

International Musician

OFFICIAL JOURNAL

American Federation of Musicians



VOL. XXXI

NEWARK, NEW JERSEY, JUNE, 1934

NO. 12

President's Report to Cleveland Convention

To the Delegates of the Thirty-ninth Annual Convention of the American Federation of Musicians.

Greetings:

The 1933-34 fiscal year of our organization was the most significant in our annals, both in regard to the maintenance of the organization and in raising safeguards for the future against serious obstacles that confront us. To realize this, we need only consider the fearful economic abyss which threatened our country during this time and led Congress to clothe the President of the United States with almost absolute power to use the resources of this country in various ways to provide escape from disaster and to improve economic conditions and alleviate the distress of many millions.

Various governmental departments were created, each with its particular function, the most important of which were the NRA—hereinafter more fully explained—AAA and CWA, which, together with the Reconstruction Finance Corporation, have followed policies indicated by their titles and have functioned under the supervision of the President.

The affairs of the membership of our organization, as well as those of every other labor organization, came within the scope of the National Recovery Act. This Act provided for the organizing of industries for the purpose of creating fair competition within them and also provided for labor's right to organize and bargain collectively. As to the industries, the organizing was compulsory. As to labor, it was voluntary. The industries were left free to agree upon codes of fair competition and, when doing so, naturally considered the employment of labor, stipulating its wages and the conditions under which workers should be employed. Up to such time as the Code for any industry was submitted to the government for approval, labor had no rights whatsoever and was not consulted as to the conditions and the wages for the workers. After a Code was submitted to the Government, public hearings were held and it was then that to labor the opportunity was conceded to offer amendments providing conditions under which, in its opinion, workers should be employed. More often than not it did this with scant success and, as a result, the wages stipulated for labor in almost all Codes are very low. Inasmuch as the perfecting of the vast number of Codes took considerable time and none was to be lost in the efforts to prevent an economic catastrophe, which perchance would not only have called into question the continuation of our present economic system but of our political setup as well—the President of the United States invited the employers, not as yet under Codes as a temporary measure to enter into an agreement with him concerning the conditions in their respective industries and the wages to be paid to the workers. All those who signed the agreement became entitled to the emblem of the Blue Eagle and after the agreement was accepted, it was expected that those signing it would respect it. Within an incredibly short time multitudes signed the President's agreement and meanwhile the perfecting of the Codes continued. Much misunderstanding prevailed among the workers in reference to Codes and the President's agreement. Hosts of them were of the opinion that, through same, work would be guaranteed for all unemployed. It is true that the Codes had for their purpose the creation of employment, but a guarantee that unemployment must and would be ended through same could not, and was not, given. Work was created for several millions of unemployed, but it was done through the reducing of the working hours prevalent in the industries. These hours had been as high as 70 per week in some instances. A maximum limit of 40 was set and naturally, through the reducing of these hours, in-

President Jos. N. Weber Declares the Past Fiscal Year the Most Significant in the Annals of the American Federation of Musicians—New Laws Suggested.

By JOS. N. WEBER

dustries were compelled to employ more workers. However, the results did not exhaust the number of the unemployed. Many millions still found themselves breadless. In addition to the activities of the NRA, the government made strenuous efforts to raise economic conditions, and it was hoped that this, together with the efforts of the NRA, would raise the purchasing power of the masses and that this would lead to greater consumption of commodities and therefore result in an ever-increasing number of the workers employed, with resulting decrease of the unemployed. It was not to be expected that in an economic revolution of this kind, the result would immediately lead to the ending of the depression. This is, to say the least, a slow process, but one in which considerable headway has been made. The activities so far have led to two notable achievements. First, the abolishment of the sweatshop and, second, that of child labor.

However, the NRA has not resulted in the ending of all unemployment. It is true that approximately three millions of the unemployed have been absorbed into the industries by reason of the change in hours of work, but many more millions are as yet unemployed and, for this reason, a further lowering of the hours of work is advocated.

As to the minimum wages in codes, it was suggested that they really should represent the bottom of wages and that a higher wage should be paid. However, in practical application the minimum wage has the tendency to become the maximum wage, or at least to be used by employers to tear down a high minimum established through labor organizations. As a result, a wage higher than a minimum is only paid where a position looks for the worker and not the worker for the position, and, as this is only the case in a small percentage of all employment, the minimum wages in codes will leave the workers no other alternative except to continue, through their economic strength, to contend for a higher wage.

The purpose of the Government certainly was not to have minimum wages become the maximum wages—which they have the tendency to do—as this would mean a lower standard for skilled workers. The minimum wages provided in codes seldom, if ever, are a sufficient wage to enable the workers to maintain themselves in a truly American standard of living.

Labor's right to organize was of course granted, but the interpretation placed by many employers upon these stipulations in the law is to the effect that if workers in such industry were organized under the supervision and direct or indirect influence of the employers, the spirit of the law was complied with. Labor's right to elect representatives of its own choosing is totally ignored by many of them. The result was that Company Unions, with millions of members, were formed throughout the length and breadth of our country and that many employers, not only through the minimum wages in codes, but through the direct or indirect control of such Company Unions, have placed themselves in such a commanding position that if the depression be wholly or in part corrected, the opportunity of Labor to receive, as a result of codes, a

fairer portion of the wealth created, will be non-existent.

The President has always stated that wages should be increased. He has preached to deaf ears, and even his agreement, in which a minimum wage of from \$12 to \$15 was provided and which had much to do with the ending of sweatshop conditions, was used by some employers as a pretext for attempts to reduce all wages to that minimum. Luckily, the agreement carried a provision that existing wages should not be lowered and this prevented the use of the President's agreement to make the wages therein stipulated a maximum wage, as is being attempted under the codes of fair competition.

Nothing herein stated is to be construed as denying the NRA or the efforts of the Government to end the depression, to create employment, and to give labor the opportunity to gain a fair wage, but it is intended to reveal the attitude of many employers in reference to the principles of the NRA.

As the codes and the President's agreement did not result in absorbing more than one-third of the unemployed, Congress appropriated hundreds of millions for their relief and allocated certain sums for this purpose to each State and, in addition thereto, appropriated additional hundreds of millions for civil work, it being understood that for relief given to unemployed, some work should be performed by them which had for its purpose the avoiding of a direct dole and the lowering of the self-respect of the workers which always suffers when workers become objects of charity.

The lowering of the number of working hours to 40 per week with the understanding that if any industry is unduly handicapped by this provision that a greater number of hours could be conceded to it, proved insufficient, as stated before, to absorb more than one-third of the unemployed, and as the economic convalescence is a slow process, relief and civil works appropriations had to be made by Congress. For this reason hours must be considerably reduced in order to absorb more of the unemployed. If this reduction carries with it the stipulation that the same wage must be paid as for the longer work-week, it will mean that more workers must be employed and the purchasing power of the masses will be raised, but also that the industries will have to make some financial sacrifice until economic conditions become nearer normal. It is this sacrifice which it appears industries are unwilling to make, although their ultimate salvation depends upon it.

I have from time to time, in articles in the *International Musician*, explained the situation insofar as our organization is concerned and its position in the various situations which continually develop in reference to the entire national recovery question. This was absolutely necessary as in an economic revolution such as the current one, members are entitled to and must receive advice on the position of our organization in all the ramifications of same.

In addition to these articles, this report will treat with all these situations and their seriousness in the comprehensive manner their nature demands so that the members may be fully advised of the dif-

ficulties that have to be met in connection with these all-absorbing questions.

Concluding the foregoing observation I may well say that the NRA is nothing more than the effort of the great mass of the American people to withdraw from the spectre of want and misery and to perpetuate American institutions whose basic principle is the safeguarding of the rights of the individual. However, in the past the abuse of this right or the opportunity of individuals running rampant in the exercising of same, resulted in the amassing of fortunes in the hands of a few individuals and in the impoverishing of the masses, and this is the chief reason which threatened the breakdown of the present economic system and the misery which millions have suffered and to which they have been exposed.

Those who have profited most through individualism and who are bent upon retarding, if not destroying, all efforts to correct its abuse, merely represent the so-called upper crust of society, the plutocrats, who are always found to be opposed to anything and everything that may make for the welfare of the masses. It is these who will eventually attempt to turn the codes to the advantage solely of the employers. However, it is generally agreed that the unequal distribution of the great wealth of our country has led to an economic collapse which was inevitable, and only those who are stricken with mental blindness will deny that, had a fair distribution of the enormous profits yielded by industry taken place during these times, which we so ineptly call prosperous, during which the rich became richer and the poor poorer, and our country reached the brink of an economic abyss, the problems of ending the depression and bringing about normalcy in economic conditions would not now confront us. Of that there can be no question.

Those who deny these conditions are still blinded by their self-interest. However, if the experiment of the NRA, which is the greatest ever contemplated or entered upon by any nation, is to succeed, much will have to be done to avoid the unfair application of the codes and to avoid the creating of actual monopolies in the various industries whose policies then might easily become again plutocratic and lead to a repetition of the present economic catastrophe.

With these few observations permit me to state the direction of our own organization in this all-important National question.

The National Recovery Act was not supposed to tolerate practices which tended to create monopolies, but was merely to protect every employer against unfair competition from other employers, which he had not heretofore enjoyed. However, the question is whether the hundreds of industries now organized will not prove to be or develop into monopolies resorting to price-fixing and the exploitation of labor. Whether Section 7A of the National Recovery Act will suffice to prevent the exploitation of labor is an open question. Many organizations of skilled workers are being drawn to the belief that there is great danger that it will not.

CODES

Insofar as They Affect the Interests of Our Members:

The National Industrial Recovery Act (NRA) is administered by a great machine in the following manner:

Subordinate to the President is an Industrial Recovery Board composed of Cabinet members; next in line in authority is Brig. Gen. Hugh S. Johnson, with title of Administrator. General Johnson has Assistant Administrators, each of whom is head of a Department having control of certain classes of industries. Subordinate to him are also the

(Continued on Page Ten)

International Musician

Entered at the Post Office at Newark, New Jersey, as Second-Class Matter.

Published Monthly at 37-39 William Street, Newark, N. J.

"Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

**OFFICIAL BUSINESS
COMPILED TO DATE**

CONDITIONAL MEMBERSHIP ISSUED

- A 232—Alexander S. Nininger (renewal).
- A 233—Wilhite, Mrs. Josephine Georgia.
- A 234—Marie Paris.
- A 235—Frank Augustyn.
- A 236—Leonard Rogall.
- A 237—Lawrence Edward Walker.
- A 238—Mark Charles Guinnup.
- A 239—Sylvia Antzis.
- A 240—Rosalyn Merrill.
- A 241—Ceceille Steiner.
- A 242—Miriam Scholtz (renewal).
- A 243—Herb Hoffman.
- A 244—Harry Greer.

CONDITIONAL TRANSFERS ISSUED

- 157—William H. Nixon.
- 158—Max W. Lintecum.

NOTICE!

The Sixth Annual Conference of Pennsylvania and Delaware Locals (replacing the 20th Annual Conference of Eastern Pennsylvania and Delaware Locals) will convene at the American Legion Home, 907 DeKalb Street, Norristown, Pa., on Sunday, August 12th, promptly at 10:00 A. M. Standard Time, 11:00 A. M. Daylight Time. All Locals of Pennsylvania and Delaware are invited and urged to send delegates. For further information please address the Conference Secretary.

FRANK L. DIEFENDERFER,
President.

Attest:
RALPH FELDSEER, Secretary,
301 State Theatre Bldg.,
Harrisburg, Pa.

DEFAULTERS

Alfred Salmaggi, New York City, N. Y., is reported in default of payment of \$640.40 due a member of the A. F. of M. for services rendered.

The Neale Helvey Co., a theatrical attraction, is in default of payment of \$83.75 to a member of the A. F. of M. for services rendered.

The Coliseum Ballroom, Zeke Malakoff and Jack Theil, Bethlehem, Pa., are reported in default of payment of \$307.00 due members of the A. F. of M. for services rendered.

Herbert Sachs, Washington, D. C., is in default of payment of \$1,750.00 due members of the A. F. of M. for services rendered.

The DeFonso Accordion Co., Carnegie, Pa., is in default of payment of monies due the International Musician.

Inglaterra Ballroom, Rockford, Ill., Frank Knipper, Manager, is in default of payment of \$850.00 due members of the A. F. of M. for services rendered.

William Bennett, Union Square Theatre, Cleveland, Ohio, is in default of payment of \$1,108.27 due members of the A. F. of M. for services rendered.

Arabian Ballroom, Port Huron, Mich., E. Willing, manager, is in default of payment of \$60.00 due members of the A. F. of M. for services rendered.

Bob Carr, Louisville, Ky., is in default of payment of \$720.00 due members of Local 11 of that city for services rendered.

The Montmartre Night Club, Newell W. Ward, Proprietor, Indianapolis, Ind., is in default of payment of \$678.03 to members of the A. F. of M. for services rendered.

Cox-Furr Post, No. 65, American Legion, Childress, Texas, is in default of payment of \$250.00 due members of the A. F. of M. for services rendered.

Arthur Hochwald, a Promoter, is in default of payment of \$64.54 due a member of the A. F. of M. for services rendered.

The Rudolph Wuriltzer Co., Chicago, Ill., is in default of payment of \$7,800.00 due members of the A. F. of M.

S. M. Briscoe, Promoter, Tulsa, Okla., is in default of payment of \$410.00 due members of the A. F. of M. for services rendered.

Theatricals, Inc., of Tulsa, Okla., is in default of payment of \$980.00 due members of Local 94 of that city for services rendered.

The Blue Ribbon Tavern, Tisdale H. Ingerman, Proprietor, Richmond, Va., is in default of payment of \$558.85 due members of the A. F. of M. for services rendered.

The Cotton Club, Jay McClusky, Proprietor, is in default of payment of \$156.00 due members of the A. F. of M. for services rendered.

W. E. Franks, a Promoter, is in default of payment of \$20.00 due members of Local 257, Nashville, Tenn., for services rendered.

**CHANGES IN OFFICERS DURING
MAY, 1934**

Local No. 50, St. Joseph, Mo.—President, Hugh McNutt, 403 Empire Trust Bldg.

Local No. 80, Chattanooga, Tenn.—Secretary, A. E. Goodloe, 528 James Bldg.

Local No. 90, Danville, Ill.—Secretary, William R. O'Neill, 26 North Franklin St.

Local No. 98, Edwardsville, Ill.—President, Bruno Stoeklin, 326 South Buchanan St.; Secretary, Christ L. Jahns, 219 North Buchanan St.

Local No. 153, Marysville, Calif.—Secretary, Claire H. Epperson.

Local No. 294, Lancaster, Pa.—Secretary, George W. Glick, 648 East Frederick St.

Local No. 349, Manchester, N. H.—Secretary, George Lemay, 157 Concord St.

Local No. 352, Frankfort, Ind.—Secretary, Charles M. Hayes, 903 Delphi Ave.

Local No. 414, Bremen, Ind.—President, Bernard Huff, 403 East Plymouth St.; Secretary, Robert Widmar, 404 East South St.

Local No. 440, New Britain, Conn.—Secretary, George W. Blinn, 82 Black Rock Ave.

Local No. 443, Oneonta, N. Y.—President, Olaf Nelson, 15 Main St.

Local No. 537, Boise, Idaho—President, L. P. Marden, Box 791.

Local No. 540, Fremont, Neb.—Secretary, G. A. Rose, 1249 North Irving St.

Local No. 649, Hamburg, N. Y.—President, Roy Clark; Secretary, Walter Machmer, 57 Pleasant Ave.

Local No. 677, Honolulu, Hawaii—Secretary, Don George, Princess Theatre.

Local No. 680, Elkhorn, Wis.—Secretary, Arvid Walters, 317 North Church St.

Local No. 746, Plainfield, N. J.—Secretary, Louis F. Clauss, 207 Leland Ave.

Local No. 784, Pontiac, Mich.—President, Ross Elliot, 592 Oakland Ave.; Secretary, Thurley E. Allen, Dusenberry Studio.

WANTED TO LOCATE

Kindly address any information as to the present whereabouts of Miss Billy Walker and Her Texas Cowboys, members of Local 85, Schenectady, N. Y., to Ernest A. Martin, Secretary, Local 13, 886 Fourth Avenue, Troy, N. Y.

THE DEATH ROLL

Bethlehem, Pa., Local No. 411—Carlo del Villagio.

Boston, Mass., Local No. 9—Frank Herman, Robert J. Cunningham, Paul F. Thourat.

Chicago, Ill., Local No. 208—Halley Smith.

Dayton, Ohio, Local No. 101—William Theis, Edward Wetzel.

Denver, Col., Local No. 20—T. Creighton Waters, Anton Tichy.

Detroit, Mich., Local No. 5—Washington Fanning, Herman Brueckner, E. F. Simek, Wm. J. Moll, L. F. Snodgrass, Jos. F. Kortan.

Glens Falls, N. Y., Local No. 129—Albert J. Boulet.

Milwaukee, Wis., Local No. 8—John Golder.

Minneapolis, Minn., Local No. 73—Jean Koch.

Moberly, Mo., Local No. 643—Nell Hansel.

Nashville, Tenn., Local No. 257—Leon F. Miller.

New York City, N. Y., Local No. 802—Otto W. Kegel, Oscar W. Fyrberg, Frank E. Houts, Benjamin Smith, Charles B. Wilson, John Magdalin, May B. Bennett, William P. Kroll, Bert Saul, Theo. E. Wagner, John Iulo, Anthony Briglia, Richard Becher.

Omaha, Neb., Local No. 558—Jeff Smith.

Philadelphia, Pa., Local No. 77—John B. Pollack.

San Francisco, Calif., Local No. 6—M. Fralliccardi, Earl C. Sharp, C. B. Frank.

Seattle, Wash., Local No. 76—Frank Leon, H. C. McCowan, Mrs. Minnie Glidden.

Toronto, Ont., Canada, Local No. 149—A. Devonshire, W. F. Dewar.

Washington, D. C., Local No. 161—Louis M. Krueger, J. Edwin Harris, Henry J. Doolan.



**Uniforms
for your
Orchestra**

A cool, comfortable, dressy outfit made of Sanforized Shrunken Galatea. Very durable . . . launders beautifully . . . most attractive.

Jacket—No. 341 (as illustrated)
\$3.25 each
12 or more
Per dozen, \$35.75
Sizes 34 to 48

Trousers—No. 543...\$2.90 pair
12 or more
Per dozen, \$31.90
Sizes 28 to 48 waist,
28 to 36 inseam

Black Sash—No. 909...\$1.65 each
12 or more
Per dozen, \$18.00
Sizes 28 to 46

We prepay delivery anywhere in U. S. if full amount of purchase is sent with order.

ANGELICA JACKET CO.

ESTABLISHED 1878

Send your order to Dept. 1488, branch nearest to you.

New York—104 W. 48th St.
Chicago—175 N. Michigan

St. Louis—1419 Olive St.
Los Angeles—1101 S. Main St.

Rudy Vallee' says:

"THE RAY ROBINSON MUTE
is a MUTE WITH A HEART and
amazingly ALWAYS IN TUNE"

That's Why These and Other Famous Bands Are Using Them:

EARL BURTNETT BEN POLLACK
CASA LOMA RUDY VALLEE
EMIL COLEMAN FRED WARING
ABE LYMAN TED WEEMS
GEORGE OLSEN PAUL WHITEMAN

Order from Your Local Dealer or Direct

RAY ROBINSON MUTE, 503 Atlantic Ave., Brooklyn, N. Y.

Enclosed find \$.....for
.....trumpet mutes @ \$3.50 each.
.....trombone mutes @ 4.50 each.

Name.....
Address.....

For Trumpet, \$3.50
For Trombone, \$4.50

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

The Savarin Restaurant, Toronto, Canada, is declared forbidden territory to all members of the A. F. of M. other than members of Local 149 of that city.

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

Jefferson Beach Amusement Park, Lake Shore Drive, St. Clair Shores, Macomb County, Mich., has been declared forbidden territory to all members of the A. F. of M. other than members of Local 5, Detroit, Mich.

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

Westwood Inn and Westwood Symphony Gardens, Michigan Ave., near

Wayne, Mich., have been declared forbidden territory to all members of the A. F. of M. other than members of Local 5, Detroit, Mich.

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

El Dorado, Arcola, N. J., has been declared forbidden territory to all members of the A. F. of M. other than members of Local 248, Paterson, N. J.

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

Convention Hall, Asbury Park, N. J., has been declared forbidden territory to all members of the A. F. of M. other than members of Local 399 of that city.

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

Dreamland Park, Newark, N. J., has been declared forbidden territory to all members of the A. F. of M. other than members of Local 16, Newark, N. J.

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

Local Reports

(Omitted from the May Issue of the International Musician Because of Lack of Space)

LOCAL NO. 721, TAMPA, FLA.

New members: Billie Stewart, Rudolph Valdivia. Transfers withdrawn: E. A. Barthel, P. E. Jones, Hills Hunter. Resigned: Tom Hearn. Traveling members: Joe Scala, Howard Harris, Joe Skelly, John Mania, Dante Mengotto, Tom Trivette, Claude Reaves, George Ballard, all 332; Chas. Woodring, 561; Shim Carlson, Gene Beecher, N. C. Smith, all 655; N. Frisk, 267; Clyde Stearns, 78; H. Smith, 502.

LOCAL NO. 764, VINCENNES, IND.

Change of officer: President, Joseph F. Ertel.

LOCAL NO. 767, LOS ANGELES, CALIF.

New members: John Rosemond, Calanthe Upshaw, Norman Bowden, Bernard Carrere, Esther Brown, Richard Bailey, Florence Hoskins, George William White. Transfer issued: Jack White. Transfer deposited: Daniel Webster, 648.

LOCAL NO. 768, BANGOR, ME.

New members: Thomas A. Viola, Jr., Maurice R. Cooley, William Grossman, Russell H. Whitney, Herbert R. Shay, H. P. Tozier, Nelson W. Kitchin, Clyde A. Bennett, Herbert R. Shaw, Herbert T. Hobbs, Richard J. Snare, Stanley Ivers.

LOCAL NO. 801, SIDNEY, OHIO.

Change of officer: President, Herman H. Hadley. New members: John Whited, Richard Neville.

LOCAL NO. 802, NEW YORK CITY, N. Y.

New members: Felix W. Bernard, Howard Brown, Pierre DeBarnardi, Herman Gasman, Irving Greenfield, Glen R. Head, S. K. Karpf, Michael Khariton, George D. King, S. F. Fletcher, W. E. Frendergast, Walter G. Samuels, Louis Silverstein, Pedro Talleira, Leonard Whitcup, Edward G. Feldbauer, George Hitmonr, Walter Martin, Estaban Aldama, Howard Eaton, Thomas S. Fulford, Jose Maria Garcia, Johannes Jacobs, Geo. Kleinsinger, Archie Koty, Sidney L. Lansberry, Arnold Pfeiffer, Arthur C. Poppe, Paul Varelman, Otto Gervenka, Alfred Gallodor, Allen E. Ostrander, John Stein, Bela Yedia, Quintin Carrles, Charles Ray Cognata, Christopher Conti, Andrew E. Krohn, Harold Lande, Pedro J. Martinez, Leon Meyerson, James E. Murphy, William Dorello, William Berce, Samuel T. Goldman, Art Mendelsohn, Philip Papille, Edgar Schenkman, David M. Barbour, Tony Briglia, Frank A. Davis, Stanley Dennis, Gene Gifford, Howard Hall, Walter G. Hunt, Clarence Hutchenrider, Robert H. Jones, Glen G. Knaubach, Carroll W. Lucas, Charles Wachi, Ray Nichols, Russell W. Rauch, L. K. Sargeant, Henry Grady Watts, Dominic Allegretti, Clifford M. Allen, Vincent Bambas, Stern Olga Bibor, Louis De Fabio, Benny Edwards, Naomi Finkelstein, Charles Loris, Jack Orlando, David G. Page, Theodore Pastori, Daniel A. Pooley, Robert E. Rogers, Julius Schulman, Albert Tepper, Nicholas J. Tosti, Morris Ungar, Eduardo Vasquez, Oscar Weiss. Resigned: Francis Bennett, Robert Earle Cobb, Philip Kaifetz, Anton Kilga, Vera Kitchener, Howard J. MacDonald, Morris Bader, Alfred Krips, Charles L. Doerner, William Fleck, Garwood Van, Herman Carow, Arlan R. Coolidge, Ivan Rashoff, Hans Fischendorf. Memberships terminated: Jack Edelstein, William E. Honahan, Ela Hanson, George Hodges, Clarence A. Lloyd, Julio Montero, James A. Roche, Edmond Varnier, Joe King, Antonio Parisi, Gennaro Ussano. Erasure: Charles Russo. Transfers deposited: Armand Ruta, 4; Joseph M. McNamara, Frank Wollberg, 198; Irvin Ungar, 111; Rhea Park, 190; Velma Rooke, 301; Martha Lavin, 10; Julie Golden, Paul Franks, Marie R. Dandy, all 801; Herbert R. Sweet, Jr., 420; Garrett E. McAdams, George N. Humphrey, 9; Don Matteson, R. V. Hillman, 20; Jack Gordon, 10; Arthur Herfutz, 20; F. A. Onderdonk, 473; Ray Michaels, 4; D. P. Thomas, 10; Mrs. L. Jackson, 587; Asher Treat, 638; Irving Switzer, 9; Carl J. Kinaman, 78; Sam Grossman, 16; Angelo Scottoline, 77; Mart M. Britt, 65; Maurice Cramer, 77; N. S. Paris, Russell C. Bauer, 9; Morris Frossin, 406; Fred Jarvin, 77. Transfers withdrawn: Joseph Simino, 16; H. L. Fellers, 237; Ronald Chase, 443; C. M. Curtis, 380; Clyde Chase, 10; D. D. Grimes, 237; D. C. Gotwals, 269; George N. Humphrey, 9; Aron Rosenstein, 10; Scott W. Burbank, 9; Robert Weaver, 269; Philip Masi, 275; H. A. Mott, 198; Beulah Ldon, C. A. Hoffmayer, 10. Transfers revoked: Charles Avedano, 655; Herman Chlteson, 814; Fred Keg Johnson, Thoe Wilson, 208; Charles W. Maehl, 2.

LOCAL REPORTS

LOCAL NO. 1, CINCINNATI, OHIO

New members: Harold Taylor, Norman Hathaway, David Oblinger, Don McClure, Ernest Eydell, Marlon Faulhaber. Resigned: Lew Lederer. Transfers issued: William Fletcher, Gus Liebholdt, Lew Terman, Jack Owens, V. Bakalnikoff, Fred Uhlman. Transfers deposited: Frank Bauer, 433; C. C. Conrad, 10.

LOCAL NO. 2, ST. LOUIS, MO.

New member: Paul Spor. Admitted to full membership: A. A. Wilbert. Transfers deposited: Irving Aaronson, 60; F. Bracciante, 4; Horace Diaz, Dick Dixon, M. B. Friedman, E. J. Gillespie, Geo. Green, all 802; Al. Haley, 280; Kiehl Jessup, Julius Lorch, Ernest Mathies, Harry McKeenan, R. W. Merrill, M. Renuzulli, S. Rubenwitch, Phillip Saxe, all 802. Resigned: Alfred Arteaga, Edward M. Eckert, Herbert L. Stein. Transfers issued: Theodore Morse, Joseph Kotsbeck, Walter Fellman, Antonio La Marchina, Walter Kraft, Basil Grachis, Roy Rischo, Harry Lookofsky, Elmer Muschany, Gus Ohn, Irving Rose, Rolla Coughlin, Leslie Card, Robert Sorrells, Forrest Alcorn, R. E. Thatcher, Edward Brauer, Hadley G. Schaffner, Erwin A. Kordik, Milton S. Slosser. Transfers returned: Edwin Aehle, Francis L. Ellsworth, David Silverman, Charles

"the Champion Saxophone Player of PAUL WHITEMAN'S ORCHESTRA"



said DEEMS TAYLOR, announcer in the regular Kraft-Paul Whiteman Broadcast of Thursday, May 10, 1934



Frank Trumbauer "and his Selmer"

In a signed statement dated May 7, 1934, which is on file in the Selmer office at Elkhart, Mr. Trumbauer says he bought and paid for his Selmer alto Saxophone and Selmer Clarinet and adds: "I have found Nothing to Compare with Them".

YOU'LL PLAY BETTER WITH A SELMER!

Write for non-obligating details

Selmer

Selmer Building, Elkhart, Ind. New York Salesrooms: 113 W. 48th St. In Canada: 10a Shuter Street, Toronto

LOCAL NO. 5, DETROIT, MICH.

Transfers deposited: Henry Deters, 1; Edward Minich, 120; Laurence Cotie, 57; B. F. Richards, James R. Markers, Earl E. Shave, Robert V. Kirk, Edmund Benjamin, James C. Webster, all 10; G. F. Gonzales, H. M. (Chief) Gonzales, 147; Ray Johnson, 30; Raoul Gonzalez, 23; Anthony Guarino, 107; Fred Silcott, 167; Charles Dickens, 18; Ray Reynolds, 542; Harold Miller, Nick McCarrick, Paul Burgener, Jesse Hurley, all 34; E. L. (Red) Nichols, 4; Ramon McCosh, 75; King Harvey, 70; William Lower, 102; Manny Strand, 75; Buford Trego, Paul Collins, Don Purviance, Gilbert Schmeser, Howard Jenkins, George E. Schmidt, all 463; Sidney

Watkins, Ralph Budd, 4; Charles T. Watkins, 256; Burch Arkett, 25; Carl Agee, 4; Vernon Robb, 146; Sammy Watkins, 4; Jack Connor, 186; Beldon C. Leonard, 3; Jack McDonald, 86; Lew Lerman, 1. New members: Dominic Zullo, Harold Lockyer, Martha Rantala, Edward D. McCallum, Marie F. Rendall, Cecil Grandy, Herman J. Barkholz, Joseph Zullo, Bernard Thiedig, Bud Ludwig, James H. Webster, Maurice Herdell, Cecil F. Pariseau, Howard Brown, Mina M. Herdell, George W. French, Elmer R. Luchtmann. Full memberships from transfer: Frank Ilchuk, Norman Whiting. Transfer revoked: Martin Franzen, 309. Thirty-year members: Thomas H. Anderson, Harry Lelliott. Transfers withdrawn: James Strong, 208; John Browski, 207; E. Verne Brown, 25; Ronald Snyder, 133; Paul Wisley, Harold McNary, Johnny Gardner, all 25; E. E. Dowry, 89; Al Jennings, 34; Oscar Gross, 73; Alfred Mueller, Everet (Fatz) Frady, 1. Transfers issued: Michael A. Varolla, Elbert A. Greene, Joseph Rodgers, Leonard S. Gillo, William McKinney, Charles Moore, Joseph Moxley, Cecil Lee, Todd Rhodes, David Wilborn, George A. Dawson, Jacob Wiley, James Baker, Elwood C. Peters, Roy Slaughter, Leonard Morrison, Jack Russell, Paul D. Kirby, Harold Smith, John F. Lawder.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Elmer D. Forrest, Elmer E. Pulsipher, Ores Montanari, Elmer Quillic, Rosemary Peet, Alvin H. Frank, Virginia

Nunes, Paul McNally, Monroe A. Rubenstein. Readmitted: Jerome Damonte, Oliver Alberti, Clyde V. Barlow, Nelle Callaghan, Frank Gracia, John Dwyer. Full members from transfer: Jack Winge, Jack Fenton, Lawrence McCann, G. B. Bobby Over, Claytie Ulman, Harry Zohn. Transfers deposited: Aaron Stankevich, 76; Harry Barris, 20; Edw. H. Maher, 99; Aaron D. Tilles, 153; Herman Berardinelli, 99; Walter Rose, 510; R. P. Kalbach, 76; Fred H. Curry, 510. Transfers withdrawn and cancelled: Albert Snyderman, Armand Hebert, Charles G. Thomas, Joe Brigandi, Rene Monroe, R. S. Thomas. Federation member: Charles A. Prince. Resigned: Leo Vezina. Transfers issued: Robert Gordohn, Jascha Veissi, Walter Kelsey, Malcolm Stone, R. G. Lee, James E. Moore, Nathan Abas, W. S. Pringle, William De Meilo, Walter D. Vance, Eddie Sellen, Sylvan Breyn. Travelling members: Guy Lombardo, Carmen Lombardo, Leibert Lombardo, Victor Lombardo, Larry Owen, Fred Higman, Jim Dillon, Ben Davies, George Gowans, Hugo Dippolito, Fred Kreitzer, Francis Henry, all 10 and 302; Ted Lewis, Dave Klein, Sol Klein, Sam Blankleder, Jack Scharf, Al Weinstein, Earl Boyer, Bob Vaught, Anthony Girardi, Sam Shapiro, Mat Lobovsky, all 802; Jack Aronson, 2; Bob Clitheroe, 10; Gene Warnock, 200; James Moore, 6; Duke Ellington, Charles Williams, Don Hodge, O. Hardwick, L. Brown, H. Carney, J. Tizol, W. Green, A. Bigard, A. Whetsel, F. Jenkins, G.

Nanton, W. Brand, F. Guy, Leo Koutzen, all 802.

Dropped: Ray Baldaramos, Robert L. Barron, M. Bayles, Phil Bernal, Lionel L. Brenner, Louis Brody, Harry Wood Brown, Johnnie Bulmer, Luigi Catalano, G. Eugene Cook, Frank P. Coughlin, Jean Drury, Melville J. Duncan, Margaret Fenelly, Gladys Foy, Adeline Franch, Elsie Fulton, Clyde M. Gates, Robert Gordon, Cecil W. Harnack, George G. Hart, J. A. Hauser, W. A. Hutchinson, John A. Lane, Jean Lockwood, L. I. McAllister, W. R. McClelland, Dorothy Minty, Peter Naro, J. Picadura, Edw. F. Plutte, William Post, Geraldine P. Powell, Harold Preston, Theoline P. Reed, Pauline Sheehan, I. Shepard, Miss Cecil H. Stone, E. C. Terry, John Thill, Louis B. Thompson, Hazel Thorp, J. B. Tisserand, J. Vanucci, Karl Wagner, E. A. Wolf.

LOCAL NO. 8, MILWAUKEE, WIS.

New members: Frank Kenney, Peter Lage, Lester Benning, Walter Ross, Edwin Hinz, Baldwin Burhop, George Gross, Jack Parks, Frank Simmons, Alphonse Rivas, Ralph L. Cloos, Ray J. Cychosz, Jas. A. Wittmann, Fred Sage, Clyde Barnes, Jesse Stano, Gilbert Baerwaldt, Orrin Davis, Eugene Ransom, Gordon Taylor, Norman L. Stephenson, Arthur Giltz, John B. Krebs, Milt H. Joyce, Alice Zwolska, Albert E. Agree, Kenneth O'Gorman, Ted S. Dany, Edward Gaura, Ralph A. Quade, Arthur Kane, Casimir J. Landis, Carl F. Buth, Henry Golla, Hilbert Nowicki, Elmer G. Krueger, Ellsworth Ewig, Virgil Hoffmann, Steve Patti, John C. Martinsek.

Full members by transfer: Kenneth Keck, 289; Dick Harris, 386.

Resigned: Edna Dean Best.

Transfers issued: H. C. Stephan, Ben Skorch, G. Luschow, Erwin Frothenauer.

Transfers deposited: Hans Swartz, 46; L. E. Vogt, 404; Ulrich Zachaty, Robert Lindt, Charles Eck, Adolph E. Svec, Frank Painy, Albert Handler, Abe Kaplan, Roland P. Hanell, William L. Riley, Lew Marcus, Clinton Wright, Eugene Rademacher, George Christie, H. Sherrington, all 10; V. L. Bellehumrie, 205; L. N. Rohde, Harold Elliott, Herschel Dow, Glen Enzfelder, Don Smith, V. H. Weber, R. S. Morris, all 4; L. D. Callaway, 73; Norman Kingsley, 184; Heric Waters, 66; James McConahy, 732; Reinhardt Zunker, 95.

LOCAL NO. 9, BOSTON, MASS.

New members: Donald H. Carrier, Raymond J. Collins, James E. Murphy, Arthur R. Wharton, Joseph H. Wasserman, Sidney Rosen, Frank G. Kess, Theodore E. Fandel, Harry L. Klayman, F. Webster Wiggins.

New member as per national law: William Scotti.

Transfers deposited: James Govatas, 126; Albert Yegudkin, 66.

Transfers withdrawn: Lionel J. Doucette, 364; Boris Koresky, Arcady Cousminer, Leonid Kalbous, all 802; J. Kenneth Schlechter, 665; Fiorello Olivero, Fred Neidhardt, 802; Sebastian Mercurio, 66; Anthony Iadicco, A. Formickella, Nicholas Forgione, Benjamin K. Feinman, Leon J. Conna, Amedeo Carmen, Gaetano Adinolfi, all 802.

Transfers revoked: Philip Palmer, 400; Louis, Counihan, 403.

Transfers issued: Irvin Switzler, Harry Krichevsky, Harry Verne Jobert, Bernard Zueckerman, Louis Scafati, Felix Kalakowsky, Julius Socheras, S. L. Myers, Frank Trudo.

Traveling members: Paul J. McGrane, Harry Sacher, A. S. Kompsen, all 802; Helen Compton, 10; J. Dell Lampe, A. Barsakor, Maxim Maurice, Harry Rothfarb, Ramon Ringo, Dan White, Henry Soper, Joseph Rumshinsky, all 802.

LOCAL NO. 10, CHICAGO, ILL.

New members: Joseph E. Browne, John F. Haab, Charles Glassman, Harold Kartun, John R. Kuhze, Ben Schwartz, Roy Paulson, Jerry Rudow, R. H. Casey, Jack Ribaud, Frank Painz, Bessie Friedman, John Walker, Burkard, Ted Kliefelger, Harold Motherway, Adolph Gelger, William Jean Kretschmer, Leo A. Fitzgeraid, Richard Foster, Thomas J. Quinn, Johnny Gay, Casey Horvath, Lawrence P. Stich, John M. Peterson, Floyd Shaw, Louis Carroll, John Slatery, Carmel Cartwright, Norman Rosenstein, Harry Robinson, Samuel Schwartz, Herman Schwartz, Clarence Sherman, Chas. F. Stanek, William Meucci, Wade Booth, Allen Kimmey, Theodore Morse, Benny Hyman, Donald Leon Girard, Leonard Keller, Arthur Lippel, Walter K. Richard, Abe Patton, Carleton Kaumeyer, Paul Buquero, William Richko, Halmer Nord, Axel Peterson, Victor E. Peterson, Charles (Bud) Fisher.

