00
Mott, Lloyd	10.00
Meyer, Jacob	15.00
Moss, Donald	20.00
Mann, James A.	5.00
Massa, Fred	25.00
Marty, Bela	10.00
Morton, Norvell	15.00
Neville, George	5.00
Nevia, Joe	10.00
O'Brien, Lawrence J.	10.00
Phillip, Nicholas	10.00
Planner, Abraham	15.00
Reins, Marion	5.00
Romane, Jack	10.00
Rosati, Henry	5.00
Robbins, Alice	5.00
Rue, Gladys (Poderjay)	10.00
Scott, Nathan G.	100.00
Suess, Howard	10.00
Stenz, Rudy	10.00
Stephen, Jack	5.00
Scler, Bernard	3.00
Sky, Al.	10.00
Stallone, Russell	15.00
Shapiro, Zeke	5.00
Sievers, E. G.	50.00
Schiff, Matt	3.00
Smith, Donald	25.00
Specht, Kenneth	5.00
Terry, Elwood	5.83
Thatcher, Wm.	3.00
Vagabond, Charles	25.00
Venti, Margo	10.00
Weaver, Clinton	10.00
Washburn, Ed.	25.00
Weaver, Joe	5.00
Woodman, Bill	5.00
Weaver, Eugene	35.00
Wardlaw, Jack	50.00
Wilson, Carlton	10.00
Zornick, Leo	15.00

CLAIMS PAID DURING FEBRUARY, 1939

Ashman, Edw.	12.00
Adkins, Alex	11.25
Becker, Bubbles	10.93
Balley, Layton	12.00
Brinkley, Charles	10.00
Conteras, Manuel	30.00
Carroll, Earl	623.18
Duca, Mayo	9.00
Dalley, Frank	150.00
Denny, Jack	100.00
DeRoster, E.	4.25
Durso, Michael	40.00
Eckel, Charles	50.00
Farley, Edw.	20.00
Friml, Rudolph, Jr.	10.00
Grosso, Paolo	60.00
Greenamyer, Harold	22.00
Graham, Martha	150.00
George, Terry	8.50
Hendrick, Frank	7.50
Hawkins, Jess	4.25
Hirst, Izzy	105.00
Jurko, Paul	35.00
Karston, J.	22.50
Kane, Bernie	5.00
Laylan, Rollo	15.00
Local 487, Brainerd, Minn.	58.00
Local 340	50.00
Merritt, Morris J.	25.00
Meier, Carl	50.00
Mills, Jay	10.00
Mars, Lloyd	100.00
McCord Music Covers	3.25
Oleson, Darlowe	25.00
O'Hare, Husk	10.30
Provost, Ed.	44.00
Palazini, Peter	25.00
Redden, Earl	100.00
Staffon, Wm. A.	16.00
Shay, Harold	75.00
Scherr, Jack	7.58
Starita, Al	27.84
Sherman, Maurie	25.00
Union Amusement Co.	150.00
Van Pool, Marshall	20.00
Venuti, Joe	50.00
Webber, H. M.	5.00
Wheelock, Jas. Riley	1.00

Respectfully submitted,
HARRY E. BRENTON,
Financial Secretary-Treasurer.

WHAT NEXT?

"The world's first facsimile network" has been inaugurated by the McClatchy newspapers, with 100 experimental receiving sets operating in Sacramento and Fresno, Calif. An eight-page newspaper, with wire news, comics, features and other material, is broadcast seven nights per week from midnight to 6:00 A. M. The reproducing process is similar to that used in transmitting pictures by wire.

A new process which reduces the cost of one phase of separating minerals from ores from \$20.00 to five cents a ton and may lead to wide use of abandoned mines low grade ores and mine refuse has been announced by W. B. Foulke of E. I. du Pont de Nemours & Co. He said its chief benefits will be in the iron and anthracite industries. The entire nation may profit, however, Foulke said, from a "tremendous increase" in natural resources and the employment of thousands of workers in the new mining fields he said the process would open.

A new socket wrench has been developed which flashes a light when correct tension has been applied to bolts, spark plugs or cylinder-head studs. Having five tension scales, the flash comes from a dry battery and bulb built into the wrench.

Nazi authorities say all passenger auto tires in Germany this year will be made from buna, a synthetic rubber. Two large factories are producing buna from coke and lime. It is claimed improvements have been made in technique, speed and production costs.

AT LIBERTY

AT LIBERTY—Recording Bass man available; prefer sweet band; good tone; young. Buddy Simpson, 210 West Main, Marshalltown, Iowa.

AT LIBERTY—Trombonist, experienced in road work and night club work; read and fake; age 19; reliable, sober, single, Union; "38" Olds Trombone, Mac Seltzinger, 239 Elm Ave., Hershey, Pa.

AT LIBERTY—Hammond Organist and Pianist; large library; available for hotel lounge, restaurant, dining-room; anywhere. Frederick A. Wainforth, Princeton, N. J. Phone Princeton 229-M.

AT LIBERTY—String Bass, Union; single, age 23; and, symphony and dance orchestra experience; student of the Juillard School of Music; travel or locate; all offers considered. Louis F. Heyer, Bedell Road, Poughkeepsie, N. Y.

AT LIBERTY—After March 18: Drummer, age 21; experienced in small or large bands; good show drummer; will go anywhere for steady work; full equipment; reliable, no drinking. Anthony Flack, 1103 Atlantic St., N. E., Warren, Ohio.

AT LIBERTY—Trombonist, age 23, single, excellent character references; two years college; member Local 359; smooth swing style; available after March 20; will travel or locate with band that has a future. Gus Nash, 320 West Pittsburgh St., Greensburg, Pa.

FOR SALE OR EXCHANGE

FOR SALE—Violin, A-1 condition; made by Collin; dated 1906; sent C.O.D., \$30.00; trial. G. W. Troxell, 323 Mill St., Danville, Pa.

FOR SALE—Theatre library of about 700 numbers; approximately one-fourth list price; small orchestra. Musician, 210 Williams St., Champaign, Ill.

FOR SALE—Set of 23 Waterproof March Folios for full military band; marches of best writers; for list, instrumentation and price write. E. W. Gertz, 114 South Sixth St., Columbia, Pa.

FOR SALE—Genuine Nandor Bruckner String Bass, 40 years old; perfect condition; first prize winner in Paris Exposition of 1901. Louis Kellemon, 1980 Niagara St., Buffalo, N. Y.