Transfers deposited: Jack C. Graves, 75; Thomas Brankin, 386; William C. Ray, 89; Howard P. Greene, Sam Shore, Gilford C. Thomas, Charles H. J. Coffel, Maurice J. Kelly, Ross Gilboe, all 5; Clarence Haas, 625; Bernice M. Gregorio, 114; Peter Garner, 802; Floyd Shaw, 228; Aldona Grushas, 801; Leopold Lielg, 30; Albert A. Greene, 5; Melvin Henke, 218; Clark G. Galehouse, 75; Harold M. Little, 388; Seymour Simons, Everett D. Clay, Clyde E. Davis, J. E. Merrey, Nelson Bitterman, Herbert H. Freeman, all 5; J. J. Sartin, 264; Cosburn Joseph Fleming, 60; Harry Fiestel, 82; Leon Girard, 144; Kenneth Kalblaisch, 85; Carl G. Kelsey, 47; Albert La Cava, 4; Herman Kapp, 245.

Transfers issued: Juan Pinedo, Edward L. Smith, Carl Gronemeyer, George Szoke, Otto Budolovsky, Harold Fox, Joseph Maglietta, Nino Piacenza, Caesar Di Carlo, Jos. G. (Muzzy) Muskatant, Milton Klass, Leo L. Kapp, Irving Holstein, Carmen Spero, N. W. Van Hook, Rowland E. Leach, L. J. (Foster) Levy, Elmer E. Harvey, Adelia Schoenborn, Sterling Dazinger, Tom Herick, Adolph E. Svec, Jr., Charles Eck, Lionel Begun, P. F. H. Boehm, M. E. Shurman, Robertson Sylvester, William E. Davison, F. L. Perfect, Cy Ward, E. P. Reiter, Paul Gorlinski, W. R. Spear, Jack Hall, Margaret L. Kraft, William P. Brady, W. F. Neibaur, Al. Belasco, Paul E. Meeker, John Shannon, Louis Slota, W. E. Pagan, Ulrich Zachaty, Robert L. Laidt, Albert Blacker, Frank Painz, Edw. J. Mehas, Hyman Sax, Harry Kite, Peter A. Testa, Otis Koepen, Sam J. Felman, Joe Kessler, Dick Evans, Charles Kuenzinger, Carl Graub, E. J. Quigley, Nat. A. Zimmerman.

Annulled: Zim Gray, William E. Davidson.

Traveling members: Boris Kogan, David Rosanel, Johann Cherlias, Tobias (Ted) Rosen, Eugene Rodo, Bruno Pfeiffer, Paul Gerhardt, Jacob Winietzki, Elias Carmen, Jacob Mesteckin, Efrem Kurtz, conductor, Doraty, assistant (allens; permission from President Weber), all 802; Oscar Bradley, 10, 802; George Davis, Solomon Prisman, Samuel Petchonok, Angelo Chialfarielli, Alexandra Resonkova, Sidney Rosen, Nathan Rosen, Louis Davidson, Jacob Kessler, Wm. Oscar, Wolf Kalnowsky, Maurice Bowig, Raymond A. Rhonheimer, all 802.

LOCAL NO. 11, LOUISVILLE, KY.

Transfers issued: R. S. McConnell, Jr., Walter F. Davison.

Transfers deposited: R. B. Webster, 103; Cal Green, P. A. Testa, F. L. Perfect, E. P. Reiter, S. J. Feldman, Cy Ward, J. B. Dupre, Buck Scott, George Shirey, D. E. Soldwell, Cliff Goman, Frank McGuire, Milford Allen, Stanley Kastler, A. S. Blesner, Carl Lorch, Bob Meeker, all 10; Harold Moyer, Ted Cohen, Charles Polansky, A. Granata, Bob Gelman, G. Cheney, G. Caputo, B. Lehto, F. Kramer, J. E. Greene, K. Warren, W. Patrick, E. Lehto, K. Howe, J. A. Budniak, O. Shema, E. W. Evans, E. Krnoul, V. Zellars, L. Droze, E. Shebanek, J. R. Hawkins, all 4; Charles Jobe, 802; L. H. Cox, L. E. Erlenbach, G. M. Meacham, N. N. Muszynski, S. V. Parlato, V. Pisanos, all 43; T. Dyezowski, 106; F. C. Uhlmann, 1.

Transfers withdrawn: P. A. Testa, F. L. Perfect, E. P. Reiter, S. J. Feldman, Cy Ward, R. B. Webster, Cal Green, E. Lehto, K. Howe, J. A. Budniak, O. Shema, E. W. Evans, E. Krnoul, V. Zellars, L. Droze, E. Shebanek, J. R. Hawkins, William Patrick, J. B. Dupre, Buck Scott, G. Shirey, D. E. Soldwell, C. Goman, F. McGuire, M. Allen, S. Kastler, A. S. Blesner, C. Lorch, B. Meeker.

Resigned: Doug C. Hone.

Traveling members: C. Yocum, V. Yocum, E. Anne, A. Joseph, C. C. Winter, N. Gettelson, H. Mack, H. Haney, B. Price, all 4; J. LaFrancis, 171; D. Apollon, 47; F. Castro, 148; B. DelRosario, 149; M. Enriquez, 150; P. Espiritu, 151; S. Ranido, L. Silagan, 153; C. Qulambao, 154; H. Alamo, 155; Jas. Innes, Sol Shapiro, W. F. Linder, all 8; John Johnson, 327; Ernest Harkness, 89.

LOCAL NO. 12, SACRAMENTO, CALIF.

New members: Arnold Krauss, Jack Hoeg, John A. Coppin, Elliott F. Cheek.

Resigned: George Jackson.

Transfer deposited: Eddie Sellen, 6.

Transfers issued: Fred Menery, Ray Rossi.

Traveling members: Bob Kenney, Bob Ulah, Bill Layne, Jim Tosteson, Tom Chapman, Ted Salidan, Hudson Morgan, Donald Hamby, Royal Wiseman, Laurence Heisinger, Edwin Becke, all 6; Kay Kyser, Art Walters, John White, Sully Mason, Merwyn Bogue, Jack Banow, Denny Cash, Lyman Grandee, Ray Grumney, George Dunning, all 4; Heric Wallace, 353; M. C. Beny, 802; Willis Neuworth, 103.

LOCAL NO. 13, TROY, N. Y.

New members: Stanley J. Lawrence, Fred Kinase.

Traveling members: Roy Lane, Frank Sadler, 802.

LOCAL NO. 15, TOLEDO, OHIO

New members: Patsy Combatelli, Emdar Langendorfer.

Resigned: Mathilda Burns, James Wernert.

Transfers issued: Henry Soils, Charles Dickens.

LOCAL NO. 16, NEWARK, N. J.

New member: Henri Barron.

Resigned: Ivor Gustafson.

Transfers issued: Charles Basile, Louis E. Eiertz, Klemens Basile, Samuel Grossman, George Brodsky.

Transfers deposited: A. J. Robin, 526; Victor De Bree, 746; Joseph Groshol, 177.

Traveling members: Count Berni Vice, Fra Tice, Sa. Sahien, Nad Friedman, all 802; Ellen Swan, Helen O'Toole, 801; Gertrude McMillen, 773; Ella Cierrito, 526; Ellen Leighton, 427; Judy Joy, 75; Ewing Lenore, 303; Sylvia McFarland, 72; Alice Yates, Mildred Koehler, Flo Roehger, all 10; Luella Schilly, 3.

LOCAL NO. 19, SPRINGFIELD, ILL.

Officers for 1934: President, Frank Leeder; vice-president, Gene Kent Kyes; secretary, Gene Lauher; treasurer, J. Orville Taylor.

New members: Beatrice Markille, Dorothy Baptiste, Eugene Holliday.

Transfers withdrawn: Ted Dewar, A. W. Graftouliere, Robert Cooke, T. W. Rake, Donald Tege, Russell Clark, Thomas Chalfaut, F. E. Bennett, Merle Oberholson.

Transfer issued: James W. Dunham.

Transfers deposited: Ed. Wascher, 196; Byron Ramonofsky, 307; James Ritchie, 568; Neno Serena, 307; Howard Davidson, 102; Charles Picknell, 132; Allen Milliken, Lyle Todd, 102; Larry Buckley, 759; Joe Cappo, 280; Fred Carlone, Tony Carlone, Lloyd Weaver, Frank Carlone, Ray Runderau, Sanford Gold, Eugene Mace, Andrew DiBace, Vic Bynak, Frank Vilt, Louis Holmden, all 4.

Resigned: Arthur Solle.

Erased: William Call, Jesse E. MacNeill.

LOCAL NO. 20, DENVER, COL.

Transfers deposited: H. Snodgrass, 76; Wallace Ruth, Pete Wall, Maurice Connelly, Richard Westerberg, Damon Runyan, Elwood Kullgren, William Lam, Leslie Chatfield, all 560; Fred Bergin, Joe Huffan, Louis Zearott, Don Preston, Maurice Baker, Ralph Palmer, Clifton Farmer, Kenneth Baldwin, Herbert Fischer, Frank Van de Mark, Archer Palmer, Mary Tudor, all 4.

Transfers issued: Margaret B. Payne, Clifford N. Gillette, Jerry Neary, Earl H. Lowry.

Membership cancelled: Alfred Koven.

Resigned: C. L. Fundingsland, Frances E. Harris, Gordon M. Roberts, John Tranchitella, Jr.

Traveling members: Paul Johnson, cond. 6118; Karl Johnson, cond. 6119; Aligne Griffith, cond. 6120; C. Peroni, 802; N. Melatti, 77; C. Cumino, P. Simill, E. Giannone, F. Bocca, N. Coscia, D. Astrella, O. D. Seno, A. Decima, G. Volpe, M. Tateo, S. Penza, M. Margariote, A. Chiodaroll, R. Botti, F. Liazza, G. Volpe, all 802.

LOCAL NO. 23, SAN ANTONIO, TEXAS

New members: Emmett Rahm, E. L. Sheldon, Johnnie Gomez, Matilde Mandujano, Ewen Hall.

Members from transfer: Ross Dugat, Teddy Skiles, G. L. Crumbaker, L. J. Stewart.

Transfers deposited: Clinton Evans, 10; B. F. Daken, 321; Tolbert Taylor, 355; Jack Finney, Eli Phillips, 10; Joe McMakin, 65; Doyle Green, T. W. O'Hearn, 72.

Transfer withdrawn: Art Gilliam.

Transfer cancelled: P. T. Toland.

Transfers issued: Ernest Barrell, Alex Acosta, William H. Harris.

Resigned: Nora Toland, Ralph Webster.

Traveling members: Irene Hartel, 72; Dorothy Hartsock, 727; Freda Crawford, Ethel Thomas, Mildred Lee, Mildred Peris, all 699; Maureen Dawdy, Ernie Willis, Clarence Ketcham, all 297; Phyllis Barry, 599; Clarissa Rubby, Alberts Hammer, 10; Geraldine L. Valliere, 19; Vera Waterhouse, 112; Nellie Burk, cond. A181; Lou Foreman, 802; James Innes, 8; George Davidoff, 802; David Apollon, cond. 147; F. S. Castro, cond. 148; B. L. Rosario, cond. 149; M. Enriquez, cond. 150; Ponce Espirit, cond. 151; S. Ramido, cond. 152; L. Silagan, cond. 153; Carlos Qulambao, cond. 154; Harold Aloma, cond. 155; F. Von Gottfried, 802; Art Hicks, Ber-

LOCAL NO. 25, SPRINGFIELD, ILL.

Officers for 1934: President, Frank Leeder; vice-president, Gene Kent Kyes; secretary, Gene Lauher; treasurer, J. Orville Taylor.

New members: Beatrice Markille, Dorothy Baptiste, Eugene Holliday.

Transfers withdrawn: Ted Dewar, A. W. Graftouliere, Robert Cooke, T. W. Rake, Donald Tege, Russell Clark, Thomas Chalfaut, F. E. Bennett, Merle Oberholson.

Transfer issued: James W. Dunham.

Transfers deposited: Ed. Wascher, 196; Byron Ramonofsky, 307; James Ritchie, 568; Neno Serena, 307; Howard Davidson, 102; Charles Picknell, 132; Allen Milliken, Lyle Todd, 102; Larry Buckley, 759; Joe Cappo, 280; Fred Carlone, Tony Carlone, Lloyd Weaver, Frank Carlone, Ray Runderau, Sanford Gold, Eugene Mace, Andrew DiBace, Vic Bynak, Frank Vilt, Louis Holmden, all 4.

Resigned: Arthur Solle.

Erased: William Call, Jesse E. MacNeill.

LOCAL NO. 26, PEORIA, ILL.

Transfers issued: Mervyn N. Roberts, Dan DeNufrio, Clyde Lamborn, Clyde R. Bell.

Transfers deposited: Fred M. McInnis, 73; Glenn Cline, 89; Henry B. Wright, 224; Wm. H. Call, 89; George Swanson, 178.

New members: Jack Lyon, Marcus G. Olson, Armand Roth, Wiltz I. Chenoweth.

Full membership: Clifford Reinert, 67; Howard J. Gustafson, 646; Royce Turner, 90.

Transfer returned: Fred Kellogg.

Resigned: Josephine Georgeette Wilhite.

Transfers withdrawn: Leo Johnson, 42; George Swift Seymour, 276; Pablo Monterey Mirelez, 10; Clifford Partridge, Kenneth Fitzchen, 304; Jack Baddeley, 196.

Traveling members: Joe Chromis, 631; Robert Harrison, 136; John Frattick, Charles Snyder, 631; Fred Lehnen, Earl Wyant, Lloyd Sargent, Francis Preble, Robert Glover, Robert Cole, all 90; L. G. Donovan, 162; Joe Upper, Don King, Don Kinkham, Kenneth Colby, George Scholz, William Kalte, Gerald Marks, Ralph Radley, Jack Gaghan, Stanley Lemain, George Harding, Charlie Agner, Hunter Kahler, Dusty Rodes, Renee Collins, Fritz Holtz, George Snurp, Harry Henneman, Bud Wellen, Earl Hoffman, S. Williams, Jack Wuera, Bobby Warner, Ralph Pierce, M. H. Glickman, Percy Carson, all 10; L. McCann, 257; T. Stucker, 90; J. Green, 764; H. Shulman, 656; L. Adams, W. E. Skidmore, 196; N. S. Tricke, M. Adams, R. Dunn, T. A. Lyman, all 702; H. Hammer, 3; George Ande, 232; Vincent Gerouse, 10; L. C. Bradley, 37; Curtis Mosby, Chester Wells, Wilton Johnson, Julius Har-

LOCAL NO. 28, LEADVILLE, COL.

New members: Frances Distell, Robert Darling, William Fedrick, George Tong.

Transfers deposited: Bert A. Kivist, Alvin Finn, 154.

LOCAL NO. 29, BELLEVILLE, ILL.

New member: Coleman Rozsnyal.

Transfers issued: Walter M. Stein, John Kreher, Jr.

Transfers withdrawn: John Baker, 568; Elmer I. Sidwell, 568.

LOCAL NO. 30, ST. PAUL, MINN.

New members: John A. Kovarik, Arthur C. Grofcsik, Eugene M. Bird, Paul W. Evans, Ralph N. Yates, Ferrol R. Wilson, Burdette E. Otnes.

Transfers filed: Arlie Simmonds, Albert Kottman, Murry Stalter, Fred E. Baker, Nick Snyder, Paul Richardson, all 512; Pete Boyd, 704; E. L. McCall, P. W. Miller, Jack Chaney, all 34; Don C. Smith, 574; K. Jack Wakefield, 65; James H. Garrigan, J. H. Feiling, T. J. Filas, Al. Mann, Clifton Warcup, Robert B. Hill, J. Ray Barrett, Charles M. Bilek, Herbert L. Johnson, William K. Letford, Harold O'Brien, Dean C. Stevenson, H. M. White, all 10.

Transfers issued: Tom Seddon, Mibra Griffith, Leopold J. Legl.

Transfers withdrawn: Arlie Simmonds, Albert Kottman, Murry Stalter, Fred E. Baker, Nick Snyder, Paul Richardson, all 512; Pete Boyd, 704; E. L. McCall, P. W. Miller, Jack Chaney, all 34; Don C. Smith, 574; K. Jack Wakefield, 65; Tal Henry, Julius Mendelson, Chester Shaw, all 71; Paul Voigt, 253; Charles Apollonia, W. (H) Hurst, 77; Morrell Crouse, 5; Robert H. Shelley, 388; Roland H. Chastain, 60; William E. Fletcher, I. Ivan Morris, 596; Arthur Lacey, 86; Lester N. Rohde, Don Smith, V. H. Weber, Clyde S. Morris, Don Southern, Herschel Dow, Harold Elliott, Glen Enzfelder, all 4; James McConahy, 732; Herbert Waters, 66; Reinhart W. Zunker, 195; Irene Gahler, Leonhardt Gahler, Gerhardt Gahler, Alvin Gahler, Edgar Gahler, Lucille Gahler, all 437; H. E. Johnston, 73; Douglas A. Craig, 18.

Resigned: Clarence E. Boeth, Theodore F. Sirba.

Traveling members: Leo Kantzen, 802; Harvey King, 241; Ray Walte, Max Lewis, L. W. Swenning, all 76; Ben Sears, 95; Lark Merryman, William J. Sand, 574; Al. Nelme, 483; C. D. Sherwood, 230.

LOCAL NO. 34, KANSAS CITY, MO.

New member: Buryll Rogers.

Transfer issued: E. O. Roark.

Transfer returned: P. Hans Flath.

Resigned: Homer Phillips, Herman Gunderman.

Transfers deposited: Bud Burton, B. Wilder Chase, Jack Diamond, Alan V. Edwards, William Emonds, Bernard Miller, Edgar Saraon, Joseph Simonetti, John Walsh, Lew Wesker, all 802; Jack Pettis, 60; Al. Blasco, 10.

Traveling members: Sig. Sanders, 802; Henry Halstead, Art Straight, A. Gonzales, Eddie Friener, T. Dramas, P. Swain, N. Schwentker, all 47; M. Martin, 6; W. E. Diolon, W. Rogers, G. B. Anderson, all 375;

"Take a bow, Mr. Stabile"

"Your new mouthpiece is making as big a hit as your playing."

And why not? It gives everything a saxophone player can ask of it. It cuts through the largest combinations with plenty of power in reserve. It blows easily, yet powerfully. It gives a smooth, even, brilliant tone. In Dick Stabile's own words, "It's the finest mouthpiece I have ever played and I have tried them all."

The Dick Stabile Special is being adopted all over the country. Your dealer can get it for you, too. Ask him. Or, write to us.

Now made in alto, tenor and baritone.

The Woodwind Company
Department RS
131 West 45th Street New York

WM. S. HAYNES CO.
Makers of High-Grade

Boehm Flutes and Piccolos

Used by Leading Artists in Symphony and Opera Orchestras

WM. S. HAYNES CO.-108 MASS-AVE-BOSTON-MASS.

HARMONY

in 12 easy lessons.

LEARN TO MEMORIZE, IMPROVISE, ARRANGE, COMPOSE!

Write for actual proof and guarantee offer. No obligation.

DeLAMATER PRACTICAL HARMONY SYSTEM
1650 WARREN AVE., DEPT. "1," CHICAGO, ILL.

nard Golde, Jack Weiner, Dave Farley, Anle Delfendahl, Bud Walker, Leo Novikoff, A. Frails, all 1; Cliff Wilson, 250; A. V. Rodsley, 568; Johnnie Gassway, 567; Norman Selby, 47; Robert H. Casey, 2; A. W. Snurpus, John Bayersdoefer, F. C. Hincley, Harland Pomroy, Irwin Kestel, all 10; George B. Hill, J. D. Kelly, S. W. Hershey, R. S. Blair, J. B. Ross, L. A. Wright, all 65; Lew Phipps, Robert Kornegay, 532; C. C. Ramey, 466; Nathan Wright, 464; Ralph Bennett, B. L. Ruthven, 72; E. Hammer, 3; W. G. Huff, James Emmert, A. J. Ring, 60; Paul Cooper, 453; L. H. Burns, 34; Neal Boyd, 554; E. R. Young, 50; R. E. Callahan, 507; Carl Moore, A. McDowell, 10; E. Collins, Kenneth White, 34; H. E. Jennings, Ray Robinson, C. Thoma, C. Albus, Frank Laugel, L. G. Leis, D. C. Williamson, all 11; J. L. Barton, 116; Bob Langdale, 1; Guy Lombardo, Carmen Lombardo, Victor Lombardo, Lebert Lombardo, Larry Owen, Fred Kreitzer, Fred Higman, George Gowans, Francis Henry, Bern Davies, Hugo D. Ippolito, James Dillon, all 802; J. Hark O'Hare, Roy Swift, Joe Straud, Richard Blish, Stanley Pittenger, Howard Marx, George Schaber, Jack Hall, Charles Kuezing, Ludwig Rothman, all 10.

LOCAL NO. 24, AKRON, OHIO

New members: John Marvin, Genese Eshleman, Harold Nelson, James Tschapart, Robert Boucher, Harry Gilcrest, Fred Amspoker, Frances Strabley, Raymond Baker, Barney Butcher.

Full member by transfer: Tony Rinaldo.

Transfers deposited: Ange Lombardi, Dale Flanagan, Glen Hine, George Willard, Leonard Kahl, Fred Judd, Arthur Courson, Carl Braun.

Transfer withdrawn: Julius Eisenman.

Transfers issued: Maxine Phinney, Oscar Haney, Ted Munson, V. Frank Jacobs, Wallace Morris.

Resigned: Norwin Cunningham, Joe Sheehan.

LOCAL NO. 26, PEORIA, ILL.

Transfers issued: Mervyn N. Roberts, Dan DeNufrio, Clyde Lamborn, Clyde R. Bell.

Transfers deposited: Fred M. McInnis, 73; Glenn Cline, 89; Henry B. Wright, 224; Wm. H. Call, 89; George Swanson, 178.

New members: Jack Lyon, Marcus G. Olson, Armand Roth, Wiltz I. Chenoweth.

Full membership: Clifford Reinert, 67; Howard J. Gustafson, 646; Royce Turner, 90.

Transfer returned: Fred Kellogg.

Resigned: Josephine Georgeette Wilhite.

Transfers withdrawn: Leo Johnson, 42; George Swift Seymour, 276; Pablo Monterey Mirelez, 10; Clifford Partridge, Kenneth Fitzchen, 304; Jack Baddeley, 196.

Traveling members: Joe Chromis, 631; Robert Harrison, 136; John Frattick, Charles Snyder, 631; Fred Lehnen, Earl Wyant, Lloyd Sargent, Francis Preble, Robert Glover, Robert Cole, all 90; L. G. Donovan, 162; Joe Upper, Don King, Don Kinkham, Kenneth Colby, George Scholz, William Kalte, Gerald Marks, Ralph Radley, Jack Gaghan, Stanley Lemain, George Harding, Charlie Agner, Hunter Kahler, Dusty Rodes, Renee Collins, Fritz Holtz, George Snurp, Harry Henneman, Bud Wellen, Earl Hoffman, S. Williams, Jack Wuera, Bobby Warner, Ralph Pierce, M. H. Glickman, Percy Carson, all 10; L. McCann, 257; T. Stucker, 90; J. Green, 764; H. Shulman, 656; L. Adams, W. E. Skidmore, 196; N. S. Tricke, M. Adams, R. Dunn, T. A. Lyman, all 702; H. Hammer, 3; George Ande, 232; Vincent Gerouse, 10; L. C. Bradley, 37; Curtis Mosby, Chester Wells, Wilton Johnson, Julius Har-

E. R. Young, 50; H. Forbes, H. Kirsch, 47; N. Zimgeroff, 10; Cliff Haley, Frank Uvari, Jose Martinez, B. Mayerson, Jerome Twitchell, E. Bozarth, Joe Henjuin, all 655.

LOCAL NO. 43, BUFFALO, N. Y.

New members: Stanley Opalinski, William Wisler.
Transfers deposited: Mickey Kay, Erwin Crosby, Edward Cutler, Fred Grabek, Sigmund Kubas, Edward B. Hirsch, John Marvin, Walter Dyczkowski, all 106; Theodore Hodges, Warren Quinn, 97.
Transfers withdrawn: Eugene Beecher, Gerald E. Brookins, Joe Lagyardia, Fordyce Smith, Bernard Anastasia, Jack Lloyd, Wilbur Goden, Irving S. Greenwald, Joe Herr, John E. Arnold, all 4.
Transfers issued: Eugene Bishop, Ralph Martino, Frank Aquino.
Traveling members: Bert Shapiro, Sig. Sanders, Joseph Rumshinsky, all 802.

LOCAL NO. 46, OSHKOSH, WIS.

Transfers withdrawn: Wally Roars, 73; Ned Alderdice, 95.
Transfers deposited: Robert Yaeger, 638; Harry Holmes, 337; William Foley, 309.
Transfer cancelled: Lyle Beaudreau, 309.

LOCAL NO. 49, HANOVER, PA.

New members: Donald Feeser, William E. Pitts.
Resigned: George R. Wolff, C. O. Becker.
Transfers issued: Arthur Lee, Norman Roth.

LOCAL NO. 50, ST. JOSEPH, MO.

Change in officers: President, Hugh McNutt; vice-president, Cyrus Leland.
New members: Edna Felling, Herman Heltzell.
Erased: Wilma Lollar, Donald Pope, Cody Rea, Floyd Schilling.

LOCAL NO. 52, SOUTH NORWALK, CONN.

New members: Coneg Donadeo, Joseph Medvey, Elliot Eberhard, James Conroy, I. Mitchell, Leonard Gordon, Clayton Mead.
Transfers deposited: Simon Byer, Abraham Cohen, Gerald Giudice, Abraham Freed, Herman Cohen, George Caplan, Roger Ryley, all 234.
Dropped: William Bates, Alfred Croce, Herman Cinque, Raymond Comstock, Lyman Gilbert, William Howard, George Gordon.

LOCAL NO. 58, FORT WAYNE, IND.

Erased: Harvey Betts, Charles Moore, Bud Carper.
Transfers withdrawn: H. C. Chennour, Glen R. Wells.
Transfers issued: Dewey W. McGirk, B. J. Pearson, James A. Richards, W. C. Richards, M. D. Grubb, Alfred E. Kern, Jim McCoy, Jack O'Farrell, Paul Leu, Ray Heath, Thomas Campbell, Earl Gardner, Lester Uhl, Charles F. Morris, Miles Bollinger, Keith Plankell, Carl Alexander, Louis J. Brossard.
Transfers deposited: William Kimmel, 235; John L. Dietz, Larry Lee, Douglas Boyle, Lee Allman, Joe Allman, Bob Miketta, Larry Carey, Joe Regan, Gerald Duncan, George Maule, all 1.
Transfers lifted: Don Davis, 521; Joe Allman, Douglas Boyle, Larry Lee, John L. Dietz, Gerald Duncan, George Maule, Larry Carey, Joe Regan, Bob Miketta, all 1; Eddie Conti, Robert C. Morris, Elbert Ferrill, Carl Ruknbrod, Charles Owen, John Statler, Russell Omels, William Carl, James Fouts, all 86; Erwin C. Alley, 4; Don Harris, 573.
Courtesy letters issued: John C. Greene, Hod Grieg, Larry W. Fawley, Kenneth Hurtt.
Traveling members: Lewis Palmer, John Don Shoup, H. R. Thorp, Norman Donohue, Fritz Heilbron, Charles Ford, George Fortier, Jerry Large, Fred Large, Horace Rudisill, Douglas Roe, Jan Garber, J. Trotter, Jr., H. Dowell, H. Danker, B. Williams, Clayton Cash, Earl Geiger, W. Mayhew, J. Shirra, E. Ennis, Jr., Phil Fent, Hal Kemp, Eddie Kuchorsky, Johnny Tobin, Johnny Hamp, all 10; C. L. Gamet, 11; Frank Fleming, 1; Harry Zimmer, Morton Gregory, 117; Bill Simmons, 464; J. E. Arnold, 305; Harold Myers, 609; Eugene Baumgardner, 549; Marty Rogarts, Walter Morton, Jerry Carlton, all 273; John McAfee, 306; Robert N. Carroll, Clarence Ysaguirre, Manzie Johnson, Edward F. Inge, Donald F. Kirkpatrick, Donald M. Redman, Eugene L. Simon, Quenton Jackson, Henry S. Yorton, Stiney D. Paris, Shirley Clay, Talcott Reeves, Rupert Cole, Langston W. Curl, all 802.
New members: Ernest Workman, Homer V. Roy, Thomas H. Gore, Paul H. Spear, Vincent D. Wells, Ralph Fitch, Edwin A. Hardesty, Eugene Kabisch, Walter L. Mosier, Irene Slaughter, Carl A. Brenner, Ralph E. Swartz, Maylon W. Nichols, Earl L. Stumpp, Carlyle W. Pio, Wayne Mitchell, Jack R. Peeters, Malcolm Rapp, Woodrow Neff, Lloyd Gillom, Robert E. Shea, Rutherford M. Errington, Paul D. Maxwell, Richard H. Castle, Charles Ransome, Russell Reyer, Donald Harkenrider, Robert H. Holben.

LOCAL NO. 64, OTTUMWA, IOWA

Traveling members: Chic Bell, Ralph Laverty, Bert Graham, Albert Wenglariski, Elmer Clark, E. S. Granger, Mason Perry, Paul Wanglarski, Harmon Ferguson, Ammi Woodworth, Chris Dalager, Harry Kirkham, Mickey McMullen, all 232; Harry Thomas, 142; James A. Hartmann, 380; Smedick, 614; Philo Shreve, 681; Richard E. Martin, 619; James E. Matthews, 732; Earl George, cond. A-191; William A. La Rae, cond. A-194; Henry C. Pribble, cond. A-193; James F. Davis, cond. A-190; Edward L. Pollard, cond. A-192; Charles Brock, cond. A-189; Harry Greer, cond. sent for; Carl L. M. Westlund, Graydon McDonald, Peter Giccoletti, Clyde Finney, Dale Bricker, J. Maurice Sturgeon, Joe Saliger, Julian J. Lutz, George Hohl, Marlon Houghton, all 75; William Wittenmyer, John Longworth, Stanley Moyer, Eugene Moyer, Carl Mason, Darwin Misamore, St. Elmo, Marshall Mable, Gene Markley, Francis Bonney, all 527.
Traveling members: Cecil E. Golly, J. Charles Crawley, Lowell Dutton, Chas. McLarand, J. Carlton Wilds, D. G. Rodman, all 574; Van B. Snyder, Jack Nugent, 551; Gene E. Eyman, 264; John Reeves, Don Vancwren, 253; Howard Snyder, 34; Emery Fields, Jimmy Wellington, Russell Schwartz, all 3; Edward Lenker, 45; Claude S. (Crusty) Drybread, 35; Ed. Dennis, 32; Clayton Cash, Ed. Kuczborski, John Tobin, J. Trotter, Jr., H. Dowell, H. Danker, B. Williams, E. Greiger, W. Mayhew, J. Shirra, E. Ennis, Jr., Phil Fent, Hal Kemp, all 10; Dave Townsend, Charles Chandler, 50; Johnny Warren, 540; Frank Stefanik, 34; Keith Nichols, Hi Clarke, 365; Denzel Williams, Jack Shaunty, 397; Fletcher Hart, 646; Manny Davis, 40; Harman Grimes, 694; Julian Stanley, Frank Davis, 259; J. Austin Little, 257; Forrest G. Conrath, 179; J. K. Wingard, 222; Judson E. Foster, 301; Husk O'Hare, William Indelli, Richard Blish, Stanley Stans, Stanley N. Pittenger, Joseph Strand, Ludwig Rothman, George J. Schaber, Roy E. Swift, H. Marx, all 10; Harold Tenhaeff, Delbert McKinney, Dave Wiegand, Fehron Pottle, R. M. Radi,

D·I·C·K·S·T·A·B·I·L·E



Ben Bernie's
Solo
Saxophonist
"and His
SELMER"

on Radio,
Pabst Blue Ribbon
Paramount Picture,
"Shoot the Works"



In a signed statement dated May 8, 1934, Mr. Stable says he bought and paid for the following Selmer instruments: Selmer Alto, Selmer Flute, Selmer Clarinet and plays them because

"they are the Best"

Write

for non-obligating details

Selmer

Selmer Building, Elkhart, Ind.
New York Salesrooms: 113 W. 48th St.
In Canada: 10a Shuter Street, Toronto

YOU'LL PLAY BETTER WITH A SELMER!

Allen Harris, Roy Hampel, Thomas Nesmith, Fred Hampel, Elmer Hampel, Harry Heffelfinger, A. Parotti, Field Beam, all 196; Doc Whittington, 265; Gene Efaw, 448.

LOCAL NO. 67, DAVENPORT, IOWA

Resigned: Kenneth Sloan.
Erased: Verle J. Glick, Stanley Stone.
Transfers issued: Will Lotsepich, Floyd Bean.

LOCAL NO. 69, PUEBLO, COL.

New member from transfer: Ray Moore.
Transfers issued: Glen Bull, John Swain, John Prentice.
Traveling members: Alynne Griffith, Paul Johnson, Karl O. Johnson, all 47; H. H. Thornton, 12; Emmet Adams, 94; Harry Hynds, James Ogle, Nick Babbit, Jack Clemens, all 574.

LOCAL NO. 70, OMAHA, NEB.

Traveling members: F. E. Riggins, Lawrence Martin, 230; Ralph Gaylord, 678; Peg Walz, 26; Johnnie King, Duke McGuirk, 58; Emmet Walters, 504; Carl Gauper, 201; Ralph Sallette, 693; George Bartlett, 678; Duane Yates, Claire Travis, all 278; Leroy Burlington, Carl Rohleder, Carl Miller, all 278; Cady Johnson, 784; Gerald Granneman, 540; Charles M. Dickerhoff, 192; Keith McKillop, 303; Ralph M. Wilson, 625; Louis Panico, Andrew Panico, Frank Pichl, Roy Pitsch, Don Jones, Carman Dollo, Charlie Morello, Lloyd Schroeder, Freddie Daw, Ralph Blank, Don Allen, all 10; Royal Epperson, 224; Fred Wetherby, 73; Lloyd Wells, 334; Howard Russell, Lynn Allison, Steepe Hallowell, all

334; Jimmie Burton, Vic Petersen, Harold Wells, Charles A. Steinbaugh, all 70; Tony Buzzles, 410; Richard Baumgardner, Robert Rice, Ray Robinson, William Chartoff, Jack Gifford, Ed. Kilfeather, all 802; George Olsen, 10; Frank Zullo, Richard La Day, Clairborne Bryson, Joe Rhodes, William Bardo, F. L. Rice, A. Freiche, Bob Banger, Henry Pizik, Art Rollini, Henry Suskin, Theodore Gompers, all 802.
Transfers deposited: Jack Pettis, 60; Alan V. Edwards, 802; Dale Jones, 704; Claude Orr, 254; Harold Fair, 10.
Transfers issued: Frank B. Runyon, Kenneth Young, Emil B. Hofman, Morton Wells.
Resigned: Ebsita Miller.

LOCAL NO. 71, MEMPHIS, TENN.

New members: J. Guyton Nunnally, H. F. Beal.
Subsidiary members admitted: John M. Exum, Lylester Hammond, Leonard Jackson James, Charles Robert Mason, R. Emmet Steele, Haywood Thornton, Powers Wendell Thornton, Aubrey Williams, Mathew Thornton, Jr., Alberta Winston.
Transfer returned: Ray Horton.
Transfers withdrawn: Harry G. Diekman, R. P. McClendon, J. C. Rieger, Jr., Oscar J. Kogel, Adam Layman, John Gonsenback, John J. Humble, Clarence F. Wobbe, all 11; Albert Ramirez, Mike L. Simpson, 147; Barney Rapp, Gabriel Richard Fusco, Edward F. Cain, Tony Mastroianni, Robert Horlick, Milton Cohen, Edward J. Gregory, Silvio Quinto, David Ferguson, Sam Levine, all

802; Warren Lucas, Mark Gants, 25; F. C. Angster, Myer Rubin, 400; F. Robbillard, 171.

Transfers deposited: Herman Waldman, Arno Navratil, K. Switzer, R. K. Harris, Rex Preis, Thomas Blake, Reggie Coughlin, Barney Dodd, all 23; Lynton Robertson, 256; G. Lester Crumbaker, 65; Barney Rapp, Gabriel Richard Fusco, Edward F. Cain, Tony Mastroianni, Robert Horlick, Milton Cohen, Edward J. Gregory, Silvio Quinto, David Ferguson, Sam Levine, L. J. Stewart, all 802; F. C. Angster, Myer Rubin, 400; F. Robbillard, 171.

Traveling members: Donald Redman, Robert Carroll, Clarence Ysaguirre, Marzie Johnson, Edward Inge, Donald Kirkpatrick, Eugene Simon, Quentin Jackson, Henry S. Morton, Sidney D. Paris, Shirley Clay, Talcott Reeves, Rupert Cole, Langston Curl, all 802; Don Seeley, Don Burgett, A. Buisseret, Jr., John Blount, V. Ferrini, Jack DeBacher, Roy Mattias, Angelo Syracuse, Bert Berger, Don Irwin, all 10; W. Gunn, 200; Guy Lombardo, Lebert Lombardo, Carmen Lombardo, Victor Lombardo, George Gowans, James Dillon, Ben Davies, Francis Henry, Larry Owen, Fred Higman, Fred Krutzer, D'ippillotto, all 802.

LOCAL NO. 73, MINNEAPOLIS, MINN.

Transfers withdrawn: John Bennit, 536; Harry Johnson, 249; Lloyd Dishneau, 30.
Transfers deposited: Frank L. Gordon, 94; Clarence Anderson, 67; Fred A. Swedback, 612.
Transfers issued: C. T. J. Erck, Ruth Dehn, H. J. Williams, Duane Smith, E. G. Sievers, Arthur L. Kates, Lloyd Fish, Harold

LOCAL NO. 103, COLUMBUS, OHIO
 Axilrod, Ralph Eck, V. E. Peterson, Max Ryan, Nyles Gadbols.
 New members: John Bennit, Melville R. Hendricks, Charles G. Smith, Carl G. Hickman.
 Resigned: Ivar Glemming, Henry J. Besesen, Alvin C. Larson.
 Traveling members: Frank Zullo, Richard LaVoy, Claiborne Bryson, Joseph W. Rhodes, Jr., Wilbur Bardo, F. L. Rice, Adrien Freiche, Robert R. Schosberg, Abraham Pizik, Arthur Robin, Henry Suskin, Theodore Gompers, Richard Baumgartner, Robert J. Rice, Ray Robinson, William Chartoof, Jack Gifford, Edward Kilfeather, Geo. Olsen, all 802.

LOCAL NO. 76, SEATTLE, WASH.
 Transfers deposited: Bruno Peter, 802; Catherine C. Custer, 99; A. W. Leverenz, 117.
 Transfers withdrawn: W. Mortimer, 145; Leroy Sander, 117.
 Traveling members: N. Melatti, 77; C. Cumino, E. Giannone, F. Boccia, D. Astrella, P. Penza, M. Tateo, O. Di Sevo, A. Declimo, G. Volpe, M. Margarito, A. Chiodaroli, R. Botti, F. Liazza, J. Valpe, C. Peroni.

LOCAL NO. 77, PHILADELPHIA, PA.
 New members: Edward Andres, Harold Bennett, Harry Cohen, all 2; Andrew A. J. Cuneo, Jack Herman, John (Jack) Justin, John Minsker, Daniel T. Morrow, William Musselman, Jr., Charles Newton, W. Irving Oppenheim, Clement C. Petrillo, John J. Ryan, Jules Salkin, Jack Shapiro, Ivan Tashman Tashoff, Albert D. (Frisco) Viner.
 Transfer received: Sam Cohen, 123; Agnes Tolle, 802.
 Transfers withdrawn: LeRoy Grauel, 484; Cliff Schmidt, 613; William Palermo, Thomas G. Peluco.
 Transfers issued: Maurice Cramer, Tom Cullen, Max Gobenman, Robert R. Hartman, Kenneth Henry, William J. Hyde, Fred Jarvis, Walter Kruger, James Messina, James L. O'Neill, Jr., D. D. Ruch, Angelo Scottoline, Albert S. Willey, Carl Waxman.
 Resigned: Daniel Bonade, Herman O. Carow, Donato Confalone, Gustav Paepke, Albert B. Supplee.

LOCAL NO. 78, SYRACUSE, N. Y.
 Transfers issued: John VanOrnam, Carl J. Kinaman, Red McKenna, Harold Lytle, Louis Ariotta, Bernie Reith, Anthony Falasco, Edward C. Jones, George W. Ensel.
 Transfer deposited: Frank Caruana.
 Full member from transfer: Victor Lavine.
 Traveling members: Kermit A. Dart, 26; Sid Rosen, 802.

LOCAL NO. 80, CHATTANOOGA, TENN.
 Traveling members: Douglas Rhodes, 448; Kenn Brown, 10; Fred Tress, Horace Cadwell, 107; Don Kranger, 4; John E. Freidl, 463; Ray Emmert, John Leming, 152.
 Traveling members: Ellisworth Dye, 655; H. W. Busick, 502; Claude Reaves, 332; W. H. Smith, 502.

LOCAL NO. 93, WATSEKA, ILL.
 Traveling members: Joseph Kuenzi, Jas. Smith, Henry Meisenhelder, Alhanan Saunders, Kenneth Ploff, Edna Maier, all 759; Maurice Sherman, Joe Plotke, M. Hooven, Carl Harris, J. McHargue, R. Downing, A. Secrest, C. Cash, E. Edwards, Jack Gardner, all 10.
 Delegate to convention: Wayne Burdick.

LOCAL NO. 95, SHEBOYGAN, WIS.
 New member: Sidney Voigh.
 Transfers returned: Tom Parker, Russell Valley, Fred D. Kambach, George William Peterson, all 42.
 Dropped: George Guenther, Chas. Brand, Edward Appel, Henry Becker-Oconto, Burl Ives, Donald Krause, Lawrence Meyer, Ervin Stoltzberg, Gust Wangemann, Sidney Wilson.

LOCAL NO. 97, LOCKPORT, N. Y.
 Transfer issued: Diana Dipson.
 Transfer withdrawn: Norman Hainsey.
LOCAL NO. 98, EDWARDSVILLE, ILL.
 Officers for 1934: President, Bruno Stockellin; vice-president, George Schroeder; recording secretary, Christ L. Jahns; financial secretary-treasurer, Ben Wood.

LOCAL NO. 101, DAYTON, OHIO
 New members: Paul L. Flint, K. W. Zint, Russel G. Werts, Anthony B. Wenzler, Robert P. Tatman, Kenneth L. Valentine, Arthur Bussard, Edward Gallichio, Howard Jacobs, Ralph Prickett, John M. Best, Jr., Charles A. Morris, Billy Moneagle, E. Carbaugh, Eugene Copp, Eugene L. Wood, Layton K. Whitefel, William N. Smith, Jerry Werts, Robert B. Wheeler, Charles E. Horn, Thomas F. Becker, Elmer Broxey, H. Edward James, Walter J. Garwood, Clyde Wilson, Neil Howe, Jack Haughton, Earl Eckenbrecht, Gilbert E. McGowan, John A. Reger, Victor Hertz, Jr., C. W. Scott, Robert C. Davis, Larry Price, Rolland R. Redding, Elmer F. Edmonson, Jr., William Feinerer, Charles Wilke, Harry Cramer, Jr., Rex Sollinger, Paul L. Smith, Jr., Robert B. Dixon, Jr., Alvin F. Wellmeyer, Harry D. Kalbfleisch, Jr., Verelle Schaeffer, Albert Cummings, Roy Apple, David L. Cohen, Earl Monroe, Hugh A. Lawson, Paul J. Little.
 Transfers deposited: Nate Rike, 576; Douglas K. Norworthy, 245; Fred Buck, George Cethards, Robert Tempilin, Lee Pierson, Ayle Athy, Gordon Webster, John Van Belzer, Glenn Tripp, all 160; Richard Newman, 94.
 Resigned: Eugene D. Latterell, Herbert Reaver, E. Hall Runkle, Ira L. Davis, Jerry Werts.
 Erased: Ted Campbell, Donald Martin, Glenn Martin, Edward J. Bisch.
 Transfers lifted: J. C. Caballero, Edwin Allen.
 Transfers issued: Gus Jean, Glenn Curtis, Marlon McKay, Clara Ebker, Russell Ebker, George Riddle, H. William, John M. Lane, E. J. Christman.
 Traveling members: Fred Buck, George Cethards, Robert Tempilin, Lee Pierson, Ayle Athy, Gordon Webster, John Van Belzer, Glenn Tripp, all 160; Richard Newman, 94; Fred Hoff, Albert Lentz, Benjamin Vasman, Lcu Sussman, Barney Abramo, Robert Colton, all 802.

LOCAL NO. 102, BLOOMINGTON, ILL.
 Erased: Alan Milliken, Fred W. Kinsey.
 New members: Dana Kinsman, R. Higgins, Dale Eymann, R. Berensmire, R. McKown.
LOCAL NO. 103, COLUMBUS, OHIO
 Traveling members: Dave Apollonio, G. Davidoff, H. Alorna, S. Ranido, F. Castro, M. Enrique, P. Espirato, E. Del Rosario, C. Quambaio, L. Siligan, all cond.; James Innes, 8.

LOCAL NO. 123, RICHMOND, VA.
 Transfers deposited and withdrawn: Herbert Long, Gordon Kniss, Elwood Bowersox, all 605; Fred Kohler, Frank Benson, Harry Jones, all 456; Robert Baker, 696; Floyd Hime, 179; LeMoynne Cromer, 320; Dayton Schiff, 801; Fred Lupold, 456; Karl Selter, 605.
 Transfers deposited: Ernie Andrews, 171; Albert Robey, 83; George Manston, 440; Ray Martin, S. Udell, 171; Thomas Linehan, 802; George Greenburg, 400; H. G. Renth, 171; Baryon Roth, 626; Andrew Methot, 144; Merrill Fincham, 400.

LOCAL NO. 125, NORFOLK, VA.
 New members: Eliseo Caminero, James D. Carter, E. Vincent Conwell, Herman Gordon, Alfred R. Guy, Leonard Levin, Mary M. Moncure, Clifton Smith, Kenneth W. Wilder. Carw revoked: Jack Griffith.
 Transfers returned: Howard Cole, F. J. Laramy.
 Life member: J. H. G. Spindler.
 Traveling members: Noble Sissie, Jack Carter, Edward Coles, Harry Brooks, Howard Hill, Raymond Usera, Harvey Boone, Wendell Culley, Clarence Brerton, Demis Dean, Oscar Madera, Chester Burrell, James Tolliver, all 802.

LOCAL NO. 137, CEDAR RAPIDS, IOWA
 Withdrawn: Willard Crew, Cliff Thomson, Doris Olsen, Buddy Mudd, Delbert Mudd, A. W. Lilly, Fritz Aibrecht, Delbert Mudd, A.
 Transfers deposited: Fred Mauk, J. Blaine Reid, Francis Hanson, Chas. Lewis, Oliver Cutler, Howard Lorentzen, Gerald Meyermann, Henry L. Meyermann, Lawrence Summers, Willard Jess.

LOCAL NO. 142, WHEELING, W. VA.
 New members: Jeff Jarrett, Louis E. Graft.
 Traveling members: Don Kohl, 320; Lloyd Earhart, 60; Virgil Brown, J. E. Lephardt, C. M. Green, all 103; John A. Bell, Charles J. Treker, 60; Ted Weams, Red Ingle, Parker Gibbs, Dick Cunliffe, Merrill Conner, Dudley Fosdick, Arthur Weams, Kiso Tamer, Wes Vaughan, Jack O'Brien, Tom Care, Denny Styles, Warren Worms, Robert Shuck, Less Edwards, Angelo Patricia, Albert Rianalodi, Robert Edwards, all 223.

LOCAL NO. 143, WORCESTER, MASS.
 New members: John J. Linoges, Carl G. Schoenfeldt, Russel G. Sadler, Howard F. Leake, Paul A. Bourke, Roland J. Bourke, Richard E. Thalim, George S. Lord, George W. Cove, Herman W. Truison, Jr., Oscar V. Jacobson, Russell A. Quist, Oscar Tourtelotte, John Bruno, Michael T. Sullivan, Leo C. Thayer, Jr., Irving S. Erickson.
 Admitted as per national law: Walter A. Dick, Walter L. Longval.
 Full member from transfer: Adam M. Colanni, Fredrick Green.
 Non-active to active: Milton W. Corbin.
 Erased: John R. Cutler.
 Transfer cancelled: Frank E. Bicknell.
 Resigned: Robert W. Koski.

LOCAL NO. 147, DALLAS, TEXAS
 New members: Jack Onik.
 Transfer deposited: Tim Landfear, 47.
 Transfers withdrawn: Frank Collins, 117; Allyene Hooker, 74.
 Transfers issued: Harold Barnett, Durwood Cline, Kenneth Carley, Robert M. Snyder, Jesse James, Matt Blair, Leslie M. McCauley, Robert L. Harris, Roger Boyd.
 Traveling members: M. Fichtandler, 812; Bert Walton, 256; William A. Mathlebe, 802; Col. F. Maqbohn, G. Leanoff, 755; Vasily Shulin, Charles Bonomy, 802; Albert Deacon, 755; Marian Stigliby, 802; W. Stepanoff, 755; Bubi Danon, William Macca, V. Caskevich, all 802; Alex Jibkoff, 47; Bernie Cummins, B. Rockenstein, P. J. Roberts, W. M. Cummins, P. A. Blakley, W. W. Diehl, J. H. McMullin, F. W. Hasselberg, P. R. Bellmann, H. E. James, P. L. Miller, all 10; Don McGovern, 561.

LOCAL NO. 148, ATLANTA, GA.
 Transfers issued: O. A. T. Gotjen, Enrice Leido.
 Transfer deposited: F. A. Turner, 556.
 Transfers withdrawn: P. C. Tate, 256; T. T. Carmody Hal Baker, 147.
 Traveling members: Danny Casella, John Cassella, 476; G. Austin, 25; C. E. Dix, 377; B. Buker, 573; J. E. Davis, 103; Harry Pues, 35; G. Baumgardner, V. Dolch, 21; Eddie Kane, 3; D. M. Grimes, 801; R. Hames, 683; Jack Curley, 1; J. H. Williams, 10; H. O'Brien, 572; Stanley Mayer, J. Baldwin, 35; E. Willett, 245; S. Alexander, 147; Whitey Favoe, F. Ayraud, E. Chaney, all 552; Don Grange, 4; J. Lenning, 192; Kenn Brown, 19; R. Emmert, 192; D. Rhodes, 448; Fred Tress, H. Caldwell, 107; J. Friedl, 463.

LOCAL NO. 149, TORONTO, ONT., CANADA
 New members: George N. Frost, Francis C. McElhiney, Anatole Panovsky, Edward T. Summers, Stewart W. Templeton, K. Vozniuk, Eric L. Wild.
 Transfer deposited: Robert Lane, 124.
 Transfers issued: George Bernstein, H. J. Taylor, Nelson Ruhl, Harold Frost, Miss G. Burslem, Sigmund Steinberg, J. C. Raybould, Sam Fink, Jack Katz, W. J. Lackey.
 Traveling members: Joseph Lombardi, George Olsen, Adrian Freiche, Eddie Kilfeather, Jack Gifford, Ted Gompers, Henry Suskin, Arthur Roullin, Dick Baumgartner, Joe Rhodes, W. Bardo, Henry Schlossberg, W. Chartoff, Frank Zullo, Robert Berger, Floyd Rice, Bob Rice, Abe Pizick, Ray Robinson, Dick Levoy, all 802.

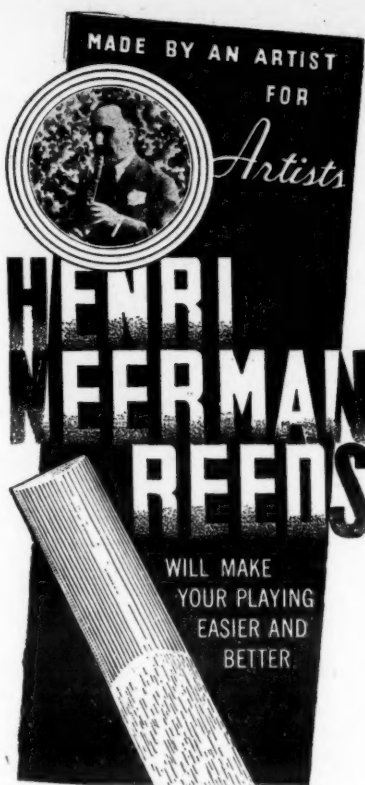
LOCAL NO. 154, COLORADO SPRINGS, COLOR.
 New members: Norman Beville, James Broadbus, L. Eugene Hill, Raymond E. Kranz, George Meyers, Ruth E. Montgomery, J. Robert Robb, Robert E. Stagg.
 Resigned: Gerald G. Briggs, Ruth D. Bycus, C. Roy Larson, Lynn S. Foley.
 Transfers issued: Albert Bandel, Leland Feldt, Alvin Finn, Paul B. Hill, Bert A. Kwist, Frank Y. Slocum.
 Transfers returned: Roy E. Churchill, Darwin Coit, Lincoln D. Coit, John C. Suttmoeller.
 Transfer deposited: Charles Ormsby, 28.

LOCAL NO. 161, WASHINGTON, D. C.
 New members: Vincent A. Schermerhorn, David H. Wilson, Stephen LeSieur.
 Resigned: Heinz Roemheld, Maurice Partony, Vincent Del Manto, John Kimmel.
 Enlisted: Dawson Jarboe.
 Erased: Bobby Swain, Ray Vazquez, John D'Ancelet, Arthur E. Gray, John P. Stone, Angelo Alvitti, E. E. Carter, William Culligan, T. DeProspero, Dick Dixon, Quilliam Grist, Kay Nettles, Eugene H. Lorenz, R. M. Olson, Bernard Parronchi, John Schultz, F. E. L. Solari.
 Transfers deposited: Mischa Nidelman, H. C. Stephan, Earl S. Miller, Carroll Kelly, W. E. Whitesel, Samuel Shreiber, William Pierce, Howard Mitchell, A. Russell Cullen, Samuel Goldscher, Thomas Satter, J. Silverstein, Bill Howard, George Schuler, Mita Weinzoff, Al Thew, Isadore Goldblum.
 Transfers withdrawn: Robert Russell, Ward Keith, Frances Wood, Dorothy Coates Coe, Paul Placide, Wayland Redden.
 Traveling members: Ray Williams, Ted Brooks, Lee Byrd, Carl Phillips, A. V. Ashton, Les Quirk, Ralph Peca, all 4; Charles Mosey, N. Melatti, 37; Carlos Campo, Maurice Mazerat, Victor Montes, all 3; Francis Palmer, 147; Howard C. Johnson, 198; Ben Bernie, Emanuel Prager, Thomas F. Oliver, A. M. Garlock, Paul P. Weigand, R. W. Moohoff, G. C. Grau, John L. Kavash, A. M. Goering, William J. Davidson, Ward Archer, Ray H. Woods, Richard Stable, Bruce Hudson, all 10; Carl Freed, Tom Gregori, Jack Ward, all 331; Benjamin Cohn, 146; Mae Bowman, Annelita Grove, Elvira Rohl, all 15; Nellie Voyvod, Sydney Kutcher, 801; Marietta Gift, 225; Ruth Overcash, 116; Roland A. Becker, 47; Charles Ruddy, Gertrude Stevens, 9; Ozzie Nelson, P. S. Brokaw, Joseph Boahn, Chauncey Gray, Harry Murphey, Sanford Wolfe, William Nelson, William Schlieskin, Charles Bubeck, Holly Humphrey, E. J. Ashford, Harry Johnson, Fred Whelan, Oscar Bradley, M. Bourg, H. Rogers, R. Rhoneheimer, G. Davis, Ciro C. Palyo, Rimac, Manuel V. Navarro, L. Usera, E. Newman, A. Ferman, P. McCrane, H. Robin, R. Child, William H. Friars, R. O. McAfee, James G. Wilson, Jay P. Woolman, P. F. Frazee, Herbert J. Bischoff, Jr., R. J. Durbin, Carl Oreck, Ernest Fiorito, Tony Mastroni, Charles D. Evans, John B. Dillard, Maxim Maurice, Joseph Maruca, E. Ricketts, A. Kun, Edgar Fairchild, Robert M. Lindholm, F. Frey, Arthur Karle, Keith Pittman, Raymond Covert, Maurice Rosenbloom, Frank Davis, Bernard Kugel, Jack Lube, Claiborne Brilon, Gus Guderian, Myron Robbins, Harry Robbins, Meyer Davis, N. Melatti, C. Cumins, P. Simili, G. Giannone, F. Boccia, N. Coscia, D. Asthella, S. Penzo, M. Cates, O. DiSevis, A. Decius, G. Volpe, M. Tarsis, G. M. Chiodaroli, Alex Hyde, Elaine Bagmar, M. Quackenbush, Carolyn Goglein, Ronald Hawthorn, Morris Newman, Hyman Hershkovitz, M. W. Baker, A. Weber, Joe Steffen, S. E. Cohan, Sam Genuso, H. Levant, A. Giannone, I. Drimer, A. Sater, E. Madigan, Max Rabinowitz, Nat Brusloff, Gus Borguho, J. W. Williams, Charles Strongwater, Al. Pollock, D. Lipsey, T. Lipsy, George Kalf, F. C. Weismantel, D. McCook, R. O. Reinhardt, D. Gelfand, L. Ginsburg, Louis Kroll, Benny Meroff, Al. King, Meyer Danzinsky, Larry Powell, Ford Canfield, Jack Marshall, Sid Sternstein, Jack Gordon, Vic Garber, Fritz Waldron, Al. Arteaga, Rudy Walde, Tommy Thomas, Eddie Paide, Bill Gollan, Phil Stephens, Jay Hill, Edith Akhoff, Harry Donnelly, William White, Rose Wolf, Hazel Francis, Ida Cooper, Beatrice Lavner, Sadya Slater, Phil Spitalny, V. Thompson, Kate C. Teifer, Vilma Rooke, J. Gatowska, E. Barry, Marie Dandy, Grace Hayes, Bettie Schofield, Francis Blaisdell, Pat Harrington, Esther Steinberg, Helen Vogel, Rochell Kritchman, Evelyn Klein, Grace Ehlinger, Olga Attl, Nina Wolfe, Judy Joy, Mildred Koehler, Lenore Ewing, Luella Schilly, Frankie Fice, Alice Yates, G. McMillan, Helen O'Toole, Ellie Cerrito, Florence Roshger, Sonya Sahlen, Elena Leighton, Nadine Friedman, Ellen Swan, Sylvia McFarland, Count Berni Vici, all 802.

LOCAL NO. 183, BELLOIT, WIS.
 New members: Owen Morgan, Maurice H. Schuster.
 Transfer issued: Richard E. Baker.
LOCAL NO. 193, BUTLER, PA.
 Officers for 1934: President, Mark Porritt; vice-president, Joseph Scobier; secretary-treasurer, Karl T. Kemper; business agent, Clyde A. Hartung; sergeant-at-arms, Ray Paece; executive committee, Frank Sarver, Sam Foukl, William Hartung.
LOCAL NO. 192, ELKHART, IND.
 Transfer issued: Charles K. Bricker, Mabel Keith Seick.
 Transfer deposited: James Oliver.
 Resigned: Elwood Gay, J. M. Kirkwood.
LOCAL NO. 198, PROVIDENCE, R. I.
 New members: Edward M. Lavelle, Norman L. Roy, Manuel Ferreira, Joseph Rainville, Walter C. Anderson, Domenico Santanillo, Eugene B. Belanger, Jacob Catin.
 Transfers issued: Joseph McNameara, Frank Wollberg.
 Resigned: John A. Oxley, Frank Pritchard.
 Traveling members: Youch Kalb, Pierre De Reeder, Fred Hoff, Howard Emerson, Vincent Allotta, Bill Mill, Aldrich Hanod, S. C. Curtin, Ben Hanod, J. B. Dillfrid, Jas. Albino, R. J. Miller, Maurice De La Fuente, E. R. Madigan, Gerald Devlin, Irving Sussna, R. Trilling, I. Naze, Murrat, Miller, Milton Swartzberg, Maxim Maurice, all 802; Bill Bouton, 10; Richard Spengler, 78.

LOCAL NO. 201, LA CROSSE, WIS.
 Transfer deposited: Riley Turner.
 Traveling members: Bruce Johnson, 453; Ted Summers, John Floyd, 329; Shernie Benson, 532; J. Forrest Shower, Forrest Sincenko, 75; J. N. Wallington, 574; Glen West, 230; Byron Johnson, 532; Dan Juckett, 618; Joe Buzzles, 75; Charlie Agnew, Hunter Kahler, Rene Collins, Dusty Roder, Sandy Williams, Bob Warner, Fritz Holtz, George Strup, Harry Henneman, Jr., Bud Wallen, Palphe Pierce, Earl Hoffman, all 10; Andrew Kirke, Ben Thigpen, Mary Williams, John Williams, Irving Randolph, John Harrington, Theodore Benson, Harry Lawson, Ben Webster, Pha. Terrell, Earl Thompson, Floyd Brady, all 627; F. E. Rigens, 320; Lawrence Martin, 230; Peg. Halz, 26; Duke McDirk, John King, Bud Pierson, all 55; Ralph Gayard, 678; Emmett Walters, 504; Ralph Sarlette, 693; George Bartlett, 678; Donald Ryan, 30; Don Bing, M. Gillespie, 334; H. Mirck, 101; Julian Gradisher, 531; Forrest Hurley, O. Zimmerman, Joe De Sousa, Ely Britton, Al. Maier, Cliff Perinne, all 101.

LOCAL NO. 203, HAMMOND, IND.
 New members: Victor L. Hosking, Ramsey Nix, Nick Cimesa, Davis J. Driscoll, Elbert Anderson, C. Orville Williamson, Bernard Star, Dominic Valse, Melvin Obsenica, Ben M. Moleski, John A. Bothwell, Jr., Richard H. Ross, William Kraft, Leroy Snyder, John H. Kolladis, Ellsworth D. Cushman, Wilmer Schrum, George R. Harrigan.
 Rejoined: Theodore Nering, Jr.
 Joined full: William P. Brady.



MADE BY AN ARTIST FOR Artists HENRI NEERMAN REEDS WILL MAKE YOUR PLAYING EASIER AND BETTER
 Made by one of the leading clarinetists of Paris. 25 years' experience, the latest type of reed making equipment, unite in making the New Model Neerman reeds second to none. Insist on the New Neerman reeds for better playing.
 Selmer 1433 Selmer Bldg. Elkhart, Indiana New York Salesroom - 113 West 48th Street

MUCK CUSHION RIM
 "For TRUMPET and TROMBONE"
 Does Your LIP Tire Easily?
 For particulars write R. MUCK CO. 1595 BROADWAY New York City

WE BUY USED MUSICAL INSTRUMENTS FOR CASH
 Peate's Music House Incorporated UTICA, NEW YORK
 For all instruments, J.V. Prohaska
 25-30 1st St. ASTORIA, O.R.

For over-pressure, false or offset teeth, thick upper lip, this MP has no equal. TROMBONIST—I have about three dozen hand-made slides in five sizes. Will sell at a very low price. Three days' trial. REPAIRING

"Boogie Style" Hot Choruses ALL INSTRUMENTS EXCEPT PIANO
 This style, featured by all the leading Colored Bands, is rapidly sweeping the country. Any FOUR STANDARD TUNES \$1.00. Name your choice. C. O. D's. \$1.20.
 HOT STRUT - 847 North 12th, Reading, Pa.

BAND TEACHERS
 The Cornet Player's First Book, \$1.40
 Graded Lip Trainers \$1.00
 Graded Tongue Trainers \$1.00
 R. SHUEBRUK
 332 East 87th Street NEW YORK

Transfer deposited: Truman Welmer.
Transfer revoked: Edwin Simmons.
Transfer withdrawn: Joseph Sheets.
Transfer issued: Al Hardenbrook.

LOCAL NO. 204, NEW BRUNSWICK, N. J.
New members: Louis F. Tomer, John C. Gryzbek, C. Gordon Padelford, John J. Doyle, I. Russel Duff, Richard W. Sickles, William S. Russell, Jr.
Resigned: Benjamin Gravier, Leonard Latham.
Honorary member: Leonard Latham.
Transfer deposited: Dick Smith.
Transfers revoked and returned: John J. Doyle, Harry Giedlin, Vincent Doulton, John Keating, Walter Stahl, Dave Crochet, Harry Foley, Joseph Nigro, William Goodman, Edward Majeski, Charles Mayhelo, Daniel Lofreda.

LOCAL NO. 208, CHICAGO, ILL.
Full membership: Sherrod Smith, Arthur Singleton, Eustice Moore.
Transfers issued: Eddie South, Wright Smith, Edward Burke, Everett Barksdale, James Bertrand, Zincky Cohn, Milton Hinton, Lucius Wilson, Ray Nance, Jesse Simpkins, Spencer Odom, Oliver Coleman, Leroy Harris, Claude Adams, John Thomas.
Transfers returned: William Camp, New Stanfield, Jr.

LOCAL NO. 212, ELY, NEV.
New member: Edmond J. Barrett.
Dropped: Claire Ashworth, Boyd Symes.
Transfer issued: Harold Howarth.
Transfers withdrawn: Art Evans, Baker Hersey.

LOCAL NO. 213, MARQUETTE, MICH.
New members: Eddie Apple, Carroll Finch, George F. Smith, Jack Griffon.
Transfers issued: Wilfrid Martin, Walter Darling.
Transfers withdrawn: Eddie Apple, Carroll Finch, George F. Smith, Jack Griffon.

LOCAL NO. 234, NEW HAVEN, CONN.
New members: Henry Freeman, Peach Raymond.
Life member: C. A. Denison.
Resigned: William Weiss, Fred J. Jursek, Jr., Charles Troita.
Transfers issued: Raymond J. Clark, Herman Cohen, Bernard Burke, Sydney Green, Frank Melarose, John Galardi, Franklin Hall, Edward Di Nardo, Neil S. Waterman, Allan B. Lutz, Louis Anthonis, Oswald Graniss, Harry Smalen.

LOCAL NO. 236, ABERDEEN, WASH.
New members: Frank Horne, Robert Collier, Kyle Hopkins, Nellie Long.
Transfers issued: Louis Talcott, Fred Adams, Hilding Martin, L. Chenaur.

LOCAL NO. 238, POUGHKEEPSIE, N. Y.
New members: Victor Hersenick, Albert Notorage, George E. Herman.

LOCAL NO. 240, ROCKFORD, ILL.
Transfers issued: Ralph Riverdahl, Harry Meyers, Paul Johnson.
New member: Roger Brown.

LOCAL NO. 248, PATERSON, N. J.
New member: Lewis Chesnoff.
Resigned: Marie L. Strayer.

LOCAL NO. 249, IRON MOUNTAIN, MICH.
New members: Herman Buth, Joe V. Ross, Vernie J. Juneau, Walter Lindeman, Napoleon Trotter, Leo Gendron, Elliott Mitchell.
Transfer deposited: Martin Peterson.
Transfer issued: Herman Wertenech.
New members: Tom Laughlin, Clayton Larson, Chester Couveau, Roger D. Everett, Nels Holmstrom.
Transfer deposited: John Prentice, 69.

LOCAL NO. 257, NASHVILLE, TENN.
Traveling members: G. E. Ballentine, 50; Fred F. Scheel, Carl C. Scheel, 255; Lee A. Tucker, 448; Emmett C. Jones, 110; Winfred (Doc) Thrasher, cond.; Dick Lapham, 10; Donald Wayne Shields, 217; Emery Fields, Claude Hardin, 3; Howard Snyder, 34; Donald Hodges, Conrad Parker, 332; Claud S. Drybread, 35; Bob Dufoe, 643; Ed. Dennis, 32; Don VanCuer, 253; Wilby Goff, 199; John Johnson, 327.
Transfers issued: J. L. Knowles, Ralph Brice, Marvin Hughes, D. C. Hubbard.
Courtesy letter: Richard Anderson Mitchell.
New members: Richard Anderson Mitchell, Thomas C. Summers.
Transfer deposited: Pat Arenaman.
Transfer cancelled: Jack R. Lacy.
Full members: Walter Browne, Francis L. Ellsworth, Robert A. Casey.

LOCAL NO. 278, SOUTH BEND, IND.
Traveling members: H. Winston, H. Wells, J. Gist, P. Shuken, M. Manguso, A. Winter, F. Baker, L. Hiatt, A. Williams, B. Bohannon, M. Schraeger, J. Nelson, K. Bohanomy, F. Lyman, Adele Girard, Harry Sosnick, all 10; Hunter Kahler, Harry Hanneman, Fritz Holtz, George Snurp, Jack Wuerrli, Bud Whallin, Earl Hoffman, Ralph Pierce, Bobby Warner, Renee Collins, Dusty Rhoades, Sande Williams, Charley Agnew, all 10; Langston W. Curi, Rupert Cole, Talcott Reeves, Shirley Clay, Sydney D. Paris, Henry Morton, Quentin Jackson, Eugene L. Simon, Donald Reardon, Kirkpatrick, Clarence Ysagune, Edward F. Inge, Manzie Johnson, Robert Carroll, all 802; L. H. Hueston, W. E. Branco, Baron Morehead, Chester Wells, Wilton Johnson, Curtis Mosby, Julius Harris, all 648; William Dirvin, Gene Prince, 627; T. V. Swegles, 732; Albert Stutt, Claude Haecke, Dawson Floyd, Jack Zimmanck, Don Spreitzer, Glen Carroway, Lester Tyndall, D. A. Aird, E. W. French, all 10; L. R. Prentiss, J. A. Cameron, Clyde McCoy, Tom A. Miller, Marty Gold, Eddie Lowth, John DeVoegt, Jack Chilcitt, W. L. Waller, Eddie Schaefer, Johnny Perrins, Paul Davis, Stanley Meloy, all 10; Paul LaResche, 421; Elwood Carlson, Ambrose Shultz, Harold Carlson, Harold Lieber, Norm Carlson, Orville Meyer, Earl Powhly, Bill Last, Walter Jurgenson, all 578; James Fetters, Maynard H. Wirt, Larry H. Roe, Horace Hogendobber, Edison Nafziger, all 192.
Transfers issued: Carl S. Miller, Lester Robinson.
Transfers deposited: James Fetters, Maynard H. Wirt, Larry H. Roe, Horace Hogendobber, Edison Nafziger, all 192.
New member: June Gunter.

LOCAL NO. 284, WAUKEGAN, ILL.
Resigned: Lester Briese, Marie Edson, Alf Young.
New member: Charles W. Mason.
Transfers deposited: Edith Tews, 8; Carl Loraine, 10.

LOCAL NO. 288, KANKAKEE, ILL.
New member: James R. Savage.
Transfer returned: Arnet Dressler.
Withdrawal: A. S. Carpenter.

LOCAL NO. 289, DUBUQUE, IOWA
Full member by transfer: Winifred Burke.

LOCAL NO. 294, LANCASTER, PA.
New member: Richard Smith.
Transfer returned: Gladstone Weaver.

LOCAL NO. 319, MILFORD, MASS.
New members: Meric Calarese, Raymond Thompson.

LOCAL NO. 321, MIDDLETOWN, OHIO
New members: Mark B. Butterfield, Paul Dakin, Clayton Hill, R. B. Shartie, Cedric Stanley, Richard Waganer, Menard Williams, Charles Wood, Robert L. Anderson, Eugene Blair.
Traveling members: Frank Schilling.

LOCAL NO. 325, SAN DIEGO, CALIF.
Transfer withdrawn: Charles Sproull.
Transfers issued: J. Warde Hutton, Howard Sweet, Ray Kaiser, Michael Kaiser, Ernest L. Owen, James McGregor, Robert Young, Benjamin Harrison, William Long, Duke Acton, Kenny Creech, Bruce White, Wm. Albrecht, Azon Grenfell, George McAllister, Robert Hartley, Katherine Skedden, Harry Smith.

LOCAL NO. 337, APPLETON, WIS.
Transfers issued: E. L. Andrews, Anthony Winters, Lorry Lee, Harry Holmes, Bill Douglas.
Transfers deposited: Owen Jesse, 95; Ray Weckwerth, 59; Robert Bartella, 663; Walter T. Keane, 638; Paul Johnson, 240.
New members: Antone Hermanns, Arthur Mehler, Paul Watkins, Melvin Beusing, Wilmer Harbath, Paul Tuttrup, George H. Monte, Gilbert Steinberg, Adolph Krueger, Jack Shimek, Gus Eckhardt, Raymond Sursrue, Elmer Jacobs.
Traveling members: Ray Keyes, 567; Earl Branch, 697; Billie Conrad, 288; Millard Brown, 352; Luther Fear, 551; Carl Weigold, 284; Harold Cohen, 638; Carl Frisvold, 345; Neale Smith, 345; Hal Kemp, J. Trotter, Jr., H. Dowell, H. Danker, B. Williams, E. Geiger, W. Mayhew, J. Shirra, E. Ennis, Jr., Phil Fent, Clayton Cash, John Tobin, Ed. Kuczborsky, all 10.

LOCAL NO. 343, NORWOOD, MASS.
New members: Martin A. Berezin, G. L. Phelan, W. Carl, William Traunstein, F. P. Bocigalupo, H. G. Hale.
Transfers cancelled: G. L. Phelan, W. Carl, W. Traunstein, H. G. Hale, F. P. Bocigalupo.
Resigned: J. O. Baker.

LOCAL NO. 345, EAU CLAIRE, WIS.
New members: Guy Woodford, George Owen, Harold Camp, William C. Johnson, Edward Hable, Alf G. Anderson, Jack Allen, Gerald W. Bowers, Frank J. Blanchard, Lambert Guenther, Frank Hable, Mrs. Frank Hable, Kenneth Mandiert, Frank Schiebe.

LOCAL NO. 349, MANCHESTER, N. H.
Resigned: George E. Pearson, Robert Gilmore, Leonard Rogler.

LOCAL NO. 380, BINGHAMTON, N. Y.
New member: Edward Burger.
Transfers deposited: Cecil Whetmore, Reginald Harrington.
Transfers issued: Theodore Scarinzi, Edw. Cornelius, Charles Mass.

LOCAL NO. 381, CASPER, WYO.
Transfer returned: Louis Duhig, 662.
New members: Burl Cowden, Richard J. Hefferin.
Transfer deposited: Willard Brady.
Transfer deposited: S. K. Walsh, 590.
Transfer issued: Ken Horel.

LOCAL NO. 395, PORT ANGELES, WASH.
Transfer deposited: Robert L. Smith, 574.

LOCAL NO. 399, ASBURY PARK, N. J.
New members on probation: Gerald Cane, Leon J. Smoler.
Full members: John J. Jones, Howard F. Lange.

LOCAL NO. 411, BETHLEHEM, PA.
Transfers issued: Thomas Morganelle, Frank Stefanik.
Transfer deposited: H. A. Burton, 678.

LOCAL NO. 414, BREMEN, IND.
Officers for 1934: President, Bernard Huff; vice-president, Carl Ebert; secretary-treasurer, Robert Widmar.

LOCAL NO. 443, ONEONTA, N. Y.
Officers for 1934: President, Olaf Nelson; vice-president, William Hall; secretary, E. W. Merrill; treasurer, Ivan Bush; executive board, A. E. Webster, W. B. Tallmadge, Michael Chocorelli.

LOCAL NO. 446, REGINA, SASK., CANADA
New members: Percy King, Art Walters, Norman Lehman, Frank Yarwood, Fred D. Stewart.
Transfer deposited: J. R. Bristowe.

LOCAL NO. 448, HANNIBAL, MO.
Transfer deposited: Joe Kotzbeck.
Resigned: Strawn Frier, William C. Smith.
Traveling members: William Nobel, 88; Johnnie Warren, 540; Charles C. Chandler, 50; Denzel Williams, Jack Shaunty, Frank Stefanik, all 397; Dave Townsend, 50; F. E. Hart, 646; H. I. Clarke, Keith Nicols, 365; Tony Costello, 551; Manny Davis, 40; Harmon Grimes, 694; Frank Davis, Julian Stanley, 259; J. Austin Little, 257; Forrest G. Con-

MACCAFERRI REEDS
PATENT "ISOVIBRANT"
(Equal)
The Best Reeds Made

Tone starts easier
Tuning closer
Tongues easier
Lasts longer

Maccaferri (Patent) Cut

"The Best Reeds Made" is the verdict of nationally famous artists who have tested the MACCAFERRI (Patent Cut) ISOVIBRANT REEDS. Notice the illustration just above. The slanting cut of the flat side severs an equal number of fibres as the top cut does. This permits the tip of the blade to vibrate equally, which the ordinary cut reed cannot do. This Isovibrant feature is exclusive with the Maccaferri (Patent Cut) Reed. None other has it—none other CAN have it. This slanting cut is fully protected by patent. The top side of the blade is nearer the crust of the cane and is denser and more durable. Does not become soggy as quickly as the old style cut. Ask for descriptive price list.

STEVE BROADUS, INCORPORATED, 1595 Broadway, NEW YORK CITY, NEW YORK
Sole Distributors, U. S. and Canada

The Langenus Clarinet Mouthpiece Will Help You:

1. To get a more beautiful tone.
2. To play with less effort throughout all registers.
3. To eliminate tired and bulging face muscles. (The curved tip does this.)

LANGENUS Mouthpieces Are Made of the Finest Rubber Obtainable
The Lays Are Perfect! They will Not Warp!

THE LAYS—No. 2. Close and Short.
No. 3. Medium French Lay. Used by GUSTAVE LANGENUS.
No. 4. More Open than No. 3 Lay.
Ideal for those who double, and also for band work.

No. 5. Open.
No. 6. Very Open.

Select Your Favorite Lay Today, and Order a LANGENUS Mouthpiece on Three Days' Trial

LANGENUS Clarinet Mouthpiece..... \$7.50
LANGENUS SPECIAL Clarinet Mouthpiece..... \$10.00
(Special Available only in Lays No. 3 and No. 4)
Write for Latest Prices on Instruments and Accessories

G. LANGENUS, Inc. - - - - 79 Main Street, Port Washington, N. Y.

Better Your Performance
With the Finest

PEDLER "PROFESSIONAL WOOD" CLARINET
A
HARRY PEDLER & CO., Inc. - ELKHART, IND.
DEPARTMENT 601
CUSTOM BUILT CLARINETS AND FLUTES

NRA
WE DO OUR PART

rath, 179; J. K. Wingard, 222; Judson E. Foster, 801.

LOCAL NO. 473, WHITE PLAINS, N. Y.
New members: Eric Peterson, Albert Klink, Christian Conney, James Guida, Jas. Fiorillo, Harold Engstrand, David Cole.
Resigned: Frank Sacco.
Transfers deposited: Lyman Donaldson, 802; Don Smith, 63; George Arnold, 802.
Transfers revoked: Clarence Calkins, Don Elinwood.
Memberships terminated: Herbert Foxwell, Arthur Ferris.
Traveling members: Louis Mullen, Ludwig Leaf, L. Schifano, Antonio Fontecchio, Benedict Lupica, T. P. Mimichno, Donald Dunn, Charles Mileo, Nelson Argness, Herbert Sweet, all 420; R. M. DeWitt, 398; Jerome Kessler, Aaron Stein, James Bell, Milton Coles, Dave Walker, Happy A. Masefeld, William E. Berges, Alex Hackel, Sam Rose, Harry Berken, Max Fierman, Michael Fucillo, Many Cohen, Maurice Tallet, Saul Wendorf, Victor Goldring, J. E. Opsah, Samuel Heller, Celso Hurtado, Joaquin Hurtado, Ernest Arcos, Jose E. Waramd, Augusto Barrialo, Joseph A. Rodruguy, Tomas Rosa, John G. Rosado, Emilio Mendina, Ricardo Rodriguez, Ralph Escudero, Edward O. Ortes, Joseph G. Ortiz, Miguel A. Gardio, George Foster, Leonard Davis, Bingle S. Madison, Greely Walton, Augustus Aiken, Myron Bradshaw, Paul Barbarin, Henry L. Jones, Lee L. Blair, James Arcey, all 802.

LOCAL NO. 495, KLAMATH FALLS, ORE.
Transfers deposited: Harry Abell, C. A. Anderson, Troy Mason, all 368.

LOCAL NO. 507, FAIRMONT, W. VA.
New member: R. G. Walsh.

LOCAL NO. 525, DIXON, ILL.
New members: James Campbell, Raymond G. Wells.

LOCAL NO. 536, ST. CLOUD, MINN.
Resigned: Eugene Gannon.
Transfer issued: Clayton McGrath.

LOCAL NO. 543, BALTIMORE, MD.
Officers for 1934: President, Emerson Simpson; vice-president, Harrison Watts; recording secretary, Rivers D. D. Chambers; financial secretary, Kanzler Randal; treasurer, Levi Bush; executive committee, Leroy Loggins, A. Jack Thomas, William Lyles, Edward Prettyman, Jesse Hawkins, Milton Wright, Bernard Mason.

LOCAL NO. 549, WICHITA FALLS, TEXAS
Traveling members: George Montrose, 332; Robert Jacobsen, 3; Robert Russell, 332; Melvin Huter, 3; Frank E. Langford, 54; Phil Baxter, Dub Gable, Leo McCauley, Margaret Blon, Raymond Joseph, Ray LePere, Glen Bell, Bob Brummett, Mc. Ferguson, Curtis Maxie, Paul Ashley, Charles Bickie, all 147.

LOCAL NO. 554, LEXINGTON, KY.
Traveling members: J. McDonald, Edward Meyers, Frank Milligan, Gus Caccippoo, Virgil Williams, all 273; Frank West, 141; Clifton Farmon, 141; Jimmie Boyd, 697.

LOCAL NO. 559, BEACON, N. Y.
Erased: E. Kleist, A. Aldridge, E. Hellman, N. Flach, R. Woodfield, J. Moscato.
New members: Leonard Foster, R. M. Comings.

LOCAL NO. 561, ALLENTOWN, PA.
New members: Elmer Leibensperger, Adolph Mayer, Joseph H. Roberts, Dallas A. Stoneback, Carlyle A. Wentz.

LOCAL NO. 578, MICHIGAN CITY, IND.
New members: Frank J. Bauer, Melvin Breining, Roger Sadenwater.
Transfers deposited: Jeanne Anderson, Edwin P. McCracken.

V
3
1

1
9
3
4
UMI

BUY THE BEST REEDS

... for your Musical Instrument



DEMAND "MICRO" REEDS

be assured of complete satisfaction

All Leading Music Stores Sell

"MICRO" Products.

J. SCHWARTZ MUSIC CO., Inc.

10 West 12th St.

Dept. 2, New York, N. Y.

Dinner
CONCERT Music
for ORCHESTRAMODERN
EFFECTIVE
ARRANGEMENTSSend post card today for Concert Music
Catalog and sample parts. FREE!

EMIL ASCHER, INC.

Music Publishers Since 1879

315 Fourth Ave., New York, N. Y.

REPAIRING
OF ALL INSTRUMENTSBARGAIN INSTRUMENTS
OF ALL KINDSSend for our bargain list on repair and
rebuild instruments.

MUSICIANS SUPPLY CO.

618 Middlebury St. Elkhart, Ind.

OBOE REEDS

"WALES RELIABLE REEDS," made to
suit the individual requirements of the
player. No alterations by the player
needed. Best materials and workmanship.

Send for particulars.

ALFRED A. WALES

Successor to R. Shaw

110 Indiana Ave., Providence, R. I.

TRU-BORE

A REAL TUNING DEVICE FOR
SAXOPHONES

Will Fit Any Make of Instrument

Write for Details

Box 297 Elkhart, Indiana

The LITKE BASSOON REEDS

All hand made; special selected cane; produce a
wonderful tone and are used by many eminent
bassoonists. Price \$4.50 Per Half Dozen.

P. LITKE

3078 Hull Avenue, Bronx, N. Y.

Former Bassoonist with N. Y. Philharmonic, Boston
and St. Louis Symphony Orchestras and Chicago Opera

Chords in all keys and positions:
FILL-ins and runs; Readings from
BANJO parts and PIANO score;
4, 5 and 6-string chords for arch
work. Just the book you have
wanted. 88 pages of authentic
"done" for the popular pick-
played guitar. Price \$2.50 postpaid.
Chas. McNeil, 2442 Esteo Ave., Chicago, Ill.
Author world-famous "McNeil Chord System
for Banjo." Formerly Isham Jones Orchestral

Used by Nick Lucas

THE NICK LUCAS PICK FOR GUITAR AND BANJO

(Made in Shell and Ivory finish)
A genuine pick—correctly made—best tone.
Price, 15c Each. 3 for 25c. Dozen 90c

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

CLARKE'S
TROMBONE
METHOD
Teaches How to Play Slide
Trombone Correctly.
Pub. by Ernest Clarke
167 E. 89th St., New York
Sent Postpaid for \$2.50

Modern Jazz Course \$2

Axel Christensen's rapid course
in Modern Jazz, with Special
Home Study Supplement. Send
money today, or write for folder.
TEACHERS! There's Money in Music—if you teach
the Christensen Method. Be the exclusive representa-
tive of a thirty-year-old organization in your city.
Write for complete details of Teachers' Proposition.
Axel Christensen School, 715 Kimball Hall, Chicago, Ill.

TRUMPETERS — TROMBONISTS

Develop Your Embouchure
ENDURANCE — REGISTER

High Notes to C Above High C Low Notes to F2 Below Low C

Book I—Embouchure Technique—\$1.50
(Plus 10 Cents Postage)
COSTELLO STUDIOS, 1658 Broadway, N. Y. C.
See Your Dealer or Write Direct.

LOCAL NO. 609, NORTH PLATTE, NEB.

Traveling members: Orville De Groff, 610; Harold Krotke, 337; Fay Miller, 480; Elwood Shiland, 46; Paul Watkins, R. R. Small, 337; Robert Bold, 249; Carl Moody, 627; Richard Rice, Gary Taylor, William Wilson, William Moore, Carl Keith, Tony Hope, Stanford Green, Virgel Chatham, Norman Ebron, all 627; Shuffie Abernathy, Harry Collins, Harold Vant, H. C. Hurley, Ted Livingood, Delbert Stant, all 738; Franklin Weir, Thomas R. Pelter, 704; Carroll B. Kingsbury, Jack Kucera, Bob Schafer, Don Everetts, Mike O'Brien, Edward Brown, Jack Connell, Geo. Stanton, Gary Ryan, all 723; John Ambrose, John Black, 574; Albert Enders, 122; William Mead, 574; Art Skates, 47; Paul Scott, 574; Robert Zreness, 504; Russell Smith, Leslie Hill, Robert Koppie, all 574. Dropped: Mrs. Emma Wanek, 609. Application pending: James Walz.

LOCAL NO. 627, KANSAS CITY, MO.

New members: Charles Brisco, Edward Brown. Transfers issued: Herman Grimes, Orange White.

LOCAL NO. 633, ST. THOMAS, ONT., CANADA

New member: R. Soper. Transfers withdrawn: H. Gooder, F. Thompson.

LOCAL NO. 638, ANTIGO, WIS.

New members: Julius D. Cohen, Gerald Coopman, Victor Kilmer, Karl K. Kolstad, Vernon Rood, Frank Tomko, Mike Tomko. Transfers issued: Walter Keohane, Alfred Engler, Orlaf Polege.

LOCAL NO. 643, MOBERLY, MO.

New members: Russell Sippel, Benny Naylor, Jr., Clyde Ridge, Sam Jones, Bobby Dixon, M. N. Griffith. Resigned: DeWitt Boyd. Transfers issued: Sam Milan, Samuel Steffn, J. C. Morley, Bob Durfee, Bob Milan, Hugh Hudson, Mel Crocker, Les Davis. Dropped: Ben Benjamin, Henry Breusch, Ed. Wilson, S. T. Youell, Vincil Cheney, Kenneth Taylor.

LOCAL NO. 625, ANN ARBOR, MICH.

New members: Lloyd Bowman, Arthur Moe, Herb Saylor, J. C. Padgett, Harold Pfeiffer. Transfers issued: Louis Scovill, Ralph Wilson. Transfer deposited: Clare Wigell, 284. Transfers returned: Ned Stanfield, Ralph Wilson.

Traveling members: Langston Curl, Rupert Cole, Talcott Reeves, Shirley Clay, Sidney D. Paris, Henry S. Norton, Quentin Jackson, Eugene Simons, D. E. Kirkpatrick, Edward F. Inge, M. Johnson, Robert A. Carroll, Clarence Yasurire, Don Redman, all 302; Joe Plotke, M. Hooven, C. Harris, J. McHargus, R. Downing, A. Secret, G. Cash, E. Edwards, Jack Gardner, Maurie Sherman, all 10.

LOCAL NO. 646, BURLINGTON, IOWA

Transfer withdrawn: Don Staunton, 178. Transfer returned: Howard J. Gustafson. Transfers issued: C. O. Plumber, Harold Nelson, John W. Kaster. Traveling members: Harmon Ferguson, Gordon Bonnell, Elmer Clark, John McMullen, Clarence Bell, Bert Graham, Ralph Laverty, Harry Kirkham, C. O. Dolager, Al. Wenglaski, Paul Wenglaski, Mason Perry, Earl Granger, Ami Woodworth, all 232; Victor Thomas, 142; James E. Mathews, 732; Richard E. Martin, 619; F. Smedlick, 514; James Hartman, 380; Philo Shreve, 661.

LOCAL NO. 649, HAMBURG, N. Y.

Officers for 1934: President, Roy Clark; vice-president, Lawrence H. Harley; secretary, Walter Machmer; treasurer, P. J. Henry Hauck.

LOCAL NO. 663, ESCANABA, MICH.

Transfers issued: Robert Larson, Martin Peterson. New members: John M. Duranceau, Bernard Peltier.

LOCAL NO. 710, WASHINGTON, D. C.

Transfer deposited: Selika H. Pettiford. Transfer issued: James Young. Traveling members: Earl Hines, Omer Simeon, Cecil Irwin, Lawrence W. Dixon, Walter Fuller, Charlie Allen, Louis Taylor, Quinn Wilson, William Franklin, George Dixon, Wallace Bishop, Dainell Howard, James Munday, all 298; Ciro C. Riayo, Liberdada Userra, Manuel V. Navarro, all 802; Victor Monter, Carlos Campo, Maunice Mazerat, all 3; Isidore Lopez, cond. A-145; Benito Ortiz, cond. 134; Ernest E. Duran, cond. 142; Michael Fonti, cond. 141; Abraham L. Pena, cond. 143; Carl Gardener, cond. 176; Joseph F. Hammer, John P. Banner, Howard Manz, Charles Webber, J. L. Koller, Fred Spennell, Sidney Wizer, Jack Geilin, Raymond Smith, Howard Burger, Francis Triner, all 16; Rex Stewart, Sidney Catlett, Roger Ramirez, Earl McGee, George Thigpen, Nat. Story, Ward Pinkett, Allen Jackson, Alfred Skeritt, Noel Clukies, Arnold Canty, all 802; Frank Fairfax, Chaplin Willet, Phil Edwards, Joe Branch, LeRoy McCoy, Dan Johnson, Walter Richardson, Willor English, Hayward Simpson, Lawrence Watkins, Eugene Scott, Cleophas Hicks, all 607.

LOCAL NO. 721, TAMPA, FLA.

New members: Morris Benz, Frank McGarrett. Transfers withdrawn: Sylvester Laros, Kenneth McCarty, Jack Rathburn. Resigned: Billie Stewart. Traveling members: Jack McBride, 224; Chet Wiley, Mickey Reynolds, Phil Reed, Jack Spiers, Floyd Steinbeck, Max Sanford, Francis Cummins, Art Pliziger, Orin Crifen, all 297; Charles Billis, 586; Ramon Escorcias, 802; Henry Fluegge, 10; Maurice Delinski, 655.

LOCAL NO. 746, PLAINFIELD, N. J.

Traveling members: Howard Emerson, Gerald Doblin, Irving Sussman, Vincent Alotta, Bill Miller, Aldrich Harold, Ben Harrod, Maurice De La Fuente, Edward Mallard, James J. Albina, Roland J. Mills, J. Earle Isoni, Stanton C. Curtis, all 802; Richard Spengler, 78.

LOCAL NO. 771, TUCSON, ARIZ.

Transfer returned: Stanley Bridges. Traveling members: Donall Swander, Steven White, 47; Don Seal, cond.; Arthur Bongor, 20; Robert Green, 47; Okley Halderman, 325; Homer Cones, William Errike, Wm. E. Maguiness (Ted Mack), all 20; Nat Brandywine, Anthony Galatias, Al. Bianconi, Fred Tupper, Sam Abramson, Irving Parker, John Egan, Loren Brewster, Bill Robertson, Alex Polacsky, John Black, Frank Simeone, Kenneth Delaney, Romeo Mosca, Bob White, Kasper Markowitz, John J. Miller, all 802.

LOCAL NO. 784, PONTIAC, MICH.

Officers for 1934: President, Ross Elliot; vice-president, Carlton Wix; secretary, Thurlay E. Allen; treasurer, Walter Chursak; board members, C. L. Wilder, Clarence Dusenberry, DeMotte Gilbo.

LOCAL NO. 802, NEW YORK CITY, N. Y.

New members: William Baylis, Thomas J. Crowley, Jacob Dannheimer, Anthony Bus Stri, Margaret Foley, Benjamin Fried, Elias Al. Fried, Jerry A. Wright, Ludwig E. Gluskin, James E. Greene, Jr., Julian Huarte, Samuel Klipperman, Paul Levinson, Fred Kenzie, Leslie Edward Smith, Vito Leone, Frank Albanese, Bernard R. Archer, Raymond M. Hills, Guszi Benz, John F. Ritter, Morise Gale, Francis Knopf, Robert E. McClean, John F. Dickering, George Ryall, Dave Smith, Murray Weiss, Carmine DiSiste, Harry Friedman, Vintze Lindhe, Benjamin Smith, Theodore E. Wilson, Litman Barenblatt, Sidney Eschet, Rachel Chapman, Dick Dentre, Emerson Frome, Rocco A. Galgano, Joseph Kuschner, Louis C. Mittelmayer, Louis Meraglia, Harold F. Oxley, Russell E. Johnson, John J. Leonard (Little), John Paglines, Matt Garnevale, Dick Dale, Russell Dick, Armando Egrini, Edward Flora, Alexander Lewis, Bartley J. McCarthy, Thomas F. Mills, Constantine Mangley, Arthur J. Herman, Richard Von Hallberg, Herman Weinstein, Russell Case, John L. Donahue, Mildred G. Hall, Earle A. Reed, Louanna Budd.

Memberships terminated: Felip Giordina, Nathan Kroil, Antonio Lopez, David Rosenthal, Frank D. Siegrist, Demosthenes Zattas, Oscar Zwielsen, Victor Angelo, Addison Amor, Harry Kutcher, E. L. Nichols.

Erasures: David C. Coplovitch, Julius Margm, David Schumacher. Transfers deposited: Jack Lacey, 294; Sebastiano Mercurio, 68; Hal Baker, 147; Dolan F. Coleman, 550; Albert E. Sack, 4; Joe Reichmann, 655; J. J. Kowalewski, 626; Hobart Lemke, 456; Van T. Sherrill, 333; Theodore Berger, 311; Felix Meyer, 44; Joseph Richard Snaw, Lucy Lee Lewis, Gertrude Petersen, all 47; George Bernstein, 149; Miss J. LeJours, 738; Euford Turner, 16; Ernest Wulf, Joseph Ciancia, 526; J. Ferrier, 171; Harry V. Jobert, 9; J. R. Fleagle, 47; Nick Lang, cond.; Newell Chase, 6. Transfers withdrawn: A. Lehman Engel, 579; Whitley Haines, 173; Jules J. Barry, 406; Salvatore Julian, Angelo Scottline, 77; Morton Bates, 661; Earl Christman, 101. Transfers revoked: Harry Genders, 10; Richard Spengler, 78; Martin L. Stone, 10; Victor Just, 40; Patsy Percocha, Edward Sheridan, Dan Smith, 665; N. A. Ruscol, 171; Charles Bates, 75; Sydney Gleick, 526; Mac Benoit, 171; Jerry Gose, 47.

SUSPENSIONS, EXPULSIONS,
REINSTATEMENTS

SUSPENSIONS

Aberdeen, Wash., Local No. 236—L. G. Fowler, Martin Lund, John Meek. Akron, Local No. 2—A. Bolton, Steve Both, W. B. Chapes, George DeKnayer, Oscar Hauey, L. W. Henry, William Johns, D. K. Latimer, Harold Miller, Arthur Odell, Clarence Neil, Floyd Roderick, Cecil Wheeler, Lucille Witwer.

Atlanta, Ga., Local No. 148—G. W. Baker, C. W. Buhrman, H. Dailey, D. B. Goldsby, R. W. Hubner, A. B. Jones, V. Kay, H. L. Moffett, B. Bonard, Doris Hayward, J. W. Steel, W. E. Wilkes, Doug Youngblood.

Beloit, Wis., Local No. 183—Lou D. Carroll, William Fisher, Joseph Javurek, Lloyd Jenkins, Lawrence P. Keeley, John Laudicina, Alonzo L. Benson, Fred W. Luehr, Burr W. Tolles.

Cedar Rapids, Iowa, Local No. 137—Kenneth Schulze, Richard J. Schulz, Alan Coyne, Bob Jones, Frank Neuhart, Roy W. Starnak, Verne Josifek, Walter Maeker, William L. Stuask, Dick Loufek, William E. Huges, Thomas E. J. Lambert, Donald J. Berger, Walter A. Morris, Donald Jack, L. L. Riggs, Bob Hanson, Dade Kehne, Richard C. Blahnik, Tony Dvorak, Wesley A. Krejci, Maurice Feintek.

Colorado Springs, Col., Local No. 154—Robert L. Shonsby, Allen Swartz, Marian Weinberger.

Davenport, Iowa, Local No. 67—Harvey Jehring, Mildred Jugenheimer, Claire Paarmann, Frank Schunter, Arthur Wunder, Ralph Heming, A. F. Eckhardt, Edna Sonnerville, Charles M. Rood, Hugo H. Schroder, Claus Koepke, Gustave Bucks.

Denver, Col., Local No. 26—Leslie Cavanaugh, Elmer E. Cohn, Randall Coleman, D. D. Curtis, Clinton W. Eubank, Clifford J. Hahn, Robert A. Hansen, Daisy I. Lake, James R. Overton, Lee W. Parker, Daryl Sheldon, Emile Skrivaneck, Ester Stayner, Rose Swearingen, Eva Thomas, Robert S. Vagner, Jack W. Walton, Floyd Zook.

Fort Wayne, Ind., Local No. 58—Robert C. Sepsel.

Glen Lyon, Pa., Local No. 696—Peter Volpicelli, Leo Makowski, William Andrusio.

Hammond, Ind., Local No. 203—Joseph M. Donovan, George Sarina, Rudolph Manchak, George Zivich, Steve Pudlow.

Hanover, Pa., Local No. 49—P. H. Little, Paul Lyndard, Donald Pitts, Leon Robbins, Carlton Nau, Joseph Mayes, Fred Mayers.

Klamath Falls, Ore., Local No. 485—Bill Cleve, Bennie Dodson, Don Egerton, Art Fulk, Kermit Halaas, Mari Obenchain, Glenn Pearson, Dewey Powell, Art Reed, Paul Leela Mead, Paul Robertson, Jack Rose, Malcolm Stine.

Lockport, N. Y., Local No. 97—Malley Cascia, Carlton Judd.

Louisville, Ky., Local No. 11—Sid Conway. Manchester, N. H., Local No. 349—Octave Coutu, Bertha Depingquertine, Arthur Langer, Chester Nita, Max Slossber, Dorothy Streit, Charles Thalm, Henry Watson, Marquette, Mich., Local No. 218—Howard Carlson.

Milford, Mass., Local No. 319—Ralph Cicchetti, Thomas Calafato, James Cervone, Aldo R. Costi, Filosa Rosario, Benny Longo, Mrs. Lulu Vardo, Philip Vardo, Frank Musulla, Frank Moshill.

Milwaukee, Wis., Local No. 8—Paul Anderson, Albert Baerwald, Boyce M. Brown, Myron Caswen, Fred Cina, Jules Costello, Harley W. Cross, Paul Darling, Harry Diekmann, Ann Donner, Basil J. Dupre, Arnold C. Ebert, Wilmer C. Fink, Jacob Ferrari, Roy Heath, Harry A. Fluegge, Geraldine Gordon, George Herdean, Olga Johannes, Al. Mack, Morris Leonard, Erwin Levenson, Arid Mathisen, Roland Mochman, Ray Newman, Harold L. Mundt, Joseph Peiffer, Gus A. Peterson, F. S. Pope, Edw. C. Schmidt, W. E. Schultz, James Shakman, Charles Smrz, Frank Uvart, H. C. Williams, Eugene Wutke.

Newark, N. J., Local No. 16—Frank Rhoades, Tony Ludwig, M. D. Louie, Thomas Fanning, Maurice Fishman, James Franceschini, Howard Shirley, Herbert Leopold, Sidney Krueger, H. Lisuist, Eugene Genthon, George Ortel, Jr., George Quinn, Joseph Radice, Julius Weber, William Rodgers.

New Brunswick, N. J., Local No. 204—Irving Quackeboss, John J. Kelly, G. S.

Music Lessons

UNDER MASTER TEACHERS

A1 Home

A COMPLETE
CONSERVATORY COURSE BY MAIL

Wonderful home study music lessons under great American and European teachers. Endorsed by Paderewski. Master teachers guide and coach you. Lessons a marvel of simplicity and completeness.

The only recognized Conservatory of Music giving lessons by the University Extension Method.

The ideal of a genuine Conservatory of Music for home study based upon lessons containing the cream of the life's teaching experience of Master Musicians, reinforced by the individual instruction of specialists, is now attained.

The instruction of a master—the individual touch of an accomplished teacher—is yours to command from the very moment you enroll.

The University Extension Conservatory, by adopting the Personal Instruction Method, has placed home music study beyond question as to results. Anyone can learn at home.

ANY INSTRUMENT

Write, telling us course you are interested in—Piano Course for Students and for Instructors, Harmony, History of Music and Advanced Composition, Voice, Public School Music, Violin, Cornet, Mandolin, Guitar, Banjo or Reed Organ—and we will send our Free Catalog with details of course you want. Send Now.

UNIVERSITY EXTENSION CONSERVATORY

702 E. 41st St. Dept. R Chicago, Ill.

Drummers, Attention

Genuine Korean Temple Blocks

Set of FIVE \$7.50 Formerly \$18.00

Genuine Cuban Rhumba Inst.

1 Pair MARRACAS } Complete

1 Pair CLAVES } Set For

1 GOURD } \$5.50

Send \$1.00, Balance C. O. D.

Frank Wolf Drummers Supplies

232 W. 40th St. New York City

ROSS MUSIC STORE AKRON, OHIO
20 South Howard Street

—goes well with BEER

Ascher Old Time

GERMAN MUSIC

for

Band and Orchestra

MODERN ARRANGEMENTS

Write today for FREE German

Music Catalog and Sample parts

EMIL ASCHER, INC., Publishers

315 Fourth Ave., NEW YORK

JUST OUT
VINCENT LOPEZ

MODERN

Simplest Method Known

Most modern; complete systematic; thoroughly

illustrated. All chords in music—bass progres-

sions, modulations, breaks, endings, fill-ins,

improvising, pentatonic scale, whole tone scale,

blue scale, chords, tenths, hot chords,

etc. Shows and illustrates how to

use chords from the major to the

13th chord. On sale at your dealer.

Part 1, 2, 3, 4 \$1.00

(Each Part)

W. W. COLE PUB. Co., Chicago

Can You Play

HOT CHORUSES?

Every Musician Can With The Proper Procedure.

We have printed a New Instructor for your Instrument. Complete "STUDIES ON MODERN HOT DANCE PLAYING." A book containing hundreds of Exercises, Examples, Breaks, Illustrations, Hot Choruses, Ideas, etc., compiled by a Teacher who taught and arranged Hot Music for a period of ten years.

If you want to be a Wizard on your instrument, better your position, secure more work, be popular, etc., simply spend a few hours a week on this wonderful book. Complete "STUDIES ON MODERN HOT DANCE PLAYING." Price \$2.00. Get your book today and rank with the hot players.

Enclose stamp, mention instrument and receive a Hot Chorus of a Standard Number.

CONDORS, KELAYRES, PA.

EXPERT

REPAIRING

OF CLARINETS, FLUTES, OBOES,

BASSOONS AND SAXOPHONES.

F. L. KASPAR CO.

Successor to Goldbeck & Co.

506 So. Wabash Ave. Chicago, Ill.

Mygrant, Warren Malpas, J. F. Walyus, Alfonso Bernabe, Samuel La Goff, Peter Keller, William Gee, George F. Maurer, Jr., C. J. Michelson, Lawrence Vola, Joseph Anghelone, Stephen Chonka, Adam Freehan, Nellie Ludwig, Douglas Groben, J. W. Terry, Frank Nagy, John Barglow, Joe Decker, Mario De Angelis, William J. Gargan, Anthony Leone

Paterson, N. J., Local No. 248—Frank Dailey, Frank Staffo, Paul McGrane, Norman Haughey, Frank Berlinger, A. Del Vecchio, L. A. Docimo, Frank Cielo, Nick Ferrerioli, Joseph Frangipane, Ernest L. Furno, Leslie Hill, Charles Hladik, Fred A. Holmes, Thomas Hughes, Roy E. Nicholson, Westervelt E. Romaine, Eugene Stefanacci

Pueblo, Col., Local No. 69—H. L. Craig, H. P. Delliquadri, J. C. Mulay

Richmond, Va., Local No. 123—Anthony Barone, Frank Barone, F. Brooks, James Devlin, W. E. Hageman, Kenneth Murray, Earl Stroud

St. Cloud, Minn., Local No. 536—Joseph Grolimund, Isabel Hansen, Harold Voghtman, Gustave Johnson, Al. E. Studer, Ervin Oakes, Frank X. Betz, J. M. Markuson, Harlan E. Rose, Ray Sugrue, P. Von Mondfrans, James Grant, Victor Becker, Carl W. Colby

St. Paul, Minn., Local No. 50—J. R. Samuels, Barend Springstead, Jr., G. H. Schnaitman, Billy Wakefield, Jack Houston

St. Louis, Mo., Local No. 2—Ray Albers, Scuyler Alward, M. Azzolina, John F. Baird, Peter Corona, Jack Condon, Mrs. E. G. Coudy, Ray L. Davis, Ed. Dunstetter, I. I. Epstein, Joseph Florito, Mrs. C. Frederick, John Friermuth, David Hochman, Carl Hohengarten, Rudolph Hrdlicka, Ted Hunt, Charles E. Irwin, Eugene Kiefer, M. Krumbohn, Mrs. H. M. Marchina, Al. Lyons, Joe Maniack, Chester Harkert, Ray Meyers, Nadal Patrick, B. Plummer, N. Rathert, Joe Reichman, M. Roth, M. Rothfleich, W. Rudolph, Paul Sabo, Joseph Schneider, G. Schneider, Charles Scruby, A. Seyforth, Wm. Slinger, Dave Solomon, E. Stango, Sam Strother, A. Westphalen, F. J. Zinner

St. Paul, Minn., Local No. 30—David Ackerson, Alfred Angster, L. A. Applebaum, John Bartos, Earl L. Cedarstrom, Homer Christensen, Theodore Dettman, Wally Erickson, Al. Ewert, Carl D. Gauper, Don Guthrie, Oscar Hirsch, Tom Kelly, Robert Kemp, R. M. Kopstad, Leonard Leopold, Marie McCroskey, Jack Mallerich, Laura M. Marsh, J. Norvy, Mulligan, Farrell O'Connor, H. Birken, Wesley Reid, Jack Rosenberg, Willard G. Rundquist, Lillian Schaefer, J. Leonard Smith, Tom Tomek, Alice Tully, Axel Wick, Frank Will

San Francisco, Calif., Local No. 6—J. Hudson Morgan, Frank Kelly

Streator, Ill., Local No. 131—Karl Brix, Donald Ordning, William Cherry, Walter Smith, Stanley Reeder

Syracuse, N. Y., Local No. 78—Howard Schug, Fred Bemis, Jenny Drohan, Charles Collins

Tampa, Fla., Local No. 721—Amado Valdez, Oscar Garrido, Louis Fernandez, John Mandese, Manuel Garcia, Antonio Mandese, Ramon Martinez, Eugenio Henriquez, Freddie Valdez

Waukegan, Ill., Local No. 284—Chas. Aho, Kikel Bergstedt, Clyde Deg, Onni Humo, Clifford Plog, Patrick Muelly, Albert Richness, Robert Roemer, Madeline Urban, Guy Williams

White Plains, N. Y., Local No. 473—Clifford Vernon

EXPULSIONS

Bethlehem, Pa., Local No. 411—John H. Arnold, James Burke, John Dreifert, John W. Gasdaska, James Hay, L. V. Johnson, Harold Stoll, Victor Strohl, James W. Yochum

Detroit, Mich., Local No. 5—Sonia Cox, Mabrey George, Wardell Jones

Kansas City, Mo., Local No. 627—Thamon Hayes

San Francisco, Calif., Local No. 6—Joe La Bere

Sarnia, Ont., Canada, Local No. 628—Earl Aldridge, R. Barclay, Ross E. Best, W. E. Brush, Claire Frolicke, Fred Forbes, George Harris, James Harris, Gordon Link, William Southern

Toledo, Ohio, Local No. 15—Chas. Moore, Bud Carper, Don Hines, Harvey Betts, Wayne Canfield

Washington, D. C., Local No. 161—Joseph Cochran

REINSTATEMENTS

Aberdeen, Wash., Local No. 236—Viola McConnell, Cliff Snow, Emil Eklund, Harold Little, Gladys Van Kleck, Dan Packley, James Oleson, Dick Berg

Akron, Ohio, Local No. 24—Harold Arnold, Henry Chernin, Ted Munson, James Shepherd, Wallace Morris, Ray Sillito, Steve Ciulli, George DeKnoyer, C. Darst

Antigo, Wis., Local No. 638—Alfred Engler, Franto Hunter

Appleton, Wis., Local No. 337—Harry Holmes, Frank Sommers, A. O. Noll (Buddy Nolan)

Atlanta, Ga., Local No. 148—W. W. Hubner, R. E. Jones, S. I. Melvin, Harold Middleton

Boston, Mass., Local No. 9—Gordon H. Seabury, Raymond H. Hall, Ed. Coleman Brown, Myer Krutt, Julius Mazzocca, Perry Rubin, Herman Chiarini, Joseph M. Dever, Joseph Tranfaglia, Walter P. Rogers, Ambrose Joseph Claus, James F. Clark, Anthony L. Mondello, Irvin Switzler, Ralph Torrance, Victor DeNunzio, Thomas F. Caffrey, Perley Stevens, Jr., Walter O. Johansen, Arthur A. Jones, Melvin R. Hookway, Merlin F. Rogers, Joseph G. Caffrey, Anthony V. Turner, Ethyle Cunningham, Louis Rosenthal, Malcolm G. Halleat, Allen J. Smith, Albert Y. Schofield, Norman H. Bruce, Herbert J. Macurdy, Fred H. Moynahan, Daniel E. Reardon, Jr., Mrs. R. G. Bruce, Mrs. Mary J. Kerrigan, Samuel I. Blum, Harold C. Fish, Albert F. Donahue, George Bromfield

Buffalo, N. Y., Local No. 43—A. Irving Tallis

Cedar Rapids, Iowa, Local No. 137—Benjamin B. Hewitt, Don Horan, Leo Uich

Wittman, Fred G. Miller, James Campbell, Arthur Will, H. E. Shetterly

Detroit, Mich., Local No. 5—Hubert M. Ferguson, Fred W. Fox, John P. McGahey, Wilbur J. Boell, Claude Niemann, Judge Nelson, Joseph Bredau, Jerry Hamm, Clarence K. Weitmann, John H. Anderson, Chas. E. McQuinn, Eugene Callaway

Dixon, Ill., Local No. 525—Duane Jones, Harold Spenger, Arthur Teeter

Dubuque, Iowa, Local No. 299—Ed. Cosgrove, Bob Jenney, Mrs. Ed. Hein

Easton, Pa., Local No. 379—Charles Porrello, Harmond Farr

Eikhart, Ind., Local No. 192—Mark D. Wartsler

Escanaba, Mich., Local No. 663—Vaughn Belanger, Martin Peterson

Fairmont, W. Va., Local No. 507—James T. Eastman, Jr.

Fort Wayne, Ind., Local No. 58—John King, Melvin G. Honeck

Glen Lyon, Pa., Local No. 696—Joseph Kush

Hammond, Ind., Local No. 203—Roy F. Domke

Hannibal, Mo., Local No. 448—Carl Garrick

Kansas City, Mo., Local No. 627—Orange White

Klamath Falls, Ore., Local No. 495—Jess Bradley

Manchester, N. H., Local No. 349—Donald Shedd, Harry Achilles, Nick Bednarczyk, Alfred Consigli, Edward Klapsa, Henry Plattier, Al. St. Pierre

Michigan City, Ind., Local No. 578—Carl Hedge

Milwaukee, Wis., Local No. 8—Robert R. Watry, Harley Eifert, Jack Hecker, Richard G. Brandon, R. MacDevitt, Edw. J. Vostick, H. C. Stephan, Charles F. Quentin

Minneapolis, Minn., Local No. 73—Mary Schmelzer, Ferne Nease, Kay Greene, L. E. Hanson, Al. Studer, H. C. Borgeson

Nashville, Tenn., Local No. 257—James Blake Jackson

Newark, N. J., Local No. 16—George Zorn

New Brunswick, N. J., Local No. 204—Jos. P. Galipo

New Haven, Conn., Local No. 234—P. Buxbaum, Jr., S. F. Pletcher, Michael DiBlase, Neil S. Waterman

TREASURER'S REPORT

RECEIPTS FOR MAY, 1934

Table with 2 columns: Receipt Category and Amount. Includes Per Capita Tax, Journal, Local Fines, Conditional, Fines, Claim, 30% Collection, 2% Collection, Traveling Cards, Charter Fee, Exchange on Checks, Refund-T. T. Due A. F. of M., Interest Union Labor Life Insurance Company.

DISBURSEMENTS FOR MAY, 1934

Table with 2 columns: Disbursement Category and Amount. Includes 12703-Frank Morrison, per capita tax, A. F. of L., 12704-Rebus Corp., rent for President's office, 12705-John J. Manning, per capita tax, Union Label Department, A. F. of L., 12706-L. Lotow, rent for Treasurer's office, 12707-Trades and Labor Congress of Canada, per capita tax, 12708-Collection of 30% from locals, 12709-Clifton Parman, refund for overpayment on Conditional Membership Fee, 12710-Frank West, refund for overpayment on Conditional Membership Fee, 12711-Edward Canavan, police protection in connection with situation in New York City, 12712-Fred A. Chandler, advance traveling expenses for last quarter of fiscal year, 12713-F. Carothers, pro rata share office expense, Sec. Motion Picture International Com. for May, June, July, 1934, 12714-Will Osborne, Claim vs. Stan Zucker, 12715-International Musician, printing, 12716-Fletcher Henderson, Account Claim against Harry Cohen and William Kozley, 12717-Bohumir Kryl, Claim vs. Robert Boice Carson, 12718-Thomas F. Gamble, salary, week ending May 5, 1934, 12719-Fred W. Birnbach, salary, week ending May 5, 1934, 12720-G. Bert Henderson, salary, week ending May 5, 1934, 12721-S. Hirschberg, salary, week ending May 5, 1934, 12722-J. R. Webster, salary, week ending May 5, 1934, 12723-Rose Bayer, salary, week ending May 5, 1934, 12724-Mary Checoura, salary, week ending May 5, 1934, 12725-Bertha Hoh, salary, week ending May 5, 1934, 12726-Helen Litchfield, salary, week ending May 5, 1934, 12727-Rita M. Millington, salary, week ending May 5, 1934, 12728-Elsa Klank, salary, week ending May 5, 1934, 12729-Wm. A. Deutsch, salary, week ending May 5, 1934, 12730-Fred W. Birnbach, expense and per diem to Connecticut State Conference, 12731-G. B. Henderson, expense and per diem to Hartford, Conn., 12732-Robert J. Delamater, Claim vs. Gordon Kibbler, 12733-Ralph Hockaday, Claim vs. Ray Keyes, 12734-Alpha Rubber Stamp Co., desk seal for Local 562, 12735-Alpha Rubber Stamp Co., desk seal for Local 649, 12736-Rebus Corp., electric lights, President's office, 12737-Eddie B. Love, cash advanced to George J. Zorn, withdrawn from Steamer Santa Paula, 12738-Rose Bayer, overtime services, President's office, 12739-George J. Zorn, salary for return trip from San Francisco, Calif., where withdrawn from Santa Paula, 12740-Fred W. Birnbach, expenditures in President's office, 12741-Virginia Meyers, Claim vs. Harry Rogers, 12742-Postal Telegraph-Cable Co., telephone service in President's office for April, 1934, 12743-S. Hirschberg, overtime in President's office, 12744-Eddie Britain, Claim vs. Ralph Bennett, 12745-A. R. Meeker & Co., mimeo-type wax stencils, 12746-Helmuth Hillman, refund on traveling card, 12747-Mills Artists, Inc., overpayment on traveling card, 12748-Thorp & Martin Co., transfer cases in Treasurer's office, 12749-Paul Specht, refund on 2% tax, 12750-N. Y. Telephone Co., service in President's office April, 1934, 12751-Western Union Telegraph Co., service in President's office, April, 1934, 12752-Western Union Telegraph Co., service in Secretary's office, April, 1934, 12753-Ben Korman, Claim against Ray Stillwell, 12754-J. M. Worthington, Account Claim vs. Jack Mills, 12755-Thomas F. Gamble, salary, week ending May 12, 1934, 12756-Fred W. Birnbach, salary, week ending May 12, 1934, 12757-G. Bert Henderson, salary, week ending May 12, 1934, 12758-S. Hirschberg, salary, week ending May 12, 1934, 12759-J. R. Webster, salary, week ending May 12, 1934, 12760-Rose Bayer, salary, week ending May 12, 1934, 12761-Mary Checoura, salary, week ending May 12, 1934, 12762-Bertha Hoh, salary, week ending May 12, 1934, 12763-Helen Litchfield, salary, week ending May 12, 1934, 12764-Rita Millington, salary, week ending May 12, 1934, 12765-Elsa Klank, salary, week ending May 12, 1934, 12766-Wm. A. Deutsch, salary, week ending May 12, 1934, 12767-Consolidated Press Clipping Bureau's clippings for the current month

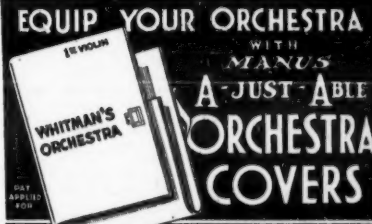
MODERN TECHNICAL BRILLIANT

YET THE AVERAGE SAX PLAYER CAN EASILY MASTER THESE FINE Special Sax Choruses Written for Two Altos and Tenor or ANY POPULAR NUMBER in your books at the very low price of .50 each

ORCHESTRA LEADERS everywhere are pleased with this New Service, whereby they can have their Sax Team get out in front and play Special Choruses on ordinary Stock Tunes (or standard numbers) written in MODERN New York style, a la Hal Kemp, Ellington and Casa Loma.

All Numbers Written TO ORDER PRICE, 50c EACH (5 Special Sax Choruses for \$2.00)

AL BERKMAN 6221 Christian Street Philadelphia, Pa.



EQUIP YOUR ORCHESTRA WITH MANUS A JUST-ABLE ORCHESTRA COVERS HOLDS FROM 1 TO 400 PARTS SELF-ADJUSTABLE TO ANY THICKNESS WEAR LIKE IRON COVERED WITH DURABLE CLOTH--DOUBLE RE-ENFORCED BACK--IN BLACK, DARK RED OR BLUE DANCE SIZE 7 1/2 x 11 1/2 40" SYMPHONY SIZE 11 1/2 x 80" THEATRE SIZE 2 1/2 x 60" SPECIAL DANCE SIZE COVERS 80" WITH INSIDE FLAP AND OUTSIDE BUCKLE FREE INSTRUMENTATION LABELS WITH EACH ORDER. NAME OF ORCHESTRA STAMPED IN GOLD 8 1/2 PER LINE, PER COVER. MUSIC YOUR DEALER--OR WRITE THIECK'S

Alfred Music Co., 145 W. 45th St., New York

THIECK'S Daily Studies for Cornet and Trumpet The most instructive book ever published. Qualifications, Breathing, Attack, Tone Production, Embouchure. Pressure correctly applied vs. Non-Pressure. Price \$2.00. Pub. by Wm. A. Thieck, Solo Trumpeter Formerly Nims, Symph. Orch. H. BECHLER P. O. Box 1107, Milwaukee, Wis.

ORCHESTRATIONS Dance, Vocal and Concert Orch. By Best Arrangers. Best discount for 3 or more. Immediate shipment. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orch., Solos, Folios and Special Free Offer. GLADSTONE HALL MUSIC CO. 125 West 45th Street, New York

PADS CLARINET, PER SET, 50c The Cushion Flat Pad with leather face and bladder cover. BASSOON, PER SET, \$1.25 A Kid Pad especially designed for bassoon. Measure full width of keys for sizes. GERALD KING 1936 47th, S. W. - Seattle, Wash.

Wanted, Trumpet and Trombone Players to sell Cornet, Trumpet, Horn, Trombone, Baritone, Silver-plated Mouthpieces. Price, \$2.50 each. Special, Trumpet and Trombone, complete with mouthpiece, \$100.00. White Metal Mute, \$1.75. Oil for Slide and Valves, 35c. FRANK CORRADO 229 East Fifth St., New York City

VISO Ideal for popular band hits—instant filing—no pasting. 20 rainproof windows positively protects music against damage. Single copies 60c postpaid. Quantity discount. CARL FISCHER, INC., OF BOSTON Metropolitan Theatre Bldg., Boston, Mass.

Table with 2 columns: Disbursement Category and Amount. Includes 12768-Marie Paris, refund on overpayment of Conditional Membership Fee, 12769-Lawrence E. Walker, refund on overpayment on Conditional Membership Fee, 12770-Emil Valzco, Claim vs. Longshore Beach and Country Club, 12771-Local 75, Claim vs. Harry Hirsch, Gayety Theatre of Minneapolis, Minn., 12772-Frank Hayek, per diem for attending Wisconsin State Musicians' Association meeting, 12773-Joe Dale, Claim vs. Nye S.

V 3 1

Table of financial entries including names like Mayhew, Crawford, and various claim amounts.

Table of financial entries including names like Crawford, Donovan, Duvall, Emanuel, and various claim amounts.

PRESIDENT'S REPORT TO CLEVELAND CONVENTION

(Continued from Page One)

departments of law, research, publicity, etc. There is also an Advisory Board for Industry which may transmit recommendations to the Secretary of Commerce...

Labor has new rights under the N.R.A. which, however, are subject to certain limitations which must be clearly understood...

Section 7(A). Every code of fair competition, agreement and license approved, prescribed, or issued under this title, shall contain the following conditions:

(b) The President shall, so far as practicable, afford every opportunity to employers and employees in any trade or industry or subdivision thereof...

(c) Where no such mutual agreement has been approved by the President he may investigate the labor practices, policies, wages, hours of labor, and conditions of employment in such trade or industry...

In addition to the above, it is necessary for us to understand what the Code does not provide. Labor does not enter the field of Recovery Act administration until a Code of Fair Practice is filed...

THE VIBRATOR HAND-MADE REEDS. are made only with first choice of selected cane. Assorted in ten strengths from No. 1 Soft to 5 1/2 Hard.

HOT CHORUS FOLIO. Containing 20 of the best Standard Tunes—for \$2.50. Please Note: These choruses are changed every three months.

Dance ORCHESTRATIONS. LOWEST PRICES BE CONVINCED. Send for New Bulletin. Orders Filled Day Received.

Holton's Electric Oil. The slipperiest combination ever put up by the hand of man. 121,681 bottles sold in 1933.

MUSICIANS NOTICE. Our new 20-lesson course in Composing and Arranging, highly recommended by publishers and musicians, teaches you to compose and arrange songs, fox trots, marches, overtures, for piano, voice, band and orchestra by modern, successful methods.

BURCO OIL SLIDE and VALVE. is fast, smooth, durable and odorless. BURCO SAX PADS have a well defined edge, a flat surface, and slightly beveled side.

TRUMPET PLAYERS—ATTENTION!! Costello Trumpet Mouthpiece. Built for a specific purpose—not just another mouthpiece.

HAND MADE FLUTES \$49.00 Complete. Solid nickel silver—heavily silver plated—soldered tone holes—made with a rib supporting a beautiful key work.

Free Pointers in HOT PLAYING and Modern Arranging. MODERN MUSIC PUBLISHING CO. Box 984 - Reno, Nevada

WHEN PATRONIZING OUR ADVERTISERS, KINDLY MENTION THE INTERNATIONAL MUSICIAN.

FINES PAID DURING MAY, 1934. Adams, J. Q., \$10.00; Arnold, J. E., \$50.00; Atkins, William, \$10.00; Arkett, Burch, \$40.00; Brown, Louis N., \$50.00; Black, Lincoln E., \$25.00; Brill, Edward, \$10.00; Baldwin, Madge, \$25.00; Brenner, Carl, \$25.00; Brown, Preston, \$10.00; Barber, Don, \$10.00; Brewington, H. F., \$20.00; Budd, Ralph, \$40.00; Brindle, Boots, \$5.00; Campbell, James, \$10.00; Crockett, Gelson, \$10.00; Cipriano, John, \$10.00; Calabrese, Daniel, \$50.00; Crocker, \$25.00; Cohen, Harry, \$25.00; Cunningham, Paul, \$10.00; Curry, Gerald, \$50.00.

CLAIMS COLLECTED DURING MAY, 1934. Burtnett, Earl, \$100.00; Barr, L. S., \$25.00; Bennett, Ralph, \$25.00; Bloss, Fay F., \$3.50; Busse, Henry, \$33.84; Carson, Robert B., \$25.00; Fitchard, Maurice, \$18.00; Ferdinando, Felix, \$75.00; Ferdinando, Angelo, \$25.00; Gorrell, Ray, \$20.00; Goss, Ned, \$8.00; Hirsch, Harry, \$20.00; Hagenbeck-Wallace Circus, \$58.30; Holst, Ernie, \$75.00; Henry, Tal, \$25.00; Harmon, Dave, \$67.20; Johnson, Roy C., \$15.00; Kibbler, Gordon, \$6.00; Kamarar, E. J., \$125.00; Longshore Beach and Country Club, \$388.00; Leslie, Lew, \$70.00; Mayhew, Nye S., \$30.24; Miles, Jack, \$48.50; Murphy, Dan L., \$20.00; Murphy, Dan L. (Paid by National Forgery Insurance), \$50.00; Oxley, Harold, \$100.00; Peyton, Dave, \$20.00; Pettis, Jack, \$141.81; Palmer, Joseph V., \$15.00; Rogers, Harry, \$40.00; Rich, Larry, \$25.00; Sky, Al, \$10.00; Santrey, Henry, \$25.00; Saltsburg, M., \$25.00; Shepard, Lee, \$8.75; Stillwell, Ray, \$7.80; Spoke, Harold, \$4.00; Specht, Paul, \$100.00; Tushinsky, J., \$15.00; Weldner, E., \$10.00; Wilson, J. A., \$6.75.

Respectfully submitted, H. E. BRENTON, Treasurer.

after same has been filed. Then it may protest. It has no previous right under the Code.

The foregoing explanation is absolutely necessary in order that our members may understand our position under the N. R. A.

The history of the activities of our organization in reference to Codes ought, to say the least, to prove interesting. The Code which gave us most concern was the one which was proposed for the Exhibition Division of the Motion Picture Industry, in other words, the one that governed the employment of musicians in moving picture, vaudeville and presentation houses. This industry is divided into two classes: which for identification may be called *regular* and *independent* Exhibitors. Scores of representatives of both classes of Exhibitors met for many weeks and agreed upon a Code of Fair Competition among themselves, and finally submitted same to the authorities in Washington, and an open hearing was set for September 12th, which continued to September 14th, inclusive. This Code contained provisions directly inimical to our interests; whereas it did provide as is designated by the N. R. A. that "all employees should have the right to organize" it also contained a provision that "the right of employers and employees to bargain together free from interference by any third party" should be recognized. This negated or interfered with the rights of organizations to collective bargaining, as attempts to do so could have been held by the employer as being contrary to his rights that no third party should interfere with employer and employee to bargain together. However, this proposition was withdrawn as it appeared to be plainly in violation of the National Industrial Recovery Act. The Code further provided the following:

"No employee of any department shall work for more than fifty-two (52) hours in one week."

"The maximum hours prescribed in the foregoing paragraph shall not apply to contract labor, to professional persons employed in their professions, or to employees in a managerial, executive or supervisory capacity."

Then the Code continues to classify employees and divide them as follows:

- Class 1—Operators.
- Class 2—Stage Hands.
- Class 3—Musicians."

and thereafter under the caption **MINIMUM WAGES** provided

"Classes No. 1-2-3 (Operators, Stage Hands and Musicians) are contract labor. These classes are matters for local autonomy and no minimum is fixed for them, other than 40 cents per hour as prescribed in the President's agreement for mechanical employees."

Even though the Code provided that these classes, which included musicians, are matters for local autonomy and no minimum was fixed for them, they did provide a minimum of 40 cents per hour, and at subsequent committee meetings it became obvious that it was the intention of many exhibitors to attempt to pay such price in the event their Code remained as they had proposed. However, the regular Exhibitors, that is, those that represented the larger corporations such as Loew, Paramount, Warner, R. K. O., etc., advised me before the public hearing was held on the Code, that they were not in sympathy with such a ridiculous low minimum, and furthermore that I was free to make such statement at the open hearing and advise the Administrator that they represented an investment of six hundred and forty-six million dollars and had twenty-six thousand employees; but had been outvoted in the matter of wages by the independent Exhibitors. The latter in all meetings attempted to overwhelm with numbers; they came from all sections of the country.

By reason of these provisions in the Code, I addressed the open hearing as follows:

OBJECTIONS AGAINST CERTAIN PROVISIONS IN THE CODE OF THE EXHIBITION DIVISION OF THE MOTION PICTURE INDUSTRY

Filed by the
AMERICAN FEDERATION OF MUSICIANS
Section 7(A) of Title I of the National Industrial Recovery Act provides as follows:

Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

This law is included in Part I, Article I, Section I of the Code for the Motion Picture Industry. However, Section 4 of Part I, Article I of the same Code provides as follows:

"No employee shall be required to join any organization to secure or retain employment or to secure the benefits of this Code, and the right of every individual to refrain from joining any organization, and the right of employer and employee to bargain together free from interference by any third party, is hereby recognized."

This section is contradictory to Section 7(A) of Title I of the National Industrial Recovery Act and a clear declaration for open shop.

In the same Code we find the following stipulation:

"MAXIMUM HOURS OF EMPLOYMENT IN CONNECTION WITH THEATRE OPERATION

"No employee of any department shall work for more than fifty-two (52) hours in one week."

This is qualified as follows:

"The maximum hours prescribed in the foregoing paragraph shall not apply to contract labor, to professional persons employed in their professions, or to employees in a managerial, executive or supervisory capacity."

Under the caption

"CLASSIFICATION OF EMPLOYEES"

we find:

- Class No. 1—Operators
- Class No. 2—Stage Hands
- Class No. 3—Musicians

Under the caption

"MINIMUM WAGES"

we find:

Classes 1-2-3—Operators, stage hands, musicians, classified as *Contract Labor*.

Therefore, the stipulation under maximum number of hours of employment in connection with theatre operation, to wit:

"No employee of any department shall work for more than fifty-two (52) hours in any one week."

does not apply to Classes 1, 2, or 3, which includes musicians, as this law, as before stated, is qualified by the stipulation that same shall not apply to *Contract Labor*.

The wages for *Contract Labor* we find stipulated as follows:

"MINIMUM WAGES."

"Classes 1-2-3—*Contract Labor*. These classes are matters for local autonomy and no minimum is fixed for them, other than 40 cent per hour as prescribed in the President's agreement for mechanical employees."

In this stipulation the musicians are considered as mechanical employees and contract labor, and the price of forty (40c) cents per hour as prescribed in the President's agreement for mechanical employees is applied to them, yet the President's agreement does not apply to musicians as the professions are exempt from said agreement.

The Code places all moving picture theatres into one class, creating the impression that in all of them the same conditions prevail. This is misleading. These theatres are situated in hamlets with very small population, to cities with millions of inhabitants; they include palatial establishments costing millions as well as mere dumps. They range from places where ten cents admission, or thereabouts, is charged, and a limited number of performances is given, to places where the admission fees are ten times higher and the number of performances often exceeds 21, and at times reaches 28 to 30 per week.

Provision in the Code that *Contract Labor* (Classes 1-2-3) are matters for local autonomy, is ambiguous. Does it mean they are matters for local negotiations between employers and musicians, which in the light of their obvious declaration for open shop or ignoring of the right for collective bargaining, does not appear to be the case; or does it mean that it be suggested to employers not to pay more than forty (40c) cents per hour if they can possibly avoid it, even though in the past the wages paid by them to musicians have been from two to four times such amount.

The minimum wage, obstacles to collective bargaining, and the unlimited hours of work proposed in this Code, in the last analysis mean nothing else but the establishing of the sweatshop for the musicians employed in the moving picture and presentation houses. This surely is contrary to the spirit of the N. R. A., in accordance with which wages should be increased and working hours should be lowered.

For all these reasons the American Federation of Musicians proposes that the following cover the musicians in the Code for the motion picture theatres:

"For those employees associated in organization of, or performing the duties of musicians, there shall be a minimum wage of thirty (\$30.00) dollars per week and a forty-two (42) hour week. However, if the prevailing wage as of September 1st, 1933,

enforced by the American Federation of Musicians or any of its locals with respect to musicians, whether weekly or daily, are at a rate exceeding the minimum weekly wage scale herein provided for, or less than the maximum number of hours per week herein provided for, such prevailing scale and hours of labor throughout the country should be deemed to be and hereby are declared to be the minimum scale of wages and the maximum number of hours with respect to such employees under this section of the Code."

In addition to the above we herewith file for the records of the case the report of numerous local unions as to the wages heretofore paid to musicians in moving picture theatres.

JOE N. WEBER,

President,

American Federation of Musicians.

*The proposition that the Musicians should be governed by the code led to lengthy and protracted controversies extending over a period of three weeks. The final decision in the case will be elsewhere explained in this report.

The recommendations in what manner the Code should be amended to cover our profession closely followed those which had been accepted in the Code of Fair Competition for the Legitimate Full Length Dramatic and Musical Theatrical Industry, which I will hereinafter explain.

After the open hearings numerous Committee hearings were held, each of them consuming many hours during many weeks. It was at these hearings that it became plain that officials of the Federation, outside of myself, should become acquainted with this proposition, so I requested Brothers Brenton, Kerngood, Hayden and Gamble to attend the meetings. At the public hearings Brothers Petrillo and Hayden were present. At the many Committee meetings our organization stubbornly contended against such minimum wage, as it had become clear that the independent Exhibitors would attempt to have same eventually become the maximum wage.

It is true that after a minimum wage is established labor organizations have still the right to refuse to agree to same and to call members on strike, but in such event we would have found ourselves in this, as in all similar cases, confronted by the employer's assertion that as he paid the minimum wage provided for by the Code, which had become the law of the land, we had no right to hold him as unfair, and as in case of strikes the National Labor Board, representing the Government, always has the right to interfere for the purpose of bringing about economic peace, that is, the ending of the strike, we could only realize that under such conditions we would find ourselves in a position to be forced to accept the Code wage or compromise as otherwise we would lose public sympathy, and that the result would be that the price lists of our locals would have availed us nothing.

Finally a Code was proposed by the Administrator which contained the following:

6. A. Employees associated with organizations of or performing the duties of carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, and musicians, who are directly and regularly employed by the Exhibitors, shall receive the minimum wage and work the maximum number of hours per week fixed as of August 23, 1933, as the prevailing scale of wages and maximum number of hours of labor by organizations of any of such employees affiliated with the American Federation of Labor with respect to their respective type of work in a particular class of theatre or theatres in a particular location in a particular community, and such scales and hours of labor with respect to any of such employees in such community shall be deemed to be, and hereby are declared to be, the minimum scale of wages and maximum number of hours with respect to such employees in such communities in such class of theatre or theatres.

B. In the event that there exist in the particular community organizations of such employees above mentioned, whether such organizations are affiliated as above set forth or otherwise, and (1) no prevailing scale of wages and maximum number of hours for such employees exist in such community with respect to such employees, or (2) any dispute should arise as to what is the minimum scale of wages or the maximum number of hours of labor with respect to any of such employees for a particular class of theatre or theatres in any particular community, then and in either of those events:

(a) If the question at issue arises with the organization of such employees affiliated with the American Federation of Labor, then a representative appointed

by the National President of such affiliated organization, together with a representative appointed by the disputant, shall examine into the facts and determine the existing minimum scale of wages and maximum number of hours of labor for such theatre or theatres in such particular locality, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such third person, then the National Recovery Administrator shall designate such third person; however,

(b) If the question at issue arises with the unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the President of such unaffiliated organization, together with a representative appointed by the disputant, together with a representative appointed by the National President of such affiliated organization above referred to, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such theatre or theatres in such particular community, and in the event they cannot agree upon the same, they shall mutually designate an impartial third person who shall be empowered to finally determine such dispute, with the proviso, however, that in the event such representatives cannot mutually agree upon such impartial third person, then the National Recovery Administrator shall designate such impartial third person.

C. Pending the determination of any such dispute, the rate of wages then paid by the Exhibitor in such theatre or theatres in such community, and the maximum number of hours then in force (and not more than the hours provided for in this Code) shall not be changed so as to decrease wages or increase hours.

D. In order to effectuate the foregoing provisions of this Section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced and provided for shall not strike, and the Exhibitors shall not lock out employees.

7. In no event shall the duties of any of the employees hereinabove specified in Section 6 A directly and regularly employed by the Exhibitors as of August 23, 1933, be increased so as to decrease the number of such employees employed in any theatre or theatres in any community, except by mutual consent.

As you will see in the verbiage of the above Section 6(A) the workers named therein, if directly and regularly employed by the Exhibitors, should receive the minimum wage and work the maximum number of hours per week fixed as of August 23, 1933. This immediately raised the question as to what constituted direct and regular employment. No doubt it was intended to protect the musicians under this part of the Code and same was proposed in good faith, but inasmuch as the question could always have been raised in almost all theatre employment, that we were not regularly employed as services of musicians are generally dispensed with during the summer and many theatres change their policy during a season—that is, go from sound into vaudeville or presentation and vice versa—which causes musicians to lose employment, this part of the Code would have from the outset afforded us little protection. More especially by reason of the provisions in Section (B) which as you have seen were to the effect that if in any particular community no prevailing scale of wages and maximum number of hours for the employees named under Section (A) existed (Note: This would be held to be so in all cases in which our members were not regularly employed)—and any dispute should arise as to what the minimum scale of wages or maximum hours of labor in respect to such employees should be, that then in such event the wages and hours of labor should be referred to arbitration, that one arbitrator should be appointed by the National President of the organization involved, who together with a representative appointed by the disputant to examine the facts, and should determine the existing scale of wages and maximum number of hours for theatre or theatres in such locality, and that if they could not agree they should mutually designate an impersonal third person who should be empowered to finally determine such dispute with the proviso that if they could not mutually agree upon such third person that then the National Recovery Administration should designate same.

There is no doubt that under the verbiage of above proposed stipulations in the Code so far as musicians are concerned, the wages and the number of hours of almost all, and in due time of every local union, would have been

(Continued on Page Fourteen)

International Musician

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

ADVERTISING RATES:

Apply to WILLIAM J. KERNGOOD, Secretary,
37-39 William Street, Newark, N. J.

Subscription Price.....Twenty Cents a Year

Published by WILLIAM J. KERNGOOD, 37-39 William Street, Newark, N. J.



International Officers

—OF THE—

American Federation of Musicians

PRESIDENT

JOSEPH N. WEBER, 1450 Broadway, New York.

VICE-PRESIDENT

C. L. BAGLEY, 403 Civic Center Bldg., Los Angeles, Calif.

SECRETARY

WILLIAM J. KERNGOOD, 37-39 William Street,
Newark, N. J.

TREASURER

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

EXECUTIVE COMMITTEE

C. A. WEAVER, City Hall, Des Moines, Iowa.
A. C. HAYDEN, 1011 B Street, S. E., Washington, D. C.
A. A. GREENBAUM, 230 Jones Street, San Francisco, Calif.
JAMES C. PETRILLO, 1039 No. Austin Blvd., Chicago, Ill.
J. EDW. JARROTT, 1405 King Street, N. W., Toronto, Can.

Invoke Faiths of Our Fathers

THE creeds of our forefathers recited the articles of their faith.

These were not all religious, but were also political and economic.

"Individual liberty"—that meant not only religious liberty. It also connoted the rights of "life, liberty, and pursuit of happiness."

Over against the feudalism of Old England, Germany, Ireland, and other European lands, these had a flood of meaning which we find it difficult, if not impossible, to visualize.

The realization of it called for rugged pioneers—men unafraid.

These were not men who called upon the protection of law for their claims on the products of other men's labor.

They were men who strode out into untrodden lands, across seas unknown, outside the sanctions of civilization and laws, to test their mettle up against climes inhospitable and to experiment with governments untried.

These men were individuals; any one of them could stand alone.

What these men put into a Constitution was fraught with meanings whose significance has now passed. When they demanded freedom of speech and of the press, their demands were based upon experience of the gag and the prison and the penalties of exile. When they demanded "no taxation without representation," it was out of bitter memories of fraud and deceit and oppression and robbery.

These were the faiths of our fathers. For their day and generation they stood out clear-cut and had no doubtful meanings.

Today, there are men who ring the changes upon "rugged individualism," who shriek to high heaven about the "dangers to a free press," who invoke the protecting folds of the "constitution of our fathers," and who inveigh against "taxation without representation."

We look them over, to find the "rugged qualities," in vain. They are soft-handed gentlemen of the brokers' cult. They have fastened themselves as parasites upon the pulsating body of a nation of producers, and have well-nigh sucked it dry of its juices of life. Arrogating to themselves the repute of wisdom and of knowledge, they have barely escaped bringing the whole economic and political structure of the nation in ruins over their own heads, to say nothing of the menace to millions of useful citizens.

They have bound the press of the nation, which had been built up in the traditions of such a freedom of utterance as the world has not seen elsewhere; in chains of ownership, of advertising control, and of subjugated slaves of the pen and pencil. They have mocked at democracy and its hopes and possibilities.

Not content with a corrupt and corrupting control of political processes and governmental functions, they have denied all responsibility for the orderly processes of community life, in city, state and nation, and have simply asserted their right to "no taxation—with or without representation."

It is not easy to conceive the reactions of an Adams, a Hamilton, a Washington or a Thomas Jefferson to the present economic and social structure; but it is worthwhile to ask ourselves in what spirit and with what purpose they would today meet the problems set by the existence and the activities of the barons and overlords of General Foods, General Motors, Associated Press, Consolidated Coals, United States Steel, and other national and international banks, monopolies and billion-

dollared corporations. It is the executives and mouthpieces of such incorporated privileges as these who are now invoking the faiths of the fathers for the preservation and maintenance of their stranglehold upon the functions of 125 million human beings.

Labor Militancy Growing

THE Virginia Federation of Labor has served notice that unless employers who violate the codes and the Recovery Act are promptly punished, it will no longer strive to prevent strikes against such employers. Coming from the conservative State of Virginia, this is a significant declaration of labor feeling.

Labor throughout the nation is becoming "fed up" on employer evasion and violation of the codes and the Recovery Act. Big strikes at Toledo, Minneapolis and other points, as well as the action of Virginia labor, indicate the workers' resentment. Strikes are now at new high and unless employers change their attitude, they will increase even more, in all probability.

The workers are justifiably angry. They have been patient for many months, and are becoming convinced that their patience has not been appreciated. Apparently some employers will not do the right thing until they are compelled to.

Labor's resentment is not confined to chiseling employers. Hostility to some of the administrative methods of the N R A and the code authorities is increasing fast and is close to the explosion point.

There is a growing feeling of bafflement and a feeling of being double-crossed. There is a growing feeling that labor is being given the "run-around" and that the point of N R A as to increased purchasing power and new employment has been too widely missed. The leaders looked for no miracles, but they did look for more labor representation than has been given and for more employment than has been created.

Wagner Points Out Danger

SENATOR ROBERT F. WAGNER points out the danger from the unwillingness of business, though benefitting from present improved conditions, to further reduce hours and increase wages. "If the return to prosperity, as measured by increased industrial output and higher profits, is going to be accompanied by a desire to return to the wage philosophy of the 1920's, additional and more serious depressions are only a matter of a few years," he told the Senate.

Labor Helped In Good Cause

ORGANIZED labor has reason to be proud of its part in the raising of more than a million dollars for the Warm Springs Foundation at the nationwide Birthday Ball for the President. The money, a substantial part of which came from labor's efforts, will be a big help in the work of the Warm Springs Foundation for the relief and cure of infantile paralysis victims. By working with a will for the success of the Birthday Ball, labor demonstrated its support of the President in his fight against depression and also aided in a great humanitarian endeavor. As usual, labor was in the vanguard of efforts to make this a better, happier world.

Labor Queries

Questions and Answers on Labor: What It Has Done; Where It Stands on Problems of the Day; Its Aim and Program; Who's Who in the Ranks of the Organized Toilers.

Q.—Has the individual worker made a gain in "real" wages in the last twelve months?

A.—The American Federation of Labor says: "The individual worker in industry made no gain whatever in 'real' wages from March, 1933, to March, 1934. His average weekly wage increased 9.7 per cent, but this was offset by a 9.3 per cent increase in the cost of living."

Q.—Is Tom Mooney at present a member of the International Molders' Union?

A.—Mooney has been a good standing member for thirty-two years. San Francisco Molders' Local Union No. 164 recently elected him as delegate to the convention of the international union to be held in Chicago this summer.

Q.—What union was organized at Pueblo, Col.?

A.—Brotherhood of Railway Carmen of America.

Q.—Where and when will the next convention of the Hotel and Restaurant Employers' and Beverage Dispensers' International Alliance be held?

A.—Minneapolis, Minn., beginning next August 13th.

Q.—What was the first great industrial nation to establish a compulsory system of unemployment insurance?

A.—Great Britain, whose system was set up in 1911.

Out Beyond the Surf

Where thought, un-hastened by necessity or trepidation, sometimes penetrates to truth. Here, where the shallows throw no spray, let us ponder and enjoy the lessons of the art and the work and play of life.

Behold the chiseler. The chiseler is a bird of destruction. He has stringy black feathers and a beak that hooks far out in front, made for shoveling up the dirt and for grabbing loot.

The chiseler endangers the whole code structure, because the chiseler takes a chance and undercuts all along the line.

The chiseler will go down in American history. There is no stopping that. He will go down in history as a man willing to endanger a nation for his own profit.

Once a boy saw water seeping through a hole in a Dutch dike. He put his finger in the hole, stopped the flow, prevented the hole from thus being made larger, thus saved Holland, so the story goes, and got himself into history books as a hero.

The chiseler sticks his whole hand into the hole, pulls out all the money he can and he doesn't care a hang if the whole ship of state sinks in a sea of non-compliance.

What a shame that there are so many birds of this evil feather.

"Lives there a man with soul so dead * * *?" Oh, yes, plenty of men with souls plenty dead, with no care save for their own dirty skins, no thought for anything save to rake filthy dimes into their own garbage can pockets.

Labor makes war on the chiseler. As a matter of fact, labor has made war on the chiseler throughout the years.

Labor puts a union label on fairly made goods. Those who buy goods that bear the union label buy goods touched by no chiseler's unclean hand.

N R A, patterning after labor, uses a label—the label of the Blue Eagle. Labor, observing this, says, "that's my bird, too."

The Blue Eagle follows the union label and when the two appear together—THAT'S A REAL GUARANTEE.

The one sure way to beat the chiseler is to buy things that are adorned by the Blue Eagle AND the union label.

Observe the Blue Eagle and union label on union-made bread. They are printed on the same piece of paper, they are going down the same road, they join to guarantee utter absence of chiseling.

Trade unionism has furnished the precepts for a lot of the things N R A is trying to teach. If N R A would take labor into a fuller and more candid partnership N R A would have an easier road and the American people would have a quicker recovery, marred by fewer disgraceful performances.

Labor has a lot to contribute and one of the most amazing things about an Administration that has gone so far down the road to progress is that it should staunchly oppose acceptance of help of the one force best qualified to help unselfishly and patriotically—C M W.

Sound N R A Exemption Ruling

A CLEVELAND worsted mill recently asked exemption from the machinery hours' limitation of the code for the wool textile industry on the ground that a strike in March had decreased production and it wished to make up for lost ground. The N R A denied the application.

The code authority and the advisory boards took the sound position that the granting of the application would tend to establish a dangerous precedent. It pointed out that if employers knew they could secure exemptions to make up for time lost by strikes, they would be less apt to make an earnest endeavor to get along in peace with their employes.

If the ruling is an indication of N R A policy in the future, it is of great importance and significance. Labor believes that the application of the Cleveland mill was very properly denied and hopes that similar applications will be rejected.

Whether minorities of workers shall be represented on code industrial relations boards is a red hot issue. It may easily turn out to be the back-to-the-wall issue of the whole labor relations picture under N R A. The President has been for minority representation. The unions say it's like proportional representation—fine in theory, impossible in practice. One union president says he will call his men off any boards on which company union men are seated. "Either we do all representing if we are in a minority, or else we do none," he said. "If we get a minority vote we shall claim no representation; we will not join in any split delegation."

**OVER
FEDERATION
FIELD**

(By CHAUNCEY A. WEAVER)

Once more we find ourselves in the midst of "rare June days," when forest, field and stream renew their annual appeal; when—

Every clod feels a stir of might,
An instinct within which reaches and towers,

And, groping blindly above it for light,
Climbs to a soul in grass and flowers.

It is the month when the band concert season should be opening for at least twelve weeks of wholesome music, not alone for the merited employment of instrumentalists, but for the ethical and cultural influence which music can exercise upon community life. In this connection we append herewith a lead editorial recently appearing in the St. Louis Globe-Democrat, which gives a fine viewpoint by a great newspaper, in one of the great cities of the United States, and for what suggestive value it may contain for other cities and urban communities. The St. Louis paper says:

Although its benefits are only temporary and will be applied only during the remainder of the present month, the revival of band concerts in the various parks of the city will come as the breath of spring to many thousands of citizens who are hungry for outdoor music of this kind. We have had no program of park concerts since 1929, and a revival even for a short time will be welcome.

The series is made possible by the allotment of Federal Emergency Relief funds for the relief-in-fact of a large number of St. Louis musicians whose normal earnings have been restricted seriously throughout the period of depression. So, many musicians, as well as members of their audiences, will receive real comfort from the revival.

The program as arranged by a conference in which members of the Musicians' Union, Director of Public Welfare Darst and relief officials participated contemplates twenty-one concerts in parks and community centers, two bands of thirty pieces each and an orchestra of forty-four pieces being assigned to this phase of the season of relief and entertainment, and twenty-eight concerts, by four smaller orchestras, at various city institutions, where appreciation of music is avid and opportunities for indulgence few.

Park and community center audiences, of course, will be largest, it having been proved through many years of regular park band concerts that wherever presented, in parks large and small, neighborhood and otherwise, park band concert days and evenings were gala occasions, with audiences restricted only by the distance at which the offerings might be heard. The cultural values of these concerts had, possibly, wider dissemination than any other form in which music might be presented, from our worthy Symphonic Orchestra and their valuable concert seasons downward.

It is to be hoped that this revival in the name of relief may point to the revival, in fact, of regular and summer-long concerts that entertained St. Louis so delightfully until the sharp need for municipal economy brought them to an end, when the nation fell from the peak of its prosperity almost five years ago.

In view of the marvelous success of summer opera in St. Louis, and with the excellent musicians available, it would seem that park band concerts should score magnificently.

One of the most widely known musicians of Federation connection recently passed away in the person of James F. Boyer, long time director of music and of public relations for the C. G. Conn Company, of Elkhart, Indiana.

Brother Boyer was a native of Elkhart. At seven years of age he was organist in an Elkhart church; at twelve was leader of a band. By the age of fourteen he was widely known as "the boy wonder cornetist and pianist of Indiana and



DEL STAIGERS

Best known Cornet Soloist of today.
Popular Radio Artist and Solo
Cornetist of The Goldman Band

DEL STAIGERS was one of the first noted soloists to discover the improved qualities of the KING Master Model Cornet, and just look at the great soloists and first chair cornet players now using KING Master Model Cornets. Thousands of them have been sold and giving the greatest of satisfaction. You find them in bands everywhere.

The new Liberty Trumpet No. 2 promises to be a greater success, and the most popular trumpet ever known.

Take this good advice and try this new "King" Liberty Trumpet. You can't appreciate the wonderful improvements made in trumpet building unless you do try it.

See your nearest KING Dealer. Ask your Teacher, or write the Factory.

Free Trial without obligation.

WHEN *Del Staigers* puts his OK on an Instrument, YOU KNOW IT'S GOOD

Read His Letter AFTER USING THE NEW TRUMPET OVER SIX MONTHS

DEL
STAIGERS
INC.

Photo, Chickering 4-0658
Sais 219

Strand Theatre Building
Fifteen Eighty-five Broadway
New York City

May 4, 1934

Mr. H. N. White, Pres.
The H. N. White Co.
5225 Superior Ave.
Cleveland, Ohio.

Dear Mr. White:-

Some time ago I wrote you about my enthusiasm for the new "King" Liberty model #2 trumpet.

After using this instrument for a period of six months, (liking it better each day), I feel that it is imperative to let you know once more, how pleased I am to own one.

If some means could be found to place one of these in the hands of every trumpeter, I am sure your business would increase a thousand fold.

There is no need to go into detail concerning the merits of this model. It possesses everything one could ask for.

With kind regards and wishing you continued success, I remain, as ever,

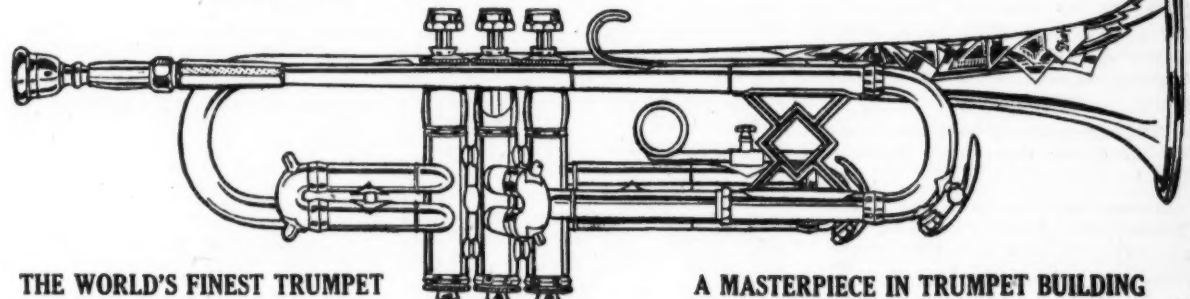
Sincerely,

Del Staigers

DS:PL

IT'S NEW! IT'S DIFFERENT! IT'S BETTER!

KING LIBERTY NO. 2 TRUMPET



THE WORLD'S FINEST TRUMPET

A MASTERPIECE IN TRUMPET BUILDING

THE NEW KING LIBERTY NO. 2 TRUMPET

Everything new about it from mouthpiece to rim of bell. More and better tone. Greater brilliancy. Better intonation. Easier playing and more beautiful. See and try this marvelous New "King" Trumpet.

The H. N. WHITE CO.

KING BAND INSTRUMENTS

5225 Superior Ave., Cleveland, O.

THE H. N. WHITE CO.
5225 Superior Ave., Cleveland, Ohio.

I am interested in the new "King" Liberty Trumpet. How can I see and try one without obligation?

Michigan." He served as piano accompanist for the most noted soloists of America. President W. B. Hooper of Local No. 192 pays the deceased brother the following tribute:

"Jim" Boyer was a member of the Federation when he died and always was a booster for Union music; in fact, he would not tolerate non-union music where he was in charge, always advocating "Good" stuff and very seldom used popular tunes, always trying to educate the public to the better class of programs. He was a very fine, finished musician, had

written several light operas, a very fine composer, and, above all, he was a mixer with the professional musician. In fact, he was responsible for about 80 per cent of the business the Conn Company has enjoyed. I believe he was one of the most widely known men in the United States when he died. He was known all over the world. His instrument was organ and trumpet.

It is claimed that science is going to make further attempts to tame lightning. Why not enlist the services of General Hugh Johnson?

"I did not run away," declares Mr. Insull. Perhaps not, but Uncle Sam was considerably out of breath before overtaking him.

Speaking of popular songs—"Wall Street Blues" seems to be having quite an extended run.

An official visit to Fargo, North Dakota, last month found Local No. 382 with a vision which could penetrate all surrounding dust-storms and glimpse the prosperity in some degree which they be-

V
3
1

1
9
3
4
UMI

lieve to be possible. They have had their struggles, but have not lost their courage. They have a membership of sixty with a prospect of accretions soon. Following are the officers: Norman Ostby, President; William Euren, Vice-President; Harry M. Rudd, Secretary; Stanley Cowen, Treasurer; Earling Herman, Executive Officer. These five officials constitute the entire administrative board for all executive purposes. The affairs of the Local are well handled, are on a sound basis, and in good shape.

Speaking of dust-storms, those who have not visited the Great Northwest during such a period have, in modern parlance—seen nothing yet. Fargo is in the center of a vast tableland; and when the prairie breezes decide to go on a rampage they have an immense area in which to disport themselves. With no rain for many weeks, the soil easily pulverized into dust, becomes the plaything of elemental fury and for miles in every direction it looked as though dense and rapidly moving thunder clouds had lowered themselves from the sky to hold high carnival on the bosom of Mother Earth. Such was the spectacle which confronted us on Saturday, May 12. The night shadows fell and a darkness mantled the Land of the Dakotas, wholly unrelieved by any light of stars. What a sudden scene shifter Nature can be when so disposed! The following morning there was not a cloud in sight. The sun, like a disc of burnished gold, lifted itself above the eastern horizon. The wind breathed low, scarcely whispering in the trees. Resting over all—that brooding silence, which it seems a sacrilege to disturb. So much for two memorable days spent in the Great Northwest!

Ornithological note—Which gives forth the sweetest song, the skylark, the nightingale, or the woodland thrush?

"Baltimore, Cradle of Municipal Music," is the title of an interesting pamphlet which has recently reached us. It is a compilation of newspaper clippings and commendations concerning the emphasis which that city has been placing upon the cultural side of symphonic music for the past eighteen years. Baltimore has a Municipal Director of Music—a position created by law and filled by an officer of the city known as such. In making his budget requests for the current year, Municipal Director Frederick R. Huber says:

The cultural and recreational advantages have never been disputed, but it has taken these times of stress to show how valuable our musical activities have been in uplifting the morale of the community. These activities have received nation-wide attention. Within our own city, as well as elsewhere, civic agencies and the press have stressed the potentiality of music as a new and important development in municipal government.

If cities and towns and urban communities can see so much merit in high school bands and orchestras, municipalities should go a step farther and lend ample support to symphonic recognition and promotion.

The dispatches tell of a woman who has been trying earnestly to get sentenced to jail. If all other expedients fail she might sell two quarts of milk and throw in a loaf of bread as an extra premium.

Although drought helps to accomplish the same purpose as Secretary Wallace's crop reduction plan the dual performance will hardly generate very much applause in the consumers' gallery.

Decent wages are quite essential to the creation of purchasing power—an element which the manufacturer and producer altogether too often overlook.

Although Wirt only rhymes with squirt, the incidental publicity ran at full tide while the public interest lasted.

In the How-To-Keep-Well column of a certain mid-western daily newspaper we

glean the following recipe or prescription on how to clear up a hang-over:

On awakening drink four glasses of warm water in which has been dissolved one teaspoon of baking soda. Go back to bed. When the kidneys begin acting freely, take a glass of orange juice, a cup of strong coffee, and a tablet of acetyl salicylic acid. After half an hour breakfast, but with no meat. An hour before lunch repeat the warm water (four cups) and soda. The diet for a few days should not include rich foods nor meat. It should include apples, chocolate, cream and buttermilk. Strong coffee and the tablets can be continued as needed for a few days. In addition to the eight glasses of warm water the patient should drink water freely. There may be need for laxatives.

Of course, when there is a better adjustment to the banishment of the eighteenth amendment, hang-overs and the celebrations which generate them will pass out of the picture. Trying to persuade mankind to stagger into the straight and narrow path of teetotal abstinence is certainly a difficult job.

The second edition of the Chicago World Fair gives promise of a more intelligent consideration of the merits of music than was in evidence last year. For example, we read that the fine Detroit Symphony Orchestra will play a twelve weeks' engagement—two concerts a day. This will be a musical attraction eminently worth while.

Americans seldom wear badges of mourning over the passing of a session of Congress.

In the Miami News of recent date we find the portrait of the well-known Federationist, John H. Mackey, together with a nearly two-column report of his activities as State Labor Inspector of Florida. Brother Mackey is in the midst of his eighth year in this line of public service and is able to point to many evidences of progress along the line of growing recognition of the merits of the organized labor movement. He is especially grateful for the increase of favorable sentiment in behalf of the cause of child labor betterment. We congratulate Brother Mackey upon the showing made.

In the late Secretary William Woodin was to be found the case of a man deeply engrossed with the major affairs of the world, and yet one who was determined that a passionate love for music should be accorded gratification—in listening to and appreciating the best; and finding time to give expression to some of the harmonies which surged through his own soul. Occasionally one meets with one who points with pride to the old days when he played in the home-town band, but hastens to declare that old things have passed away and he no longer identifies himself with that pastime. Here is where many 'so often make mistake. Simply because another avocation has been chosen is no reason why one should divorce himself completely from the wholesome companionship of music. Secretary Woodin set an example worthy of emulation.

Dillinger is one of the finest floral specimens of our modern parole system.

The sweet girl graduate should not become discouraged in looking for a job. Bathing beauty queens are in constant demand.

Remember, Cleveland can also boast of a delightful lake breeze.

Understated

Parson—Well, Mose, how is your better half this morning?

Mose—She's bettah, thanks, suh, but yo' sho' is careless wif yo' fractions.—Stray Stories.

WHEN PATRONIZING OUR ADVERTISERS, KINDLY MENTION THE INTERNATIONAL MUSICIAN.

PRESIDENT'S REPORT TO CLEVELAND CONVENTION

(Continued from Page Eleven)

thrown into arbitration, and to make this clear I submitted arguments to the Administrator which included the following:

Washington, D. C.,
October Eighth,
Nineteen Thirty-Three.

"My dear Mr. Administrator:

After a careful perusal of the stipulations governing the hours of employment and the wages of musicians working in theatres as appearing in the Exhibitors' Code of the Moving Picture Industry, I am constrained to say that these stipulations, instead of protecting the musicians in their former wage and working conditions, will positively have the contrary effect.

It appears that the wages only of such musicians are protected as worked in theatres on August 23, 1933. Now it happens that in almost all cities, with the exception of a few of the larger, musicians are not employed during the summer time, it being considered the dull season for theatres, and are only employed from September 1st to June or July. Therefore to musicians who are employed during a theatrical season, but not in the summer time, the wages of August 23, 1933, would not apply.

Under another stipulation of the Code, all disputes concerning wages and working conditions of musicians are to be adjusted by the employer and a representative of the employees, and in case they fail to agree, a third person who, under certain conditions may be named by the National Recovery Administrator, shall be called in and who shall have power to finally determine such disputes, and this proviso destroys the right of the worker to collective bargaining and to strike.

The above said also applies to all other workers, such as carpenters, electricians, etc., who were not employed in theatres on August 23, 1933, and I am sure the majority of them will find themselves in such a position. They likewise would have to submit to the final determination of their wage scale and hours of labor to the opinion of a third person, which means that they would be forever prevented in cases of this kind from making use of their economic strength.

In fairness to the musicians, and this applies to every one of the 128,000 members of our Federation, nothing should be contained in a Code which will actually lower their economic standard, or interfere with their right of collective bargaining, and if need be with their right to strike. I am positive that compulsory arbitration is not intended, but if a Code including the proviso without agreement of the workers affected, it would have such effect. I cannot possibly see how any labor organization, which after all has for its purpose the raising of the economic standard of its members, could agree to such a proposition and remain effective in the furtherance of the principles and purposes for which it was organized, more especially as the right to do so is positively guaranteed to it under the National Recovery Act."

I included in the above certain recommendations as to how the Code should be amended in the interest of musicians, and with this the matter rested for several days. Thereafter the matter was adjusted by having the musicians governed in the Code by the following:

"By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreements, understandings or practices."

"With respect to disputes arising between employees and employers in the EXHIBITION branch of the Motion Picture Industry, the parties pledge themselves to attempt to mediate all such disputes."

The first proposition leaves us in a position as we were before. We have the right to use our economic strength to collective bargaining, and are not bound to submit all disputes concerning wages or working hours to arbitration. The last proposition was accepted by all parties to the Code and in the nature of things could not be rejected by us. However, we always attempt to mediate our disputes, and the history of our organization conclusively proves that 90 per cent or more have been settled over the conference table between our organization and the employers and their members.

The Code was signed by the President of the United States, and as you know is now the law of the land.

The next Code in which we became involved was the Code of Fair Competition for the Radio Broadcasting Inquiry. As far back as August 4th, 1933, I addressed the following communication to the Administrator having said Code in charge:

August Fourth,
Nineteen Thirty-Three.

"My dear Mr. Administrator:

Realizing that it is of advantage to you to be fully conversant with the conditions under which musicians are employed in Radio, and the ramifications of said industry, I beg to advise you:

(A) There are approximately 565 Radio Stations in the United States.

(B) Two principal networks are maintained in the industry; one known as COLUMBIA BROADCASTING SYSTEM, controlling about 84 stations; the other known as NATIONAL BROADCASTING COMPANY, controlling about 83 stations.

The minor part of such stations are directly owned by either the COLUMBIA BROADCASTING SYSTEM or the NATIONAL BROADCASTING COMPANY; the vast majority of the stations are in the network by agreement.

Many smaller networks exist, as for instance:

Stations	
12	Dixie Network in the South
	DonLee Broadcasting System (California)
8	Iowa Broadcasting Co.
3	League of Wisconsin Radio Stations
11	Michigan Radio Network
7	New England Network
5	Southwest Network
9	Yankee Network
10	(in Mass., R. I., Conn., Maine and N. H.)

The remainder are individual stations.

The number of stations named are practically correct, there may be a differentiation of a station or two.

Musicians are regularly employed in very few of these stations, principally in New York, Chicago, San Francisco, Cleveland and a few other cities. The work performed in other stations is merely incidental, that is, is far from being permanent.

The networks have musicians regularly employed at their key stations. The programs are divided into SUSTAINING and COMMERCIAL.

By SUSTAINING program is meant the program which is offered to listeners-in partly at the expense of the station and partly by music without any cost to the station (which I will later explain.)

By COMMERCIAL PROGRAM is meant the program which is played by musicians mostly by name bands such as Whiteman, Ben Bernie, etc., who are directly engaged by the industries which advertise their products through them. This music is paid for by the advertisers.

However, music for Commercial programs is also furnished by the stations and in such cases the advertising industries make their contract with the stations to include the services of musicians.

Musicians who are employed to play the Sustaining programs are sometimes also used for playing Commercial programs, and in such event receive extra recompense which, however, is generally small.

The outstanding fact is that the major portion of music over the entire network, either through Sustaining or Commercial programs, is confined to a few key stations supplying their networks, and for this reason instead of more musicians becoming employed, their employment becomes less and less, and there are possibilities that a few stations may practically furnish all the radio programs for the entire country.

A great portion of music for Sustaining programs is, as above already stated, not paid for by the radio stations. They arrange with hotels, restaurants and other places of amusement to have their music transmitted to the radio station through remote control—in many cases furnishing to hotels, restaurants, etc., a wire to the station which receives the music. Musicians in very few instances receive extra pay for having their services used in such a manner. The hotels, restaurants, and other places of amusement furnish music by remote control to the radio station generally on condition that when the music is received it be announced as coming from their place, thereby advertising their establishments free of charge and furnishing the radio station with music without any extra recompense to the musicians whatsoever, except, as above said, in very few instances.

The industry is not based on any rights of ownership or other vested rights. It is merely a permittee of the Federal Government. The right of government to control broadcasting is not confined to the power to "regulate," for instance, as in the case of interstate commerce; the Government absolutely owns the air and therefore commands the very existence of broadcasting.

The actual relation of the broadcasting industry to the people is not well understood by the people. They are of the opinion that these corporations have vested rights in the air. Of course, they did make the attempt to have the Government declare that they had such rights, but the United States Supreme Court decided otherwise by holding, in effect, that the air belongs to all the people, and that

hence all the broadcasting stations are merely licensees of the Government.

In addition to all the above said, many of these broadcasting stations, and at least one of the large corporations which maintains a network, also maintains booking offices employing musicians, singers, and other artists, and not only furnish them to advertisers over the radio, but also to other employers, that is, hotels, restaurants, cafes, etc. In other words, they do not confine themselves to the radio, but build up a lucrative business by causing such entertainers which they book to pay them a percentage from the price of the engagements which such booking offices secure for them.

In addition to all this we have also had many experiences that the very music which stations receive free of charge by remote control for their Sustaining programs, is sold by stations on the network in other towns for Commercial purposes. So not only does the network gain by having this music free of charge, but some stations affiliated with the network steal the music and sell it, and the musician is absolutely unprotected against such piracy. In every case where we have a complaint, the broadcasting system involved promises to immediately correct the situation, and they do.

However, they expect the musicians to police their networks as they do not take any action unless we directly complain, and it is to be assumed—in fact, I am positive—that the networks who are guilty of this unfair practice are well aware of the fact that many of those associated with them steal the music which they receive free of charge through remote control and sell same for Commercial purposes.

There is no question but that musicians are exploited, and by reason of this others are deprived of employment opportunities.

The Sustaining programs for which the musicians receive a wage, not for Commercial, but for Sustaining services, are also often exploited by stations on the networks for Commercial purposes.

The outstanding grievances of musicians which ought to be adjusted are:

STEALING of said remote control services by stations on the network for the purpose of selling same for Commercial advertising. (Under the present conditions, remote control services rendered, for instance, by a hotel in New York, can be stolen and sold for commercial purposes a thousand or more miles distant.)

USE of Sustaining programs for which musicians are regularly employed at the station for a certain wage, and which services are often sold by distant station for Commercial purposes.

Very truly yours,
(Signed) JOE N. WEBER.

In addition I investigated and discussed the possibility of having all of the following regulated by the Code, to wit:

- A. The increase of the employment of musicians at more radio stations.
- B. A safeguard against the development of a few central stations, with huge networks, from which the entire country could be supplied with radio programs.
- C. The division of employment of musicians among all Local Unions having radio stations.
- D. The question of free services by remote control.
- E. The selling of Sustaining programs for Commercial purposes by receiving stations.
- F. The demand of booking agents or artists' bureaus controlled by radio stations that in hotels, restaurants and cafes, certain bands and orchestras must be employed or else radio facilities would be denied them.
- G. The employment of musicians on more stations; and many other questions."

Many of the above propositions, such as increasing the number of musicians employed at radio centers so that the country may not be eventually served by one or two of them, and others, were found not to be subject to regulation by a Code, as they fall within the authority of Congress and the Radio Commission.

As to the Code which the Radio industry had submitted, the musicians were not mentioned in same, but the following exceptions to the Code which I had prepared, to state in open hearing, are convincing that they would be considered as coming under the provisions of the Code, as sub-section (c) of same, quoted above, provided a wage of from twelve (\$12.00) dollars to fifteen (\$15.00) dollars per week for "all other employees not otherwise mentioned in the Code." This would include musicians and no doubt would have been held to be so, as they were not otherwise mentioned in the Code.

As before stated, only certain conditions which we desired to have regulated by a Code lent themselves to be so regulated, and for this reason I was constrained to limit my efforts to their regulations. It did not become necessary to address myself to the Administrator at the open

hearing, acquainting him with our exceptions, but merely to advise him of the amendments which we desired in the Code. However, these were filed with the records of the proceedings. The reason why it was unnecessary to bring same to the attention of the Administrator in open hearings was that representatives of the Radio Broadcasters' Association and myself, had before the open hearing was held, come to an agreement concerning these amendments and they were thereafter accepted by the Administrator. As a result, the minimum wage of \$12.00 to \$15.00 per week as provided by the Code, does not apply to us, but we are left free as heretofore to negotiate our own wages and working hours. In addition, the demand by booking offices, artists' bureaus and other agencies, that employers in hotels, restaurants, etc., must employ bands and orchestras recommended by such booking offices, artists' bureaus and agencies, is no longer lawful, and the selling of Sustaining programs by stations for Commercial purposes is also prohibited. The amendments to the Code as reported in the November issue of the INTERNATIONAL MUSICIAN read as follows:

AMENDMENTS.
(Radio Code.)

"It shall be considered an unfair practice under this Code for any station or network to destroy fair competition among bands and orchestras by causing booking offices, artists' bureaus, or agents, to demand that any hotel, night club, restaurant, or similar establishment, employ any specific band or orchestra."

"Where a station or network is broadcasting a Sustaining program utilizing the services of any band or orchestra, it shall be deemed an unfair practice, under this Code, to make any commercial announcement, advertising any commodity, either before, during or after the program, the effect of which is to create falsely the impression that the music is furnished or paid for by any person or firm other than the actual employer of such band or orchestra."

"Nothing herein contained shall be construed to apply to employees whose rates of wages, hours, and/or weekly full time wages are established by labor agreement, understandings or practices now in force, where such minimum rates are higher or hours less than those set forth herein above."

HOTEL CODE: As in the Radio Code, the musicians were likewise not mentioned in the Hotel Code, but could nevertheless be construed as coming under its provisions. It is unnecessary to especially quote such Code as the following statements addressed to the Administrator at open hearings on this Code are convincing that it is so:

EXCEPTIONS AND SUGGESTIONS FILED BY THE AMERICAN FEDERATION OF MUSICIANS AGAINST THE PROPOSED CODE OF FAIR COMPETITION FOR THE HOTEL INDUSTRY.

Members of the American Federation of Musicians are generally employed in the principal and larger hotels of our country. Therefore, as employees of hotels they are governed by the provisions in the Code which stipulates the number of working hours and the wages of employees.

Section B of Article III provides their working hours, namely,

- (a) 48 hours for female employees.
- (b) 54 hours for male employees.

Sub-section (d), Section B, Article III, provides that the maximum hours do not apply to employees whose compensation exceeds thirty-five (\$35.00) dollars per week, nor to special cases where restrictions of hours of workers would unavoidably interfere with essential service. . . .

Sub-section (a), Section C, Article III, provides for a rate of pay for male employees from twenty-eight (28c) cents down to twenty-three (23c) cents per hour, according to the size of the population of the cities and communities; and

Sub-section (c), Section C, Article III, provides that the minimum pay per hour for female employees shall be two (2c) cents less per hour.

In accordance with all these stipulations, if the musicians receive more than thirty-five (\$35.00) dollars per week they are obliged to work unlimited hours; if receiving less than thirty-five (\$35.00) dollars they are to work 54 hours per week, and then may be paid—if they be males—a minimum wage from twenty-eight (28c) cents to twenty-three (23c) cents an hour, and—if they be females—two (2c) cents less.

To this the Federation enters emphatic protest, as it means the lowering of the existing standard of life of musicians, and, therefore, in opposition offers the following observations: We realize the complexity of the hotel situation, as hotels fall into different classes, are located in hamlets, middle-sized and large cities

of our country, and can be divided into small hotels with few rooms, middle-sized hotels, and palatial hotels with hundreds of rooms, such as are found in the larger centers of our country. Furthermore, in nature they differ, and fall into different classes, such as transient, family, ad resort or seasonal hotels.

We also realize the unfavorable economic condition the hotel industry finds itself in, but in this it is in no wise differently situated than all other industries. It also suffered by reason of the deplorable and huge decrease in the purchasing power of the people, and will continue to suffer unless such purchasing power is raised. It cannot be raised unless existing wage standards are not lowered and a living wage is paid and guaranteed to every worker. We also realize that many hotels will default in their bonds, but many, more especially those of the palatial kind, were built during the inflationary period and their bonds we fear may never again become gilt-edged.

Of financial difficulties, aside from suffering actual want through unemployment, the workers have also experienced their share and do so now. Many have lost their homes and many others are in danger of doing so.

As we understand it, the N R A has for its purpose the ending of such economic misery through increasing the purchasing power of the masses, and for this reason considers fair competition in any given industry a necessary prerequisite in addition to the payment of living wages to the workers and the increasing of their employment opportunities.

Many musicians, as already pointed out, are employees of the larger hotels. Their services are unique and used by such hotels for entertainment purposes so as to offer proper diversion to their guests and induce them to patronize their establishments. The smaller hotels hardly ever employ them, save in limited numbers, as their patronage is not large enough and their establishments generally are not of a nature to offer the kind of entertainment which is offered by larger hotels. The services which musicians render in hotels includes programs from classical and standard to modern and jazz music, and often include playing for entertainments closely akin to theatrical performances. The highest kind of talent is necessary to render musical services of this kind, and the wages of musicians for such has always been based on the standard of their services and their hours of work.

A minimum wage set by a Code, as we understand the purpose of the N R A, is to insure a living wage for such workers who previously suffered for want of same or were subjected to sweatshop conditions. Such wage should never be used for the purpose to tear down established minimums higher than a Code minimum. As to the latter, it is known that minimum wage always has the tendency to become the maximum wage, or at least is used as a basis from which to attempt to have an existing higher minimum lowered. The musicians are not speculating as to this, but speak from experience, as the forty (40c) cents per hour prescribed as a minimum for mechanical employees in the President's agreement was immediately used by some employers to tear down the existing minimum under which musicians were employed, and attempted to pay them twenty-five (\$25.00) dollars per week less than they formerly paid. By reason of this experience we are constrained to hold that some employers attempt to create a favorable position for themselves by contributing as little as possible to the success of the N R A through paying of higher wages or shortening of hours of labor, but at the same time expect to partake of all the benefits of the N R A should same—as we all ardently hope—prove successful.

I make these observations to emphasize that the setting of a minimum Code wage should not result in tearing down a higher established minimum, but the continuation of the latter should be safeguarded. The minimum wage per hour as proposed in this Code, if applied to musicians, precludes any favorable comparison with the minimum established under which they have been and are now working.

I herewith submit the records of a survey showing the hourly and weekly wages which have been paid to musicians in hotels and are paid to them now, and you will find that the survey conclusively proves that wages are from six to ten times higher than the minimum wage stipulated in this Code. Weekly wage of musicians ranges from approximately thirty (\$30.00) dollars per week to one hundred (\$100.00) dollars and more, depending upon the hours of work and the nature of the services they render. Said hours of work are generally from 12 to approximately 38 and 40 per week.

As the minimum wage of musicians has been for several decades established by agreements, practices and customs, and is so established now, the American Federation of Musicians, representing 128,000 members, suggests that the following will be added to the Code:

"Nothing herein contained shall be construed to apply to musicians whose rates of wages, hours and/or weekly full-time wages are established by labor agreements, understandings, or practices now in force, where such minimum wages are higher and hours are lower than those set forth herein above."

Respectfully submitted,
JOE N. WEBER,
President,
American Federation of Musicians.

The reference in above statements to the unfavorable conditions the Hotel industry finds itself in were made in answer to the statements of hotel proprietors, made in open hearings which continued during three days.

In the November issue of the INTERNATIONAL MUSICIAN I have explained this Code at length.

Nothing needs to be added to the foregoing statements, made at the hearings concerning the Hotel Code, insofar as it affects musicians. The fact is clear that musicians may be considered employees under this Code, and, therefore, its ridiculously low minimum could be applied to them. In this Code we did not have the opportunity of committee hearings. The only chance given us to state our views was at the public hearing. Therefore, our activities to have the stipulations in the Hotel Code in favor of the musicians had to be confined to taking up, either with the Administrator or the Deputy Administrator, the question as to how the Code should be or was to be amended. When I found that the Code had been referred to Deputy Administrator Dickey I requested information from him concerning the status of same, and he in turn referred me to a Mr. Heap, Jr. Upon my request for information as to the status of the Code, he stated he was not in position to give same, as if he did so, all parties interested in the Code would have the right to make such request, and that we would have to wait until the finished Code was referred to General Johnson or to the President of the United States, before we could gain the information which we desired. This left us in a position, after having had an opportunity to address an open hearing, of having nothing further to say about the Code, that we could not make any further arguments, but had to take same as it was finally adopted. However, Mr. Heap, being engaged by me in a conversation, finally admitted that the request of the musicians that the Code be amended in the manner which they proposed, could not be granted, as no labor organization would be mentioned in same. Furthermore, that it was not expected that musicians would work for the minimum established by the Code, as we had a powerful organization to prevent it. I told him that employers could pay two or three times the Code minimum wage and still be paying 50 per cent or more less than the Hotel wages maintained by our Local Unions; that we did not especially desire that the American Federation of Musicians should be mentioned in the Code, that we merely requested—and we had a right to do so—that we should be left as heretofore, without the handicap of a low minimum Code wage, to contend for the conditions under which we should work. He answered that it was not expected that Rudy Vallee, Paul Whiteman, and other such organizations, would work for such a minimum wage, to which the answer was made that organizations of that kind took care of themselves insofar as wages were concerned, that I did not especially refer to them, but to the mass of musicians who do accept and fulfill engagements in hotels and who are not in the fortunate positions of the few organizations he had named. Finally, he stated that it was not intended that the Code should apply to musicians; I answered him that, inasmuch as musicians can be considered hotel employees under the Code, it could be applied to them and, as the Code speaks for itself, the question as to what its intent was might prove secondary in the future. I told him, however, that if the Code was not intended to apply to us I would make such public statement to all our Local Unions and their members, to guard them against the error of holding otherwise.

He answered that if I should do so it would be against the interest of the N R A and I could be held accountable. Answer was made that it was hard to understand why a man should be held accountable to state facts to his membership as they had been presented to him, whereupon he stated that I should take the matter up further with him. As a result, I sent him the following communication:
"October 23rd, 1933.

"Mr. J. Davis,
Washington, D. C.
Dear Sir:

No doubt you remember I recently conferred with you in reference to the Hotel Code, and you stated to me that you understood the price in said Code of 23 to 23 cents per hour did not apply to musicians. However, inasmuch as musicians are employed in many hotels they

V
3
1

1
9
3
4
UM

certainly can be considered as employees within the meaning of the Code, and, therefore, the wage of 28 to 23 cents per hour can be applied to them.

This would have the effect of creating a premise upon which the employers could and no doubt would attempt to tear down the structure of a higher minimum wage established by our organization for many years. In fact, we had such experiences in connection with other Codes and in one instance also with the President's agreement.

We are not asking for an exempt position, but inasmuch as we can be considered as hotel employees, request that as heretofore our wages and conditions be established through trade agreements, understandings, and practices, and this is the reason that we respectfully request that the following be inserted in Code of Fair Competition for the Hotel Industry:

"By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreements, understandings, or practices."

This leaves the employer free as before, and avoids the error that musicians can be considered as coming under a wage of 28 to 23 cents per hour, and will surely make for economic peace. As musicians are employed in many hotels, and in a great number continually so, they can be considered as coming under the Code, and the mere holding that the wages stipulated in the Code were not to apply to them has no effect whatsoever unless the Code specifically so states. Surely it is nothing unfair our organization asks, we are not requesting any special privilege, nor do we request that the employers should bind themselves to any special wage.

The Radio Industry, which does not employ nearly as many musicians as do the hotels, has agreed to the stipulation in the Code which I respectfully request be inserted in the Hotel Code, and the Moving Picture Industry has likewise done so. They agree with us that the Code should not be left in a position that a stipulation concerning minimum wage would actually be used for the purpose of tearing down a higher established minimum wage, as doing so would not increase mass purchasing power, but would hold out the possibility and in many cases have the result of lowering the economic standard of our organization, and I am sure this is not intended by the N. R. A.

Thanking you in advance for your kind reply, I remain, with best wishes,

Very truly yours,
(Signed) JOSEPH N. WEBER,
President,

American Federation of Musicians."

To this I received the following answer:

"Washington, D. C.,
October 26, 1933.

"Mr. Jos. N. Weber,
1450 Broadway,
New York, N. Y.

Dear Mr. Weber:

Your letter of October 23rd addressed to Mr. Davis has been referred to me for consideration and acknowledgment.

Thank you very much for the information contained therein, and we will certainly consider seriously the recommendation submitted by your organization.

This information will serve to supplement, in detail form, our conversation of recent dates.

Yours very truly,
(Signed) JAMES E. HEAP, Jr.,
Assistant to Mr. Dickey."

The first letter to Mr. Heap was mis-addressed to Mr. Davis; however, it was referred to Mr. Heap and he answered same. In a communication on October 30th I explained our position again to him as follows:

"October 30th, 1933.

"Mr. James E. Heap, Jr.,
Department of Commerce Bldg.,
Washington, D. C.

Dear Mr. Heap:

This is to acknowledge receipt of your kind communication of the 26th instant wherein you advise me that my letter addressed to Mr. Davis had been referred to you for consideration and acknowledgment. In reference to it will say that the letter was dictated to be sent to you direct, but the stenographer, through an error, addressed same to Mr. Davis.

I have nothing to add to my communication of October 23rd except to give emphasis to the fact that we are not asking anything unfair and if the employers should refuse to have the amendment which we request added to the Code, then by such refusal they do admit that the Code price of 28 to 23 cents per hour, would, wherever they would find it possible to do, be applied to musicians as employees of hotels.

I know that you realize that this would be unfair to members of our profession and make for economic unrest brought about by efforts of employers to apply this minimum wage and the corresponding efforts of the musicians to resist it.

I assure you that acknowledgment by yourself to Mr. Davis' letter is highly appreciated by our organization.

Very truly yours,
(Signed) JOSEPH N. WEBER."

To this I received the following answer:

"Washington, D. C.

"Mr. Jos. N. Weber,
1450 Broadway,
New York, N. Y.

Dear Mr. Weber:

Thank you very much for your letter of October 30th. It is not the policy of the National Recovery Administration to impose inequitable restrictions upon the rates of pay of any of the skilled professions.

The Hotel Code is in its final form and we expect to have definite action within the near future.

Yours very truly,
(Signed) JAMES E. HEAP, Jr.,
Assistant to Mr. Dickey."

I waited a considerable time to be able to advise you of the final outcome, that is as to whether the Code was amended in a direction as we requested, and not receiving any information I finally called on Mr. Heap again. He advised me that the Code would not be amended, that the former decision that no labor organization would be named therein was to be adhered to, and that the Code had not for its purpose to guarantee unions their union wages. He was silent on the question that the Code could be used for the purpose of destroying higher established minimum wages than it provided, and that, therefore, it would be actually against the spirit of the N. R. A. I again called his attention to the fact that we had not requested anything as outlined by him, that all we wanted was to be left alone and that if the minimum wage in the Code would be applied to us we would do our best to make such attempt unsuccessful. Thereafter I discussed the matter with our attorney.

The communication from the representative of the N. R. A. that it was not the purpose of the N. R. A. having the Hotel Code in charge to impose inequitable restriction upon skilled workers is in fact an acknowledgment of the correctness of our protest in the case. If it should be attempted to apply the low Hotel Code wage to us we will immediately challenge such action and in connection therewith may raise the question as to whether the original National Industry Recovery Act can at all be applied to the profession. It is a question whether this is so or not. However, we will only do this if forced to for our own protection.

In connection with the matter it is necessary that the Convention be advised that the Hotel Code was originally before Administrator Muir and thereafter switched to Administrator Whiteside. Therefore, my activities in reference to this Code had begun long before it was referred to Administrator Whiteside. I discussed the Code and its possible application to the musicians with assistants to Administrator Muir, more especially the one to whom the Code was referred, and he was kind enough to include in the Code a similar provision as we have in the Legitimate Theatre Code, namely, that the price lists of our Local Unions should be the Code price, but he advised me that when the proposition was made to the hotel managers they strenuously objected, which, of course, leads me to believe that they were in hopes that they could use the Code to establish lower wages for musicians than they have heretofore been paying. Therefore, when the Code was referred to Administrator Whiteside, it did not include any reference to us. During my conversation with the Assistant to the Administrator, which was a result of the refusal of the hotel managers to accept the amendment to the Code to which I referred, the question came up about the price lists of our Local Unions in general, and the stipulation in our Federation law that traveling musicians must charge 30 per cent in addition to said local price. I advised the gentleman that in open hearing we would, as in the Moving Picture and Legitimate Theatre Codes hearing, submit the price lists of our Local Unions to be compared with the minimum wages proposed in the Code, for the purpose of emphasizing that our price should be protected, as otherwise the Code insofar as musicians are concerned went contrary to the spirit of the N. R. A., that instead of increasing their wages or at least holding same as heretofore, same would likely become decreased. To this the Administrator answered that he was aware of the fact that whereas we had a local price list to which 30 per cent must be added by reason of our Federation law if engage-

ments are played by traveling orchestras, that the fact of the matter is that our own people do not hold themselves governed by said price, that almost all the traveling bands ignore same, that most all hotel managers do not pay same, and that, therefore, a list of the prices of the Local Unions, plus the 30 per cent National price, is merely notice on paper, and does not represent the exact conditions existing in the hotel employment field insofar as musicians are concerned; that it would be more nearly true if it were stated that we had no price list, as one that cannot be enforced is no price list at all. No doubt this gentlemen had his information concerning the conditions, under which musicians are employed in hotels, from the hotel proprietors themselves, and certainly I was not in a position to deny that what he said was in accordance with the facts. Assuming any other position would have injured our standing with the National Recovery Administration.

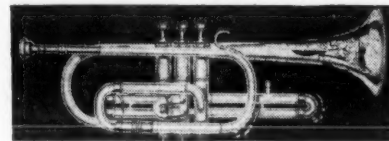
It is my firm opinion that it is this condition which made efforts to have the Hotel Code amended in our favor extremely difficult and useless, and it is exactly this exigency which I had in mind when recommending to the International Executive Board that it should recommend to the last Convention the abrogation of the 30 per cent law. Of course, the Convention held otherwise, and as to this I am not free to permit myself an opinion, as its word is supreme and binding upon all of us, which, of course, includes that a Convention's decision should be enforced in good faith unless it develops that conditions meanwhile may be such as would result in great injury to the organization, and the Convention next following is to be informed as to that.

SHIPPING CODE. Very little can be said about this Code. From the very outset it was realized how impossible it would be to have the musicians especially mentioned in same so as to secure them their union wage. In this, as in all other Codes, we will remain dependent upon our economic strength as heretofore. It is a pity that so many members are still of the opinion that Codes lend themselves to the establishing of union wages, or that it was possible for any organization, or the entire American Federation of Labor, itself, to have more than a minimum wage established, which in no case reached, or was in any favorable comparison with, the union wage maintained by any union of whatever kind. Some members were of the opinion that all we had to do was to fight corporations and then we would be successful in having a Code provide for such wage as we desired the Corporation to pay. I, for one, do not find any fault with these erroneous opinions, but to harp upon same after same have been repeatedly explained—as has been done in the INTERNATIONAL MUSICIAN—is not understandable, and I suppose some members cannot be convinced as to what can and cannot be done under a Code, or what is or what is not possible under a Code. As an illustration: After I had made a statement in the INTERNATIONAL MUSICIAN that it was to our interest to leave the Shipping Code alone, that it would be best if we would not be mentioned in same, one member advised me that unless I became active to force the Dollar Steamship Line to pay a wage of \$125.00 a month to the musicians, he would address every Local Union in the matter—implying nothing but positively stating that most likely I was a stockholder in the Dollar Steamship Corporation and that for that reason I assumed the position that it is best that we should not be named in the Steamship Code. The humor in this is best understood after I have explained the exact condition of this Code. The Steamship Code does not include a general proviso for all workers, but each worker—be he in an executive position or otherwise—is especially named in same, together with the wage he is to receive for his services. In addition to this, such wage only applies to American personnel on board vessels not engaged in foreign trade, and no division or sub-division Code so far establishes same for such trade. They are as follows:

First Officer	\$140.00
Second Officer	120.00
Third Officer	105.00
Boatswain and Carpenter.....	50.00
Seamen A. B.	40.00
Seamen, O.	30.00
First Assistant Engineer.....	140.00
Second Assistant Engineer.....	120.00
Third Assistant Engineer.....	105.00
Others	50.00
Firemen	40.00
Wipers and Coal Passers.....	30.00
Chief Steward	100.00
Combination Steward-Cook.....	85.00
First Cook	70.00
Second Cook	50.00
Messboys and Galley-men.....	30.00
Cabin Stewards and Waiters.....	35.00
(Pass. Ves.)	
Senior Wireless Operator.....	75.00

There is no proviso for any other employees except those above mentioned. A musician is only considered an incidental employee engaged for the trip and

THE CORNET SUPREME It's A BLESSING



A Real Instrument for the Modern
Up-to-Date Musician

Sent on Six Days Free Trial. Write For Prices and Terms
E. K. BLESSING. CO, ELKHART, IND.

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing
All Current Hits
GEORGE F. BRIEGEL, Inc.
1674 Broadway New York

CLARINET AND SAXOPHONE MOUTHPIECES
Scientifically constructed. Big, brilliant tone. Easy blowing. Twenty-four correct and accurate facings. Fine, hand-made reeds. Refacing.
Descriptive Price List Free
WM. LEWERENZ, 3016 Texas Ave., St. Louis, Mo.

not an employee within the meaning of the Code. However, if he accepts employment on an ocean-going vessel, he is obliged to sign what is known as ship papers and his wage is dependent on his agreement with his employers. A wage in the Code would not be in excess of forty (\$40.00) dollars and Federation wage would not be recognized. As wages now paid are generally double the amount of forty (\$40.00) dollars, except on the Dollar Line, which always has been cheap and tries to employ its musicians for a pittance, it was not indicated to invite the obstacle of a low Code wage. On this Line, according to latest reports, musicians are employed for as low as \$25.00 per month. That the present unemployment helped the Dollar Line to exploit musicians is, of course, obvious. However, to have a price of \$40.00 or \$30.00 per month established for musicians, when most representative steamship lines pay double or more for such services, is certainly not indicated, and our efforts through our economic strength to receive a higher wage would generally fail, as here we have not to do with an establishment maintained for profit, which caters to the public in general for their patronage to the extent of having their patronage changed from afternoon to evening or from day to day, and, therefore, giving us, in case of disputes, the opportunity to appeal to patrons of the establishment for moral and directly effective support. In other words, mass patronage or reliance upon the reduction of same is not in evidence in steamship travel. After a ship leaves its port it is set for the voyage, and nothing further can be done even though, during such trip, it should employ musicians under unfavorable conditions. For this reason, all we can do is rigidly enforce our laws insofar as members are concerned, to expel them from membership if they work for less than the wage stipulated by the Federation or its Locals, and, as the majority of the Steamship Lines desire good music and we are almost completely organized, they are dependent upon our membership, and this is the reason the majority of these Lines, in spite of the depression, still pay, comparatively, a fairly good wage to musicians. Inasmuch as we were not governed by the Steamship Code by a general application applying to all workers, which then, of course, would include musicians, we find ourselves in the same position concerning this Code as we do find ourselves in the Moving Picture

ture Industry Code, that is, we are left to ourselves to create the best possible conditions for our members, and this is more satisfactory and more to the interest of our organization than a low established Code minimum, which I cannot too often repeat can be and are already used by employers for the purpose of tearing down higher established minimums. For example: Assuming that the Moving Picture Industry would have been successful in establishing a minimum of say, \$15.00 per week (none higher has been established in any Code if applied to the workers in general, with the exception of those in Executive positions) the employer would employ musicians for \$30.00 per week. If we, through our economic strength, should seek to force them to pay our union wage, which, let us say is \$60.00 or four times the Code minimum and double the amount the employer wishes to pay; and for the reason that the employer refuses to pay the latter we declare him unfair, and he retorts he is paying double the minimum established by the Code; in other words, double the minimum wage as established by the laws of the land, what would be our position? We could not successfully maintain that the employer exploited our members, or tried to create sweatshop conditions, but could merely maintain that we were not satisfied with double the minimum wage established by the Code, and we desire four times the amount. Under such conditions, unless the employer could positively not do without us, in which case he would naturally pay the \$60.00 without any controversy, we would have found ourselves at a hopeless disadvantage in our appeal to the patrons of the employers and our efforts to apply the resources and strength of our organization. Luckily, we are not thus handicapped, and to be left in such a position is the reason that the question of a minimum wage for musicians on steamships was not pressed, as the outcome was positively clear, namely, that said minimum wage would have been at least one-half less than the general wage now paid on such ships.

BURLESQUE CODE. At the present this industry does not present a considerable field of employment for our members. It is true that the burlesque managers proposed a minimum wage in their Code of \$40.00 per week for musicians. It is also true that many of them do not pay that now and those that pay more desire to have the protection of such Code minimum wage in case of dispute with our organization. I conferred with the representatives of the Industry before the open hearing on the Code, and it was then and there agreed that in the burlesque field, the same as in the Moving Picture Industry, the question of hours of labor and wages for musicians shall as heretofore be established by trade agreements, understandings and customs.

CODES.

CARNIVAL INDUSTRY.

As usual, the wages stipulated for the workers under this Code were extremely low. This included the musicians.

Proposed Article 4 of the Code reads as follows:

"On and after the effective date the minimum wage that shall be paid by any show during the show exhibition season shall be at the rate of \$10.00 per week; provided that there shall be credited on such scale of wages commercial value of \$4.50 for meals, transportation, and sleeping quarters when furnished."

As usual, open hearings were held. I appeared at same and made the following statements:

"This wage is entirely too low and as a Code wage establishes the principal of a sweat-shop. The number of hours of work proposed per week is 48. This means that if board and lodging is furnished that the wage shall be a little more than 11c per hour, and if not furnished 20 per hours.

"A low Code wage, even though termed to be a minimum, has the tendency to become a maximum. In our experience it is at all times used for the purpose of tearing down a higher established minimum.

"The wages maintained by the many organizations affiliated with the American Federation of Musicians and the Federation, itself, are three times higher than the minimum proposed in this Code. We do not demand that our union wage should be guaranteed by the Code, as we know it is not done, but we do request that the Codes do not provide a minimum wage which surely will be used by employers as the maximum wage and thereby instead of bettering the conditions of the workers will have the contrary effect. This we do not hold to be within the spirit of the N.R.A. as we understand same, wages should be increased, and the Code should not afford the opportunity for the decreasing of same, in

fact, should not set the precedent of lower minimum wages.

On behalf of the musicians, and by reason of all the aforesaid, we request that the following be included in this Code to govern their services, to wit:

"By reason of the professional character of their employment, the minimum wage and maximum hours of employment of employees performing the duties of musicians shall as heretofore be established by prevailing labor agreement, understandings or practices."

A few days later an open hearing concerning the Circus Code was held. In this Code the specific wage that each employee would receive was stipulated. The musicians were not named therein. The representative of the circus agreed that they knew that our organization would not agree to such a low minimum and, therefore, accepted our proposition that we continue as in the past to negotiate a wage for our members, which at all events will be much higher than if a minimum would have been provided for in the Code.

During hearings it developed that the nuisance taxes affected circuses even more unfavorably than theatres, as they could not so readily have same passed on to the public and as Ringling Brothers, who practically financed the representative circuses the last few seasons had withdrawn from this field, the financial condition of some of them was such that it was questionable whether the majority of them could take the road at all. For this reason our organization made, and continues to make, common cause with the circus promoters to have the nuisance taxes, insofar at least as they pertain to the circus industry, revoked by Congress. The same policy is followed by us in reference to theatres.

In both Codes the musicians are not named, which under the conditions represents a great advantage.

FINAL OBSERVATIONS CONCERNING THE CODES: It is understood, as I have already explained, that labor cannot take any initiative in forming a Code. It can only inject itself into same after the employers have agreed upon a Code in which they stipulate what they consider a minimum wage for labor should be. Such minimum wage is never in any favorable position in comparison with minimum wages established by organizations of skilled workers such as are represented by the hundred or more international organizations affiliated with the American Federation of Labor. So the minimum Code wage can, and has been used by employers to tear down the higher established wage of skilled workers. In this respect at least the result of Codes is contrary to the spirit of the N.R.A. Under these conditions the skilled workers are as heretofore dependent upon their own economic strength to maintain fair wages, and this, of course, will result and has already resulted in many strikes, which naturally always accompany any economic readjustment, but increased in number by being precipitated by lower Code minimums which employers attempt to apply to skilled workers who formerly received a higher wage. Yet the low minimum wage set in Codes in many cases is a higher wage than millions of workers who were fortunate enough to have employment during the depression received. This more especially applies to the unorganized workers, but does not exclude many of the organized. Here again it becomes difficult to illustrate the exact situation; for instance, in an industry in which workers were employed, and in which the workers received a fairly good wage, the Code nevertheless provided for a lesser minimum wage in other industries, however, more especially those that were not organized and in which open shop conditions prevailed, the small minimum Code wage is actually higher than the workers received when the Code was formulated, as they were obliged to work for anything they possibly could get in the effort to keep body and soul together. Millions earned approximately between \$3.00 and \$8.00 per week, the majority of them receiving the smaller amount, sweatshop conditions were prevalent more especially in the eastern and southern states, and together with this we had the exploiting of child labor; children worked for 15c per day, women's wages were in many cases from 5c to 15c per hour. The establishing of a minimum wage in the Codes higher than these pitiful wages and the provisions of the President's agreement did raise the economic conditions of millions of the workers, as by same their wages were increased to from \$12.00 to \$15.00 per week as against \$3.00 to \$8.00. In addition to this child labor has been abolished.

However, the fact that in an industry where workers were employed and received a higher wage, a pitiful low Code minimum has been established (the attempt was made to also establish same for musicians) has placed the skilled workers and their organizations in the position now that they must more than

ever contend for their union wage. It is clear that the skilled worker is at a disadvantage to maintain his union wage, as the low minimum Code wage, like minimums always do, has the tendency to become the maximum wage, and this is so even though it is conceded that the minimum wage is not binding upon labor organizations, as they still have the right to contend or strike for a higher wage.

The spirit that permeates employers in respect to this question is best illustrated by the statement of a manager from New York, who contended for a minimum wage of \$30.00 per week for musicians in theatres, and who, upon my insistent question before the Administrator, and within the hearing of hundreds of other managers, as to what he pays his musicians now, finally reluctantly admitted that he paid them \$58.00 per week. So this case is merely an illustration that far from acting within the spirit of the N.R.A., many employers are trying to use the Codes in such a manner as will permit them in future to exploit the worker more than ever before. The result, as above pointed out, will be strikes and unrest. Some are of the opinion that the National Industrial Recovery Act may be amended to provide for compulsory arbitration. Of course, it can be said that even so the workers are still not obliged to work for the wage which it is decided he should receive. This is mere BUNK, for if a worker belongs to an organization and the organization as a result of arbitration is prevented from being active to secure a higher wage for him than the one stipulated as the result of arbitration, what is there for him to do except to accept the decision of the arbitrator. It is to be hoped that those who harbor the misgivings of coming under compulsory arbitration will be found entirely in error.

Our organization, in the many years of successful existence, had to overcome many almost insurmountable obstacles. Its members made many sacrifices, its locals have always been virile and ready to combat unfair conditions; but with it all, the organization by reason of the economic system under which it is maintained could be nothing but opportunistic, that is, do that which it could do today, and make additional efforts to advance our interests at any time same appeared possible. This meant looking forward, or long-time planning, continual watching of conditions, and this was necessary even before our experience with prohibition the unfortunate development of canned music and thereafter became more so.

Since writing the above, the following developed: The Legitimate Theatrical Industry requested the amending of their Code. They suggested the creating of an arbitration board to decide questions upon which employers and employees could not agree. The hearing was held in Washington on March 28th and thereafter continued to a future date. At same, representatives of the Federation, Brothers Gamble and Hayden, assisted by General Ansell, our attorney, and in conformity with the opinion of the President of our organization, defended the rights not only of our organization, but all labor in general, to collective bargaining and to strike. Our organization refused to surrender its economic strength and submit cases in dispute as to wages and conditions, under which its members should work, to an arbitration board or to a board under any other name. We hold that surrendering our autonomy to such a board would be agreeing to compulsory arbitration and would mean involuntary servitude for our members. Our representatives gave notice that under no conditions would we agree to such an arrangement and that we withdrew from the Legitimate Theatrical Code.

There may be additional developments concerning this matter. If so, the Convention will be advised. If, however, our withdrawal from the Legitimate Theatrical Code is to be effective, which it certainly will be if compulsory arbitration is to be forced upon us, then we are not covered by any Code whatsoever, as the Legitimate Theatrical Code was the only Code in which we were involved and which, so far at least, subjected us to continual harrasing by the employers that we should amend our laws and rules in conformity with their desires.

ACTIVITIES TO SECURE RELIEF FOR UNEMPLOYED

The President's office was active for many months to procure relief for our members through the C.W.A. and other Governmental agencies. In many cases relief was only given them if they did manual labor. Against this, I protested to the proper authorities in Washington and they agreed with me that ways and means should be found to relieve musicians as musicians. I requested Brother Hayden and Attorney Ansell to confer with the Relief Administrator concerning the matter and thereafter gave same continued personal attention. Finally the Relief Administration submitted the following letter to me for my approval:

January 20, 1934.

TO ALL STATE ADMINISTRATORS:

EMPLOYMENT OF MUSICIANS.

For your information, the employment of musicians as musicians is a proper project for Civil Works Service. It is not a proper project for Civil Works.

Although many musicians are already employed as manual workers and many more have registered for such employment, it is desirable to employ musicians at their own profession as far as possible. The delicacy of touch required to play a musical instrument is frequently lost as a result of hardening of the skin and muscles of the hand and arm which result from manual work, thus rendering the musician incapable of self-support at his profession after the C.W.A. job on which he is working comes to an end.

Many large cities have found it possible to organize creditable symphony orchestras on Civil Works Service. It is possible in hundreds of communities throughout the United States to organize bands, popular music orchestras, and even small concert and chamber music groups on Civil Works Service. The main consideration to keep in mind is that the activities of these orchestras do not in any way compete with work which would otherwise be available to musicians as regular employment. Musical performances of this nature are being given in a number of cities in public institutions, such as hospitals, museums, art galleries, institutions for the blind and aged, and public parks. An activity to which small orchestras of this kind are well suited is to provide entertainment for the groups of young people which have been formed under the auspices of the Relief Administration and the Public Welfare Agencies in order to keep them off the streets.

If the musicians are hired by the week at a flat weekly rate it should be understood that the necessary and usual rehearsal and practice periods shall count as working time. It should also be understood that symphonic and concert musicians must do considerable practicing at home. The rehearsals are for the purpose of getting the necessary co-ordination for ensemble playing and do not constitute the entire practice time required for a given performance. The head of the Musicians' Union in the local community can be of very great service in connection with any musical activity. It is strongly suggested that no Civil Works Service Project for musicians be undertaken except in close co-operation with the head of the local union. This suggestion shall not be construed to mean that only members of the union shall be given employment. Experience has shown that the head of the musicians' local may safely be relied upon concerning the relief need of the members of his union. The local Civil Works Administration may, if it so desires, accept the written statement of the head of the local union concerning the relief need of the musicians in his local in lieu of the usual case work investigation.

It is not always possible to find needy musicians to play every instrument required for a concert orchestra. To get around this difficulty, it is permissible to hire musicians because of skill rather than need provided the wages of such musicians are not paid from Civil Works Service funds. It is often possible to obtain a donation from interested private parties to defray these and other necessary costs which are not suitably chargeable to Civil Works Service. Admission may be charged at some of the performances to defray these costs. Where admission is charged all the proceeds belong to the Civil Works Administration. They may be charged to a separate account and disbursed only to defray the necessary cost of other than Civil Works Service wages for carrying on the musical activity. At least half the performances of all orchestral groups must be free to the public.

Mr. Weber, head of the Council for American Federation of Musicians, is in hearty accord with these regulations and is sending the attached letter to the heads of all of the musicians' locals along with a copy of this letter.

This letter is intended to clarify the situation with respect to the proper employment of musicians within your total quota. It shall not be construed as increasing the quotas for the employment of musicians.

JACOB BAKER,

Assistant Administrator.

Immediately I accepted the letter and it was understood that same would be sent by the National Administrator to all State Administrators, and just as soon as this was done that I should then send a communication to all our local unions advising them of the arrangement and that I should file a copy of my letter to the local unions with the United States Administrator.

All this was to be consummated within a short time, but a few days after this arrangement was agreed to, a scandal about the misuse of C.W.A. funds developed and this then caused the entire

matter to be held in abeyance until the Administration had decided upon a reform in the plan of using relief money.

Finally I received a telegram from Mr. Julius F. Stone on behalf of the Administrator wherein they advised that they had not as yet sent out the letter to the State Administrators relative to the musicians' project, but at least some assistance might come to musicians out of the new relief program now being started. For this reason they were holding up the suggestion for the musicians' project to the State Administrators until a definite policy is accepted.

Thereafter I continued to press the matter and finally I received a telegram, a copy of which I then forwarded to every local union, with the following communication:

New York, N. Y., April 6th, 1934.

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS IN THE UNITED STATES.

Dear Sir and Brother:

Repeated efforts to have musicians included in relief activities of our country as musicians so as to, if possible, make their relief general as such, have been agreed to by the Relief Administration, and as a result this office has received the following telegram:

WASHINGTON, D. C.,
April 3, 1934.

"JOSEPH N. WEBER,
1417 Georgia Street,
Los Angeles, Calif.

REFERRING TO YOUR TELEPHONE CONVERSATION YESTERDAY WITH MR. FELLOWS WE ARE GLAD TO INFORM YOU THAT THE STANDARD PROGRAM FOR WORK PROJECTS UNDER THE STATE RELIEF ADMINISTRATIONS INCLUDES PROVISIONS FOR MUSICIANS' ACTIVITIES, SUCH AS VARIOUS TYPES OF ORCHESTRAS IN WHICH NEEDY MUSICIANS MAY BE EMPLOYED AS MUSICIANS, SUBJECT TO THE GENERAL LIMITATIONS OF THE WORK PROGRAM UNDER WHICH MONTHLY EARNINGS ARE LIMITED ON A RELIEF BASIS. SUCH PROJECTS CAN NOW BE INITIATED IN ANY COMMUNITY AND FORMAL APPLICATION MADE TO LOCAL RELIEF ADMINISTRATIONS.

(Signed) SIDNEY J. WILLIAMS,
Acting Director National Projects."

I suggest that if your local is interested in the matter that it take up the matter with the Local Relief Administrator, and no doubt proper arrangements can be made for the present relief of many of the unemployed members of your local.

Fraternally yours,
JOE N. WEBER,
President, A. F. of M.

As a result in some districts musicians were relieved as musicians. In others, as was the case in Kansas City, our local union was advised to the effect that the State had received such a small allotment for relief that it would be almost impossible for them to start an orchestra or a band.

A similar condition developed in New Orleans, where the State Relief Director averred that there were no positions for musicians as there were no funds, but if they had some actually destitute, starving members, they could be referred to a Relief Committee which would provide them with charity.

As a general proposition, the above cases appear to form the exception, at least such was the development at the writing of this report. In many cases musicians were relieved as musicians. I referred the Kansas City and New Orleans cases to the Administrator in Washington and it appeared that the trouble was that so many projects were begun in those two cities through the CWA that the money allotted by the U. S. Administrator was insufficient to finish them, much less to give further relief. That is why our members were not relieved. Whereas we can claim injustice in such mismanagement as this, that is, leaving part of the people entitled to relief without same, nothing further can be done in the matter.

This report is about to go to the press six weeks before the Convention and, hence I am not in a position to explain in same further activities in the matter which this office will take between now and the Convention. These activities will be to procure the best possible results in the case.

EMERGENCY CONSERVATION WORKS

The office received complaints from local unions that Conservation Camp Orchestras competed with members of our local unions for engagements and did it under such conditions as to place the former at a hopeless disadvantage. As the Conservation camps were to absorb the unemployed at a wage of \$30.00 per month with housing and board free, the

activities of such orchestras were entirely unfair and foreign to the purpose for which these Camps were maintained. I protested to Mr. Robert Fechner, the director of the Emergency Conservation Work, Washington, D. C., which caused him to investigate the matter and finally I received notice that these orchestras could only accept musical engagements on condition that in each case they must obtain the consent of our Federation. This minimized this unfair competition to almost the vanishing point.

FINANCES

Any national organization whose members represent individual local unions must at all times be guided by, and follow, policies advancing and protecting the interests of the organization as a whole and this is at all times, and more especially during a disarranged economic period, an exceedingly difficult task. General and not particular interests must always be kept in mind and this in spite of fearful pressure by different members of the organization who view, as they cannot otherwise do, all situations from their particular viewpoint, that is, from local and not national aspects of same. This is particularly true of the finances of our organization, and so as to make this explanation as comprehensive as the occasion at the present time imperatively demands, it must be reviewed from the very inception of our organization.

The American Federation of Musicians is the outgrowth of three efforts of the musicians of this country to form an organization. The first was merely a gesture; the second, which did continue for several years, proved ineffective to safeguard the interests of the musicians by reason of the fallacy of local unions holding to the principle of isolation, i. e., of holding aloof from the general labor movement; therefore it came to an inglorious end after the waste of many years in useless efforts to be of service to its members. From it, however, developed the American Federation of Musicians. The number of locals then was comparatively small, and through some years remained so for the reason that the Federation, for a time, followed some of the policies of the former national organization. However, this was corrected, and then it developed into an agency which organized the musicians close to 100 per cent and became one of the most successful national labor organizations which this or any other country has ever seen. However, it differed and still differs from many other national labor organizations to a considerable extent. That is to say, a great part of its members are non-professional, that is, have other means of livelihood. Often professional musicians drift into the ranks of non-professionals and conversely many non-professionals develop into professionals. The professional musician needs his organization more than the non-professional. However, all are benefitted by same. Thousands of non-professionals only play occasional engagements. However, to their credit it must be said that in the upkeep of the unions, even though their number in many locals greatly exceeds that of their professional members, their enthusiasm and activities on behalf of their local are not exceeded by the professional element. However, as the non-professional only occasionally benefits through the activities of his union and the professional continually does so, the national per capita of local unions had to be so arranged as not to be an undue strain on the non-professional element and for this reason the Federation, unlike other organizations, suffered from the outset from financial difficulties. Indeed, during the first years of its existence, the pay which its officers received for their services consisted chiefly of the satisfaction which they found in their work rather than in actual wage. As a result of the liberalizing of its rules, the Federation developed by leaps and bounds and finally consisted of approximately 800 locals. In the course of time, and by reason of the peculiar condition in our organization—part of its membership is continually on the road—and in the effort to protect all fairly and contest the efforts of unfair employers to hinder its activities, Conventions were led to see the necessity of paying strike benefits to such members during the time the Federation withdrew them from their employment. The finances of the Federation were insufficient for such purpose, and, therefore, a strike benefit tax of 10c per member was passed by a Convention and this led to the creation of a strike benefit fund. As the organization went on, the drain upon this fund became greater and greater, and finally same was in danger of being entirely exhausted. The Federation was confronted with the problem of what to do to maintain itself financially, and the solution of same was a necessity if it was to continue to be of value to its members. To raise the per capita tax was out of the question, as the position and interests of the non-professional element, which received the least benefit from the organization, had to be considered, and, therefore, other methods

for raising the necessary funds had to be evolved.

A member of the Detroit Local addressed a Convention concerning this, and proposed a tax upon members in theatres to be used, for their own benefit, realizing that the professional musician who had the major portion of the protection of the Federation should pay more for its upkeep, as raising finances any other way would incur the danger of weakening the organization through the loss of many thousands of members and hundreds of locals. The Convention referred the matter to the National Executive Board. The President himself, however, realizing the necessity of a different finance system in our organization, maintained the position that the matter should first be explained to the theatre musicians, and if the consent of the majority of them could be procured, then the Convention should enact the proper law. This was done. Mass meetings of theatre musicians were held in many cities and in all about 14,000 attended; and not a single vote was cast or a single voice raised against the proposition. As a result, the following Convention enacted the theatre defense fund law. The money was to be used under instructions of the Convention.

Then the movie talkies developed, resulting in the loss of employment by many thousands of our members. Together with this went a stimulation of the production of recorded music, and it looked for a time as though almost the entire field of employment for musicians would be pre-empted by synthetic music. Before that we had experienced the loss of at least 33 per cent of the employment of members by the enactment of the 18th Amendment. As years went on, some of this employment was recouped, but by no manner of means in a measure comparable with the loss we had sustained. To counteract the wave of recorded and photographed music, the Federation, by the order of two Conventions, made an appeal to the public not only in behalf of jobs for our members, but in behalf of music in general, calling attention to the fact that the art of music would receive a considerable setback by its mechanization, and that, through this, the public would suffer as much as the musicians, and as a result we did create a psychology against the general mechanization of the art, which psychology prevails at the present time. It is true that this did not lead to the immediate re-employment of musicians in theatres; but it was a great factor to prevent further inroads by mechanized music on our employment and continues to be so, and in this matter as in all else the welfare of the entire organization had to be considered. All this has often been explained at length, but as it has its part in the picture of our finances, this short reiteration was imperative.

In addition to the expenses above explained, many thousands have been paid to members for strike benefits, and whenever and wherever this was done it not only led to the strengthening of the morale of the members, but immediately convinced them that the theatrical defense fund had a highly beneficial purpose. Then again during the hearing on codes of fair competition in industries we were, of course, involved to a considerable extent, more so than many other national organizations. The reason, therefore, is that we are not confined to employment in one industry. To make this clear, I will mention only a few of them: moving pictures, vaudeville, burlesque, legitimate shows, circuses, hotels, amusement parks, etc. The Codes, however, which involved us most were the Codes pertaining to theatres. The employers expect that in future more musicians will have to be employed by them in theatres throughout the country than have been employed in the last few years; the tendency is that way. For this reason, when the Codes were considered, they attempted to establish an exceedingly low minimum wage for the services of musicians. One single effort to break down this attempt in the moving picture and vaudeville theatre industry meant incessant work and my presence in Washington for over seven weeks. I was compelled to establish an office and have a secretary and it involved watchfulness day and night to keep abreast of the situation. This was done chiefly in behalf of the theatre musicians, which not only protected their interests now, but also in the future. The expenses had to be defrayed out of the theatrical defense fund. There was no other way. This is merely one illustration of the practical use to which the fund is always put in behalf of theatre employment.

Often personal assistance of State and National officers is necessary in various jurisdictions to settle theatrical controversies. Without this fund, this could not be done. By reason of the meager per capita tax—and same cannot be helped, as it fits the make-up of our organization—the general fund would soon be depleted if these expenses were paid out of same. As it is, all unnecessary expenses are avoided.

The President found it necessary to visit Washington many times. Whereas, other national organizations established headquarters in the Capital and some had lawyers in attendance and spent many thousands of dollars to protect the interests of their members in the Codes, our activities, in addition to the efforts of the President, were held down to the visits of two single committees two days each. Whereas, this saved us many thousands of dollars, I am pleased to say that we were successful in fighting off onslaughts on our interests. We made the most of the advantage that we actually represent a profession; this being so stood us in good stead in establishing the favorable position in the Codes, as elsewhere explained in this report. However, whereas our activities toward bringing about this result were at all times trying, I had one experience during same which was not only embarrassing, not to say humiliating, but carried with it the danger of our organization being left in a hopelessly unfavorable position. This experience developed in reference to the Hotel Code, and was altogether in connection with the 30 per cent law. During the Code hearing, which I have fully explained under the caption pertaining to Code activities, I acquainted the Administrator with the result of the survey of the prices stipulated by our local unions for hotel work, the same as I did for theatre and other work. I attempted to have the Hotel Code amended that the provision that the minimum wage provided therein for all employees, namely, 28c per hour in the north and 26c per hour in the south and 2 per cent less where workers were women, should not apply to musicians and, in doing so, called attention to the vast differences in the amount stipulated by the Federation and its locals for services in hotels and that proposed in the Code. The following was in effect his answer:

"Mr. Weber, you know very well that the prices which you submit for hotel work for traveling musicians, that is the local price, plus 30 per cent, is not paid. It is well known that the majority of your members do not charge, and the hotel proprietors do not pay same. Double contracts are made and your members do practically as they please. The 30 per cent which some of them are depositing with your treasurer is paid by the leader and either pocketed by himself to reimburse him for his own outlay or is returned by him to the employer. You do not represent the situation as it actually exists and, therefore, we do not understand your insistence that the Administrator should consider the difference between the wage proposed in the Code and that stipulated in the price list of your locals and your Federation as same actually is not paid."

All this was true. The stipulated prices are not paid. I could not contradict it. The true situation is that the law is used here and there by our local unions and they have a right to discipline orchestras for not charging it, and this is done in the hopeless effort to discourage them from coming into their jurisdictions. This in a small number of cases results in fines, but this is a far cry from the possibility of uniform enforcement of the law and the condition of our members scrupulously holding themselves governed by same. It is often said that the present economic depression had something to do with the impossibility of enforcing this law—that men must live, and if they cannot do so under the laws of our Federation, they are forced to do so in spite of same, as an organization which maintains impossible laws no longer protects its members. However, to this answer can well be made that the law did not work even before the depression. It never was and never will be the solution of the traveling orchestra question.

The Administrator for the Hotel Code was transferred to another Code hearing, and this placed me in a position of having to make my arguments anew. However, the point I desire to make here and now is that the law of our organization, which never was virile, was more or less always a dead letter and is now almost completely so, did prevent the Hotel Code carrying the same provisions as in the other Codes, namely, directly exempting us so we may be free without hindrances of a low Code wage to use our own economic strength and by collective bargaining agree to the conditions under which our members should work.

You might ask what this has to do with the finances of our organization. It is very important. It has a direct bearing on same, as hereinafter will be shown. At the last Convention, the International Executive Board, for reasons which cannot be disputed as being absolutely correct, recommended the abrogation of the 30 per cent law. It is true that before a recommendation of such importance was made, the Convention should have had advance information, either through the President's report or in some other way, of the reasons which

prompted the International Executive Board to make same. This was not done, and the law was left on the statute book of our organization. It was best that this was done, as the difference of opinion among the delegates concerning the matter, had a show of hands been asked for at the time a vote was taken thereon, would have revealed them—so I firmly believe—to be practically evenly divided. It was also best, under the conditions, the decision of the Chairman that the Board's recommendation was rejected, was not appealed, as it is best for the organization that momentous questions be decided by a decisive vote either in the affirmative or the negative. Now this same proposition will again come before you. Whatever the Convention will do in its wisdom will be final. However, every delegate and every member has a right to know the experiences of our organization with every law, so that, with foreknowledge of experiences with same, they may form their opinions as to whether or not same is really beneficial to the organization. The officers must give such information regardless of the popularity of their explanation. If they did not do this, they would be merely "yes men," and instead of attempting to protect, would betray the interests of the organization they represent. However, be that as it may, after the Convention has spoken, its will is law. I make this explanation in all candor for the reason that in the observations of the President of your organization, conditions are created by the 30 per cent law that are not conducive to the welfare of the organization.

In addition to the recommendation of the International Executive Board to abrogate the 30 per cent law, a resolution was introduced at the last Convention that traveling orchestras should pay a tax of 10 per cent on all engagements, the major portion of which should go to the local, the remainder to the national organization. Whether it was intended that this 10 per cent should be collected in addition to the 30 per cent, which would make the result of the law worse founded, or whether same was to be taken out of the 30 per cent is not clear. However, the matter was referred to the International Executive Board which, by reason of developments in economic conditions during the year, including Code activities whose results could not be anticipated, held same in abeyance pending the deliberation of this Convention in reference to the entire traveling orchestra situation.

For a clear understanding of our financial setup, it now becomes necessary to consider the conditions pertaining to the general fund of our organization, which we all know is maintained in addition to the theatrical defense fund. The economic depression has caused us the loss of approximately 25,000 members, mostly non-professionals. We have lost a number of local unions. However, the number of members represented by them is comparatively small. The bulk of our organization still consists of approximately 125,000 members, which comprises almost all of the professional element, but the non-professionals still represent at least one-half or more of our membership. By reason of the loss of these 25,000 members, our income from per capita tax became lower, and, therefore, we came to the 1932 Convention with a deficit. What was to be done? I did not submit in my report to the Convention a recommendation of how additional revenue should be raised, but I did make the suggestion in open Convention to the Finance Committee that they should consider a tax upon traveling orchestras, as they cause the Federation useless expense and, under certain conditions, are also entitled to strike benefits, and this was done. As a result, the deficit in the general fund was wiped out the following year. But mind you, if all the expenses caused by theatrical controversies, as well as strike benefits, were all finally to be defrayed out of the General Fund, it is questionable whether the specter of a deficit would not eventually re-occur.

Underlying the present financial setup of our organization is the principle—and this is followed now by many organizations—that the men who are most protected by the organization should pay the most for its upkeep. Against the soundness of such a policy, nothing can be said. The time has passed when the non-professional element can carry the financial burden of the Federation, either in an increased per capita tax or a special defense fund tax, and, therefore, as I stated in a former report, the professional element, which needs its organization now more than ever, must see to its proper upkeep. Now how is this to be done? Certainly not through laws which would have as a result the disintegration of the organization, but through laws which are so practical that they will insure its successful continuance.

At this Convention, the treasurer is in a position to report a surplus in the general fund, but luckily we have not been involved in any extended or costly litigation in defense of the rights of our or-

ganization; however, such may develop or be forced upon us at any time. The theatrical defense fund is necessary for the defraying of special expenses caused by theatrical controversies and the payment of strike benefits. A change in same forces consideration of the entire financial structure of our organization.

I know of no surer way to confront the Federation with the danger of becoming an inert organization, than the abrogation of strike benefits and the forced discontinuation of such activities the expenses of which are defrayed now from the Theatre Defense Fund. The general fund cannot assume all these obligations, unless an entirely different method of taxation is to be evolved, which by reason of the non-professional portion of our membership would have to be based upon the necessity for the professional members contributing more than the non-professionals.

Here you are confronted with the plain question as to whether the financial resources of your organization are to be such as to perpetuate same, or whether its activities are, for the want of resources, to be inhibited to such extent as to make same practically worthless to the members.

Should the Federation ever fall by the wayside, I predict now that the local unions would rue the day, and their success and opportunity to, as much as possible, guard the economic interests of the members, would become woefully lowered. Unrestricted competition between the musicians of one town and another, the entire laws which control the traveling musicians, and the immediate recognition of an advantage which could be taken, under such conditions, of the musicians by the employer, would elicit many a sigh from members of local organizations who previously enjoyed the protection of a local and national organization. We must realize that in the last analysis we cannot successfully prevail locally without a National organization and, therefore, when legislating in a Convention we must keep this truism in mind, for were we to fail in this, our local interests would eventually suffer. I will discuss the manner of payment of strike benefits more fully before closing this part of the report.

Nothing embarrasses an officer more than the discussion of the finances of the organization. Members naturally object to any tax whatsoever. They are not in close touch with the affairs of the national organization, and as a result do not realize, or ignore its significance to them. However, they would speedily realize and acknowledge same if the organization could no longer be active in their behalf. Under such circumstances, the old adage of being "penny wise and pound foolish" would surely make its truth fearfully obvious. I request that the delegates do not construe all these observations as an effort to have my opinion prevail concerning financial or any other issues, but I repeat again and again, that one of the necessary things to do is for any one charged with the obligations of an office to acquaint the delegates, and through them, the membership, with the state of their organization, its necessities as well as its shortcomings, as the case may be, and thereby acquit himself of the sacred duty of enabling the delegates to clearly see and know everything that possibly pertains to the interests of same. However, the delegates to a Convention are of one mind, that our organization should be properly maintained as, after all, its activities have the purpose of bringing more sunshine and happiness into the lives of our members and their families by improving their economic conditions. However, there are obvious reasons, and it is an obvious duty, to call a spade a spade, and that explanation concerning the state of our organization must be made so lucid that no misunderstanding about same can be possible, but for all that, I do realize, and have always realized, that the opinion of officers is subordinate to the consensus of opinion of our Convention, as, after all, in their hands the destiny of our organization rests.

After this necessary digression, I will further discuss our financial affairs from all its angles, and what appears to me advisable if the Convention, in its wisdom, decides upon a change in same. For instance, if changes are to be made in the theatre defense fund tax, then it will react upon the general fund, and this ought to be our guide in the matter. However, the important question will also be as to what constitutes a proper tax upon traveling musicians. If we insist upon the continuation of the 30 per cent charge over local price by traveling musicians, and in addition thereto stipulate that they must pay a tax of 10 per cent on their entire supposed earnings, that is, the local price, plus 30 per cent (which they do not receive), you stand in danger of losing further control of, and perchance the membership of, very many organizations composed of such members, and the income of the Federation, its usefulness, influence and importance to members will thereby be decreased instead of increased. The rea-

son for this is obvious. At the present time, 1,900 traveling members have not taken out traveling cards. What is the use of closing our eyes to existing conditions because here or there a certain law may work well in individual cases, when as a general proposition same presents an absolute disadvantage to the organization by reason of the impossibility of enforcing same. In connection with all this, it is held, and perhaps rightfully so, that a Convention, to meet the desires and wishes of the local unions, that is, that part of the membership which remains at home and does not travel, will agree to the abrogation of the 30 per cent charge only if the locals get something out of it. At least this is the language in which it was put up to me. This can be easily understood, as, after all, traveling musicians compete with local musicians and make inroads upon their employment. However, musicians have left their towns to travel and accept engagements in other towns, districts or states from time immemorial, and from its very beginning the American Federation of Musicians had to recognize and cope with this condition, which is a condition of trade and can only be regulated but not suppressed. If the matter of pre-empting local employment for local members could be regulated by law, our Conventions would have done so long ago. However, it is regulated by conditions over which we have no control and which involve preference of employers and audiences as to what musicians should render services. The only possible thing for a Convention to do is to regulate as much as possible the competition of traveling musicians with local men, but in doing so not to fall into the error of holding that prohibiting is regulating. Regulations of such a nature that they prove actually prohibitive instead of regulative, actually become neither, which is true in the case of the 30 per cent law.

The 30 per cent law and any proposed increase of tax on traveling members have a direct bearing upon the finances of our organization, and if the questions are not properly handled, may have a baneful influence upon same. Now then, how is this best to be done? Certainly not by members paying a percentage on wages which they do not receive and which it is known they do not receive. The error of the opinion that the 30 per cent law protects local members in their employment should be realized. The few instances in which such protection developed do not change the general situation.

Traveling musicians should pay something to the upkeep of the local union whose jurisdiction they invade, as well as to the national organization, as they, in addition to musicians working in theatres, cause the Federation the greatest financial outlay. Furthermore, traveling musicians are, under certain conditions, entitled to strike benefits, the same as theatre musicians. However, as they are entitled to such benefits from the general fund, their present tax of 2 per cent is paid to this fund.

Returning to the discoursing of the theatre defense fund tax, will say that the defense fund will not become immediately emasculated if a change be made in the law, but in time it will surely become so. If such change means its final abrogation, it will in time mean the lowering of the theatre musicians' opportunities as union men to gain or maintain such protection as only organized effort can give.

As to strike benefits paid out of this fund not only local but traveling musicians who appear with companies in the jurisdictions of locals in which a theatre or theatres are held as unfair by us are beneficiaries thereof. As a general rule, these musicians immediately withdraw their services from such theatres when ordered by the Federation to do so. Last year we paid \$80,000 in strike benefits to traveling and local members. This sum can easily become doubled or tripled, more especially in the theatre industry until it becomes rehabilitated and the human element is used to a greater extent in theatre performances than it is used now. All indications point to it—that the latter will be the case. Being on the road, traveling theatre musicians are paid their full wage in strike benefits if withdrawn from an unfair house. I would suggest that the Convention take under advice what our experience will be if we no longer pay strike benefits and attempt to call musicians with traveling companies continually on strike. The unfavorable result will soon make itself felt. It is also worth consideration that the policy of calling traveling musicians from unfair houses has in the past had the tendency to prevent many fair houses from becoming unfair, and to cause many of them which had become unfair to become fair again. For many, many years this policy proved a powerful weapon in the hands of our organization to protect locals. If we divest ourselves of same, it can only be to our disadvantage, no matter how enthusiastically we may suggest to ourselves that such will not be the case.

The per capita tax of 9% cents per month is insufficient to maintain as large an organization as ours. Members of many labor organizations pay from three to four times that amount. Sufficient reasons have been given why our per capita tax should not be increased; therefore the policy causing professional musicians to pay more for the upkeep of their organization (this phrase must be repeated in spite of the danger that it may become tedious) must be maintained.

By reason of all the above explanation, it appears that the following proposition is worth the consideration of the Convention, to wit:

(A). Strike down the 30 per cent law. It protects no one, invites contempt for our laws, made law breakers of a host of good members and continues to do so, and in general is a source of mischief which more and more weakens the authority of our organization.

(B). Stipulate the price for traveling engagements to be 10 per cent in addition to local price.

(C). Impose a tax of 8 per cent on traveling engagements, one-half of this tax to go to the National and one-half to the local. Permit no other tax.

Illustrating by example, this would mean that if a local price for an engagement is \$50.00 per man, the charge per member of the traveling organization must be \$55.00 and the tax thereon per man would be \$4.40, which would mean \$2.20 to the National and \$2.20 to the local. The regulating of the collection of the tax should be left to the International Executive Board, as changes may have to be made in such matters as exigencies may demand.

In addition to this, the system which provides that the traveling musicians must carry traveling cards should be continued, it being expected that as the locals will uniformly become beneficiaries of the system of taxing traveling musicians, the rule that traveling musicians carry traveling cards may be more easily enforced.

Concerning the above recommendation, however, I would voice a note of warning, that is, that if the tax is to be made higher, the difficulties in enforcing same and the impossibility of making the law effective will increase.

It is, of course, understood, that alternative measures may bring about the same result attempted to be achieved by above recommendation, but all such must stop short of naming too large an amount as it is clear that all taxes should be at all times only be sufficient to place an organization in a strong defensive position and should never bear the earmarks of being of a confiscatory or disciplinary nature.

DIFFICULTIES

An organization cannot be more than the conditions and laws of the country permit. It does not matter how we protest against certain conditions, as long as same are not subject to change through our own efforts or we are not in a position to bring about a change in a law, our efforts must necessarily be directed in line with these conditions.

As an example, it is plain that all the efforts, made by our Federation to have the copyright laws amended so that the demands of the Authors and Composers for royalties may not interfere with the employment opportunities of musicians, have not been successful. Our protest against this law was made many years ago and we have been incessantly active to bring about a change in this law. From the outset we found a decision of the United States Supreme Court an unsurmountable obstacle. This court has held that the Authors and Composers had a constitutional right to exact royalties and, for this purpose, could buy themselves into an organization and transfer their rights to same. The Federation was in hopes that Congress would alter the law and the Senators and Congressmen, who had listened to our complaints, felt disposed to introduce a bill, but thereafter, most likely realizing the hopelessness of having same enacted into the law, lost interest in the proposition.

Inventors and authors are entitled to protection and to benefit as a result of their inventions or compositions. The Constitution of the United States provides for this. With Congress, however, the authority rests to prescribe what the reward shall be, that is, to fix the amount of royalties, etc. The opinion of Congress is reflected in the contents of the Patent and Copyright Laws of our country and to have same amended is exceedingly difficult. No doubt attempts again will be made to have Congress do so, but, as far as we musicians are concerned, these attempts have not always been to our advantage. For instance, such attempts may include the striking down of royalties for recorded music, both singing and instrumental. This would stimulate the use of recorded music by cheapening the price of records and, therefore, is certainly inimical to us. Conversely, attempts may be made to have the royalties

upon printed music used by bands and orchestras abrogated or reduced. As this would be beneficial to the members of our profession, the Federation is, of course, in full accord with all such attempts.

However, members should bear in mind that attempts to amend the Copyright and Patent laws of the United States confront almost insurmountable difficulties, and this is the reason why the laws have not been amended as yet to give our employers relief from payment of royalties on printed music.

Even in cases in which Congress, through law, provides that soldiers and sailors should not compete with civilians for employment, the regulations often prove futile. As you well know, Congress did enact such a law, and we were of the opinion that it would mean the ending for all time of competition of Army and Navy bands with civilian bands. However, such has not been the result, as in spite of the law, we are always dependent in matters of this kind upon the good will of the authorities to hold themselves bound by the law in such cases.

The Army Department has somewhat complied with the law and greatly reduced the competition of Army bands. The Navy Department has done nothing of the kind, and its bands are permitted to compete with civilian musicians under one pretext or another, and all our protests to the Government have always been met with the stereotyped answer, that "under the conditions extant in each case, the law did not apply."

The most irksome development in this matter is to be found in the competition of enlisted bands (Army and Navy) with civilian musicians so far as services over the radio are concerned. Our continued protests during the entire administration of President Hoover finally impelled the Ex-Secretary of the Navy, Mr. Adams, to issue an order at the close of his term of office prohibiting the appearance of the Washington Marine Band over the radio. Immediately protests were sent to the Government by some citizens, maintaining that they had a right to listen to the Marine Band, and that taking same off the air was vicious, as it denied disabled veterans confined in hospitals the privilege of listening to the marital strains of the military band which they loved so much. It is, of course, understood that these protests were instigated by Radio Corporations, and, finally, the present Secretary of the Navy, yielding to them, permitted the Washington Marine Band to again appear on radio programs and the same policy now applies as far as the Army bands are concerned.

The government cannot be sued, and hence being dependent upon its good will to enforce the law to give us that measure of protection, we are absolutely helpless as we are not the object of same. However, we will not desist in our efforts to have this matter finally adjusted in fairness to the civilian musicians.

In addition to all the above, we had a similar experience with the law placing the musicians under that part of the Immigration Act which prohibits the entrance of contract labor into this country. This law provides that only musicians of repute—meaning, of course, virtuosi and eminent directors, such outstanding personalities in the musical world as Toscanini, Paderewski and others—and for which a public demand for appearance is evident, should be permitted to enter into this country. The first opportunity we had to apply the law was in the case of a foreign organization composed of musicians from South American and South European countries. They were engaged to play in a night club in New York.

In making their attempt to enter our country, they received favorable consideration from the authorities in Ellis Island, who recommended to the authorities in Washington that they be permitted to do so. We protested. The case was reopened. Another hearing was held in Ellis Island. The position of our organization that these people, under the Contract Labor Law, had no right to enter, was sustained. What happened? The attorney who represented this organization appealed to a United States District Court and the Court permitted their entry into our country provide they would not play in a night club. In other words, the Court considered them as artists for whose appearance a general demand existed. And so the protection which we expected the musicians would receive by reason of the amending of the Contract Labor Law was for the time being denied us. However, our attorney was requested to enter vigorous protest with the proper authorities of the Government and did receive the assurance that in future the error would not be repeated of permitting such musicians to enter contrary to the provisions of the Contract Labor Law of the Immigration Act which we had been successful in having amended to include musicians. As a result, after the expiration of six months, the Government ordered these foreign musicians to leave the United States.

VAGARIES

During Code activities, many instances developed which made our position at times most embarrassing. It is easily understood that among the thousands of our unemployed members, the institution of the NRA was held to be a guarantee of employment and that all activities thereunder would have been chiefly for such purpose. Employment was increased, but as before stated, only through the lowering of working hours. The hoped for compulsion that employers must absorb the unemployed through any other means did not, and could not, materialize, as the NRA did not contain such provision. However, from the very beginning of the NRA the Administration in Washington received suggestions and documents from members of our organization in what particular manner they should be helped. This is also understandable, as men out of employment became naturally impatient as to their economic condition and in such a new departure as the NRA they expect not only hoped for business, but insist that the question of employment should be entirely solved and, furthermore, solved in accordance with their views, but it is not understandable why in the voicing of their opinions they took recourse not only to decrying, but to positively maligning the national organization and its local unions. It is also easily understood that a man in a responsible position is publicly exposed not only to attacks by enemies of the organization, but by misguided and, at times, designedly mischievous members of the organization. That such a person should become the target of attacks in an economic revolution such as the NRA is the result of two reasons. First, that some employers try to weaken the organization, which the person represents, and, second, that members of the organization try to force their opinions in spite of the organization and even to the extent of maligning the same. Then we have the self-constituted representatives of the organization who, for political reasons, directly misguide the membership and, in order to concentrate the forces opposed to the national organization around their own persons for self-seeking reasons, also take recourse to allegations and calumny.

I will cite only a few instances out of many which caused an investigation or at least a request for an explanation from our organization which proved so satisfactory that finally all attacks upon us were ignored.

One of the most outstanding was a letter from a theatre musician in Brooklyn, who informed the Administrator that the officers of the Federation exacted a tax from all musicians for all engagements and that this tax constituted such officers' graft. He also complained of the spread of 70 hours in theatre employment and suggested to the Administrator to place two orchestras in each theatre. Naturally this letter was referred to the President's office of our Federation for an explanation and, as a result, the tax system of our organization was explained to the Administrator, more especially in reference to theatres. We received a reply to the effect that a better method to put the taxes collected by our organization to good use to the members of our organization than was followed by us could not be very well imagined. This ended attempts for the time being to stamp the National officers as racketeers.

The question of putting two orchestras in theatres, however, was related to the number of working hours which had been reduced to 40, but upon investigation the Administrator advised me that 40 working hours meant what it said, namely, that the workers would actually work during such time and that waiting time between working periods was not considered working hours within the meaning of the law. As our members did not work anywhere near 40 hours per week and did not do so in theatres with the exception of a few presentation houses where on Saturday and Sunday an extra performance may be given, the reduction of working hours to 40 could not justify the demand to the Administrator that two orchestras should be employed in theatres and I was so advised.

Among the many propositions, either directly submitted to the Administrator or where the attempt was made to have same submitted to the Federation, one which was submitted in good faith and in the form of a petition addressed to the Ex-Secretary of the Treasury, Mr. Woodin, and signed by many members, proposed that the NRA cause a rule to be enforced that managers of theatres must add 5c to each theatre ticket and that for the money so raised, musicians must be employed in all theatres. I know then, as I know now, that the Administrator under the NRA had no such authority and so advised the spokesman of the members, who had forwarded the petition to me to be transmitted to Secretary Woodin. I received a reply thanking me for the attention I had given to the matter, but requesting that, in spite of my explanation, that I should refer the matter to Secretary Woodin anyhow.

This was done. The Secretary referred it to the NRA and finally it came before the Deputy Administrator and, through him, before me again. I was requested to make an explanation why, with my consent, such an impossible proposition should be referred to the Administrator. I answered that I knew full well that the Administrator could not do anything in the matter, but that I requested that the Administrator affirm this so that I might conclusively prove to our members that the first information I gave them concerning the impossibility of the proposition was correct. This ended the incident.

If the Government had the power to tell a theatre manager that he must employ unemployed musicians, then every factory, every small business, in fact, everyone who formerly had anyone employed, would have to either employ or re-employ the unemployed. If the unemployed could be absorbed in such a manner, the problem would be easy, but it cannot be done. The Government can no more create normal employment than can a labor organization. However, it is able to make the attempt to raise the purchasing power of the masses and then, if a normal business cycle is established, the unemployed would be absorbed in the industries and this is supposed to be the function of the NRA. And may Providence grant that it may be successful! The next best thing a Government can do for the unemployed is to protect them against unemployment by providing an insurance to that effect and suggestions and efforts are now being made to make same a fact through legislation. However, this problem cannot be solved through legislation by Congress in a direct way as state rights are involved, therefore, it is suggested that Congress tax all states in general a certain amount and return to such states that part of the tax collected from them by the United States which the states use for unemployment insurance.

Inasmuch as the depression has practically destroyed the opportunities of such of our members as were engaged in the jobbing field and the number of those who were formerly in theatres became greatly decreased, not only by the introduction of the movie talkies, but by the bankruptcy of the legitimate theatre industry, inclusive of burlesque, the existing employment could not absorb all the unemployed and they naturally grasped at every seeming opportunity, to seek employment and here they fell into the error of holding that a labor union can make employment. This situation was immediately taken advantage of by some so-called leaders, who made the disgruntled membership believe that it was the fault of the Federation that they were unemployed. The cruelty and injustice of thus misleading members appears even more reprehensible in the light of the fact that these leaders knew better but merely played on the susceptibilities of the members for their own self-seeking reasons, some of them enemies of the Federation ever since its inception, others proclaiming such attitude for the principle involved, others for direct political reasons, hoping to benefit through being selected or retained in paid offices and others, themselves, holding to the opinion that the union could make employment.

More especially in Local No. 802 the present economic condition was taken advantage of by leaders, so-called, to mislead a considerable faction of the union into the belief that a union could create employment, and for this purpose advocated a change in the form of government of the local. In this connection will say that most of the delegates know that by reason of the difficulties in which old Local No. 310 had involved the American Federation of Musicians, its charter became revoked and, therefore, a new union was formed, which was given a government as requested by the charter applicants themselves. This government was satisfactorily maintained without any protest for many years.

However, the form of government of the local was made a political issue, and finally a request for its change came before the last Convention, which decreed certain modifications in the by-laws of the local, but did not agree to a change in the form of government. Since then the unemployed members of Local No. 802 have been led to believe that their plight is due to the form of government, rump meetings were held by them, and the spokesmen at same made the positive assertion that if the local's form of government was changed, then the local could create employment for the unemployed members. They maintained that employment was controlled by a few selected men in the local union and made unsubstantiated allegations concerning the possibility that a union could create employment, thereby increasing the discontent of the unemployed members. As no one can reason with men who have been subjected to economic misery through no fault of their own, they swallowed such allegations, accepting them to be true.

(To Be Concluded Next Month)

UNFAIR LIST

of the

American Federation of Musicians

BANDS ON THE UNFAIR LIST

American Legion Band, Agawam, Mass.
Atlanta Police Band, Atlanta, Ga.
Boyd Council, Jr. O. U. A. M. Band, Newark, N. J.
Burgess Battery Co. Band, Freeport, Ill.
Chevrolet Band, Kalamazoo, Mich.
Danville Municipal Band, Danville, Ill.
DeMolay Boys Band, Toledo, O.
Firemen's Band and Orchestra, Indianapolis, Ind.
Hall Printing Co., Chicago, Ill.
Hamilton Ladies' Band, Hamilton, Ohio.
Hamilton Square Y. M. C. A. Band, Trenton, N. J.
High School Band, Mattoon, Ill.
Hillside School, Boys' Band, Troy, N. Y.
Jennings, Howard, and His Band, Huntington, W. Va.
Joe Zahradka Pana Band, Pana, Ill.
107th Cavalry Band, Akron, Ohio.
142nd Infantry Band, Amarillo, Texas.
Palmyra-Peets-Colgate Band, Jersey City, N. J.
Police and Firemen's Band, Philadelphia, Pa.
St. Nicholas Boys' Band, Jersey City, N. J.
Santa Fe Band, Topeka, Kan.
Stratford Boys' Band, Stratford, Ont., Can.
Stuts, Wayne, and His Band, Elkhart, Ind.
Temple Association Band, Elgin, Ill.
Veterans of Foreign Wars Band, Kalamazoo, Mich.
Williams, Myron, and His Band, Houston, Texas.
Yeoman's Kiltie Band, Oklahoma City, Okla.

PARKS, BEACHES AND GARDENS

Artesian Park, Tom Sweeney, Manager, Brenham, Texas.
Beverly Gardens, Albuquerque, N. M.
Bombay Gardens, Philadelphia, Pa.
Capital Park and all Buildings thereon, Hartford, Conn.
Clair Case, Persian Gardens, Oakland, Calif.
Dolan's Park, Boscobel, Wis.
Gay Mill Gardens, Hammond, Ind.
Japanese Gardens, Madison, Wis.
Joyland Park, Lexington, Ky.
Lakeside Amusement Park, Wichita Falls, Texas.
Miami Gardens, Waukegan, Ill.
Palm Garden, North Platte, Neb.
Rosebud Gardens, Arlington, Mass.
Rosebud Gardens, Boston, Mass.
Rosebud Gardens, Wayland, Mass.
Shore Acre Gardens, H. Eberlin, Prop., Sioux City, Iowa.
Springfield Lake Park, Akron, Ohio.
Suburban Park, Manlius, N. Y.
Swiss Gardens, Mrs. Lohmann, Manager, Cincinnati, Ohio.
Trier's Park (West Swinney Park), Fort Wayne, Ind.
Yosemite National Park.

ORCHESTRAS

Atlantic University Orchestra, Norfolk, Va.
Bahr, Ray, and His Music, Louisville, Ky.
Berk, Sammy, and His Orchestra, Joliet, Ill.
Blue and Gold Orchestra, Tyrone, Pa.
Blue Jay Orchestra, Portsmouth, N. H.
Boston Symphony Orchestra, Boston, Mass.
Bowley, Ray, and His Orchestra, Utica, N. Y.
Bruce Force and the Merrymen Orchestra, Plainfield, N. J.
Burke, Mrs., Orchestra, Portsmouth, N. H.
Callaway, Jean, and Orchestra.
Club Ansonia Orchestra, Fords, N. J.
Congdon's Society Orchestra, Newport, R. I.
Craig's Cardinals, San Francisco, Calif.
Daubanton's, Jimmie, Dance Band, St. Cloud, Minn.
Fackler's Orchestra, Lancaster, Pa.
Farrell, Gene, Traveling Orchestra.
Firemen's Band and Orchestra, Indianapolis, Ind.
Four Star Orchestra, Saskatoon, Sask., Canada.
Frolickers, The, Plainfield, N. J.
Gift, O. E., and Lowell C. Peairs, United Orchestras, Des Moines, Iowa.
Hackman, Leroy, Orchestra (Hack's Rhythm Kings), Jefferson City, Mo.
Hammit, Jack, and His Jintown Ramblers.
Hezekiah Fagan and His St. Louis Colored Syncopators, Cumberland, Md.
Holt, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alb., Canada.
Huntington High School Band and Orchestra, Huntington, W. Va.
Janderum, Jack, and His Orchestra, Perth Amboy, N. J.
Julian's Orchestra, Harrison, N. Y.
Klingman, Bob, and His Orchestra, Oelwein, Iowa.
Lillisand, Walter, and His Band, Madison, Wis.
Meredith Lynn and his Orchestra, Hannibal, Mo.
Migliaccio, Ralph, Orchestra, Provo, Utah.
Mullin, Ray, Orchestra Promoter.
Nighthawks Orchestra, Marshalltown, Iowa.
Notre Dame Jugglers, South Bend, Ind.
Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada.
Paramount Orchestra, Stamford, Conn.
Paul Cornelius and His Dance Orchestra, Dayton, Ohio.
Percy Tuttle and Howard Orchestra, Saskatoon, Sask., Canada.
Radio Orchestra Service, Kansas City, Mo.
Reinhart, Chas., and His Orchestra, Louisville, Ky.
Reve d'Or Orchestra, Meriden, Conn.
Rice, Glenn, and His Hill Billies.
Rush, Ed., and His Chalcedonians, Quincy, Ill.
Silver Rhythm Kings Orchestra, Meriden, Conn.
Trautman, Edwin A., and His Blue Ribbon Entertainers, Amsterdam, N. Y.
Tri-City Symphony Orchestra, Davenport, Ia.
United Orchestras, Booking Agency, Omaha, Nebr.
Varsity Serenaders, Saskatoon, Sask., Canada.
Walen, Ossie, Orchestra, New Brunswick, N. J.

INDIVIDUALS, CLUBS, HOTELS, ETC.
THIS LIST IS ALPHABETICALLY ARRANGED IN STATES, CANADA AND MISCELLANEOUS.

ALABAMA

Gadsden High School Auditorium, Gadsden, Ala.

ARIZONA

Blue Moon Ballroom, Tucson, Ariz.
Winburn, Ernie, Tucson, Ariz.

ARKANSAS

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

CALIFORNIA

Bath House, Boyes Springs, Calif.
Leglet, Edward, Fresno, Calif.
Silver Slipper Dance Hall, Fresno, Calif.
White Dancing Academy, Fresno, Calif.
Learnard, Tracy W., Gilroy, Calif.
Fanchon-Marco Co., Hollywood, Calif.
Newcorn, Cecil, Promoter, Los Angeles, Calif.
Sequila, Mill Valley, Calif.
Nutting, Paul, Oakland, Calif.
Station KLX, Oakland, Calif.
Tamalpais, San Anselmo, Calif.
Carlson, Bert, San Francisco, Calif.
El Camino, San Rafael, Calif.
Santa Ana Polytechnic High School Auditorium, Santa Ana, Calif.
Bohlen, L. C., Santa Rosa, Calif.
Odd Fellows' Hall, Snelling, Calif.

COLORADO

Kit Cat Club, J. A. Wolfe and S. Hyman, proprietors, Denver, Colo.
Harvey, R. S., Grand Junction, Colo.
Sunset Pavilion, Greeley, Col.

CONNECTICUT

Papuga, George, Short Beach Dance Pavilion, Branford, Conn.
Pleasure Beach Marathon Hall, Bridgeport, Conn.
Avery Memorial, Hartford, Conn.
DeWaltorf, Dr. S. A., Hartford, Conn.
Killarney Show Boat Co., Inc., Hartford, Conn.
Azzolina, Philip J., Meriden, Conn.
Cainfone, Robert, New Britain, Conn.
Listro, Joseph, Promoter, New Britain, Conn.
Norwalk Country Club, Norwalk, Conn.

DELAWARE

Lingo, Archie, Millsboro, Del.

FLORIDA

Coral Gables Country Club, Coral Gables, Fla.
Fenway Hotel, Dunedin, Fla.
Lakeland High School Auditorium, Lakeland, Fla.
Felman, George, Miami, Fla.
Hill and Adams, Patio Theatre, St. Petersburg, Fla.
B. B. E. Club, Tampa, Fla.
Andrews, May, Florida Embassy Club, West Palm Beach, Fla.
Bath and Tennis Club, West Palm Beach, Fla.
Patio Marguery, Mr. Margini, Manager, West Palm Beach, Fla.
Sheen, Joe, West Palm Beach, Fla.
Watkins, Chas. B., West Palm Beach, Fla.

IDAHO

Blue Grotto Dance Hall, Boise, Idaho.
Jungert, George, Lewiston, Idaho.
Rivers, Edwin B., Lewiston, Idaho.

ILLINOIS

Lee County Fair Ass'n., Amboy, Ill.
Antoch Dancing Pavilion, Mickey Rafferty, Antioch, Ill.
Dewein, Norman G., Belleville, Ill.
Dixon, James Roger, Tri-City Park, Cairo, Ill.
Amusement Service Co., Chicago, Ill.
Assmann, Tom, Chicago, Ill.
Beck, Edward, Chicago, Ill.
Bernet, Sunny, Chicago, Ill.
Bethard, L. E., Chicago, Ill.
Bogart, Larry, Chicago, Ill.
Canham, Wm. S., Chicago, Ill.
Carr, R. H., Chicago, Ill.
Cohen, Paul, Columbia Phonograph Co., Chicago, Ill.
Colabrease, A., Chicago, Ill.
Daughters of the Republic, Chicago, Ill.
Freak Show, Century of Progress Exposition, Duke Mills, Prop., Chicago, Ill.
Hanson, Frank, Chicago, Ill.
Household Furniture Institute, Chicago, Ill.
Moriarity, Edw., President, Mid-West Gaelic Athletic Association, Chicago, Ill.
Morris, Joe, Chicago, Ill.
Owen, Chandler, Chicago, Ill.
Plantation Show, Century of Progress Exposition, Duke Mills, Prop., Chicago, Ill.
Rafferty, M. J. (Mickey), Proprietor, Triangle and Playmore Cafes, Chicago, Ill.
Randall, A., Chicago, Ill.
Rudolph Wurlitzer Co., Chicago, Ill.
Scott, Dean (Scotty), Chicago, Ill.
Spagat, Gus, Chicago, Ill.
Taylor, Earl and Frank, Chicago, Ill.
The Tent, Norman Clark, Prop., Chicago, Ill.
36th Ward Regular Republican Club, Chicago, Ill.
Woodlawn Post of the American Legion, Chicago, Ill.
Prospero, Mike, Chicago Heights, Ill.
Keenan, John, Jr., Effingham, Ill.
Lotta, Chris, Manager, North Ballroom, Freeport, Ill.
McKeague, Robert I. and H. J. Engel, Galena, Ill.
Edge Park Dance Pavilion, Messrs. Howard & Dahlers, Managers, Galesburg, Ill.
Calhoun, Lee and Don, Herrin, Ill.
Pulaski Hall, Joliet, Ill.
Valencia, Toots Clark, Prop., Kankakee, Ill.
Chamley, Harry, Marseilles, Ill.
Franklin, George R., Mattoon, Ill.
Mohler, E. H., Mattoon, Ill.
Old A. of C. Hall, Mattoon, Ill.
Fyle, Silas, Mattoon, Ill.
Mokena Men's Club, Mokena, Ill.
Masonic Temple, Moline, Ill.
Beta Phi Theta Fraternity, Peoria, Ill.
Danceland, Main St. Armory, L. Fox, Manager, Peoria, Ill.
Smith, Earl D., Manager, Spanish Room, Seneca Hotel, Peoria, Ill.
Christ, Robert, Promoter, Quincy, Ill.
Frank Knipper, Rockford, Ill.
Haight, John T., Rockford Senior High School, Rockford, Ill.
Elks' Auditorium, Springfield, Ill.
State Arsenal, Springfield, Ill.
Springfield High School, Springfield, Ill.

INDIANA

Lions Club, Elkhart, Ind.
Cinderella Ballroom, Fort Wayne, Ind.
King Mills Orchestra Bureau, Fort Wayne, Ind.
Smith, Sam, Fort Wayne, Ind.
Memorial Auditorium, Gary, Ind.
Adams, Thomas, Seville Tavern Night Club, Indianapolis, Ind.
Indiana State Fair Grounds, Indianapolis, Ind.
Montmartre Night Club, Newell W. Ward, Proprietor, Indianapolis, Ind.
Passafume, Frankie, Kokomo, Ind.
Chamber of Commerce, Michigan City, Ind.
Hudson, George, 401 Club, Michigan City, Ind.
O'Donnell, Frank, Tazmo Gardens, Mishawaka, Ind.
Bartlett, E. E., Muncie, Ind.
Helmar, Gay, South Bend, Ind.
Knights of Columbus Hall, South Bend, Ind.
Uptown Club, South Bend, Ind.
Indiana State Normal School, Terre Haute, Ind.
Zorah Shrine Temple, Terre Haute, Ind.

IOWA

Leaver, Sam, Charter Oak, Iowa.
Eagle Mfg. & Distrib. Co., Council Bluffs, Iowa.
Ballroom Service Bureau of Iowa, Davenport, Iowa.
Bryant, Lester, Davenport, Iowa.
Burke, R. E., International Musical Syndicate, Des Moines, Iowa.
Coliseum and Des Moines Automobile Show, Des Moines, Iowa.
Gay Farcy Cafe, Al. Rosenberg, Manager, Des Moines, Iowa.
Hoyt Sherman Auditorium, Des Moines, Ia.
Hughes, R. E., publisher, Iowa Unionist, Des Moines, Iowa.
Lacuta, Miss, Dancing Academy, Des Moines, Iowa.
Kamarer, E. J., Manager, Fairyland Park, De Witt, Iowa.
Wapello County Fair Grounds, Eldon, Iowa.
Burrell, Verne, Manson, Iowa.
Burke, Folk, Marshalltown, Iowa.
Moose Lodge and Hall, Marshalltown, Iowa.
Rosenberg, Simon, Paradise Ballroom, Muscatine, Iowa.
Stark, Phil, Manager, Avalon Ballroom, Muscatine, Iowa.
Ziegler, Elmer, Muscatine, Iowa.
Moonlite Pavilion, Oelwein, Iowa.
Baker, C. G., Ottumwa, Ia.
Armory Ballroom, Waterloo, Iowa.
Forum Ballroom, Waterloo, Iowa.

KANSAS

Municipal Auditorium, El Dorado, Kan.
Kansas State Agricultural College, Junction City, Kan.
Kansas City High School Stadium, Kansas City, Kan.
Station WLBK, Kansas City, Kan.
Sandell, E. B., Dance Promoter, Manhattan, Kan.
Cottage Inn Dance Pavilion, Salina, Kan.
Holmquist Hall, Salina, Kan.
Memorial Hall, Salina, Kan.
Putnam Hall, Salina, Kan.
Civic Auditorium, Topeka, Kan.
High School Auditorium, Topeka, Kan.
Vinewood Park and Egyptian Dance Hall, Topeka, Kan.
Washburn Field House and the Woman's Club, Topeka, Kan.

KENTUCKY

McClure, Geo. C., Ashland, Ky.
Zachem, Russell, and Watson, Frances, Dance Promoters, Ashland, Ky.
Joyland Park Dance Casino, Lexington, Ky.
Woodland Auditorium, Lexington, Ky.
Bailey, Stanley, Louisville, Ky.
Carr, Bob, Louisville, Ky.
Greyhound Nite Club, Louisville, Ky.
K. of C. Auditorium, Louisville, Ky.
Odd Fellows' Hall, Louisville, Ky.
Rose Island, Louisville, Ky.
Seville Tavern, Louisville, Ky.
Stewart, Fred, Olive Hill, Ky.

LOUISIANA

City High School Auditorium, Monroe, La.
Neville High School Auditorium, Monroe, La.
Ouchite Parish High School Auditorium, Monroe, La.
Ouchita Parish Junior College, Monroe, La.
Cattle Club, Shreveport, La.

MAINE

Palace Ballroom, Old Orchard, Maine.
Craig, Isabel B., John F. and Beatrice, Jack-O-Lantern Hall, Portland, Me.
Jack-o-Lantern Dance Hall, South Portland, Maine.

MARYLAND

Around the Samover, Sol. Globus, Prop., Baltimore, Md.
Chambers, Benj., Baltimore, Md.
Erod Holding Corporation, Baltimore, Md.
Marathon, Inc., Guy R. Ford and Cicero A. Hoey, Baltimore, Md.
Mayhew, Eugene, Baltimore, Md.
Payne, A. W., Promoter, Baltimore, Md.
School of Aeronautics, Baltimore, Md.
Shields, Jim, Promoter, Frostburg, Md.

MASSACHUSETTS

Morrow, Miss Dolly (Blanche), Beach Bluffs, Mass.
Bernstein, H. B. (National Orchestra Attractions) Boston, Mass.
Dancers' Club, Boston, Mass.
Little Madrid Club, Boston, Mass.
Maren, Tom, Boston, Mass.
Morrison, Lee, Promoter, Boston, Mass.
Rosebud Dining Room Co., Boston, Mass.
The 300 Club, Boston, Mass.
Stanton, Frank C., Brighton, Mass.
Davey, Wesley, Dorchester, Mass.
Masponcek Ballroom, Holliston, Mass.
Mayflower Hotel, Hyannis, Mass.
Thomas, James, Ramona Plain, Mass.
Smeraldi, Romano, Lawrence, Mass.
Paradise Ballroom, Lowell, Mass.
Porter, R. W., Lowell, Mass.
Alperin, Jack, Lynn, Mass.
Carew, Ernest and Trueman, Lynn, Mass.
Rockmere Hotel and Fo'Castle, Marblehead, Mass.
Relay Dance Hall, Nahant, Mass.
Corinsek, Stanley, Frolie Dance Hall, North Adams, Mass.
Loring, Bernard, Plymouth, Mass.
Mayflower Hotel, Plymouth, Mass.
Spanish Gables, Revere, Mass.
Alpert, Herbert, Roxbury, Mass.
Heffernan, Jack, Salem, Mass.
101st Infantry Veterans' Association of Mass. Supply Co., Watertown, Mass.
MacCarthy, Arthur M., Winthrop, Mass.

MICHIGAN

Kirk, C. L., Adrian, Mich.
Battle Creek College Library Auditorium, Battle Creek, Mich.
Bright, M. L., Dance Promoter, Battle Creek, Mich.
Elks' Lodge No. 448, I. B. P. O. E., Battle Creek, Mich.
Northeastern Michigan Fair Association, Bay City, Mich.
High School Auditorium, Flint, Mich.
St. Cecilia Auditorium, Grand Rapids, Mich.
Palmer, J. W., Palmer's Park, Haslett, Mich.
Imlay City Fair Association, Imlay City, Mich.
Stephenson, L. M., Kalamazoo, Mich.
Beechwood Country Club, Lake St. Clair, Mich.
Palmer, J. V., Manager, Palmer's Park, Lansing, Mich.
The Lake Superior Broadcasting Co., Marquette, Mich.
Fruitport Dance Pavilion and Frank Lockage, Muskegon, Mich.
B. P. O. Elks' Club, No. 529, Petoskey, Mich.
Arabian Ballroom, E. Willing, Manager, Port Huron, Mich.
Packard, L. A., Supt. of Schools, Port Huron, Mich.
Brounie's Dance Hall, Saginaw, Mich.
Saginaw County Fair, Saginaw, Mich.
Fuller, Lawrence E., Traverse City, Mich.
Edgewater Beach Pavilion, Watervliet, Mich.

MINNESOTA

Becker, Walter J., Austin, Minn.
American Legion Post, No. 43, Faribault, Minn.
Mesabe Park Pavilion, Hibbing, Minn.
Borchardt, Chas., Minneapolis, Minn.
Travers, Al. A., Booker, Minneapolis, Minn.
Arends, Ray J., Manager Nite Club, Rochester, Minn.
Central Hall Ballroom, St. Paul, Minn.

MISSISSIPPI

A. and G. at Bay St. Louis, Miss.
Firemen's Hall, Creole, Miss.
Burns, Thomas, Edgewater Gulf Hotel, Edgewater Park, Miss.
State Teachers' College Auditorium, Hattiesburg, Miss.
Nelson at Pascagoula, Miss.

MISSOURI

Memorial Hall, Carthage, Mo.
Arcade Hall, Frank Bastain, Manager, Hannibal, Mo.
Kaye Cafe, Jefferson City, Mo.
Baltimore Hotel, Kansas City, Mo.
Hickney, W. E., Kansas City, Mo.
Phillips Hotel, Kansas City, Mo.
Silver Slipper Night Club, Kansas City, Mo.
Wildwood Lake, Kansas City, Mo.
Woodward, O. D., Kansas City, Mo.
Cook, B. C., Manager Empress Theatre, St. Joseph, Mo.
Benish Restaurant, St. Louis, Mo.
Deauville Cafe, St. Louis, Mo.
Frank Joe, Terrace Tavern, St. Louis, Mo.
Johnson, Jesse J., Booking Agent, St. Louis, Mo.
Niedringhaus, William F., St. Louis, Mo.
Rendezvous Cafe, Geo. W. Rathman, Prop., St. Louis, Mo.
Theatre Society of St. Louis, Mo.
Welcome Inn, St. Louis, Mo.
Wilson, R. A., St. Louis, Mo.
Smith Cotton High School Auditorium, Sedalia, Mo.
Kunudson, Jimmie, Manager, Jan de Nell Ballroom, Springfield, Mo.

MONTANA

Elite Dance Hall, Missoula, Mont.

NEBRASKA

Beta Theta Pi Fraternity, Lincoln, Neb.
Delta Zeta Sorority, Lincoln, Neb.
Johnson, Max, Lincoln, Neb.
Lakeview Park Dance Pavilion, Al. Naden, Manager, Omaha, Nebr.

NEW HAMPSHIRE

Phenix Hall, Concord, N. H.
Pilgrim Hall, Concord, N. H.

NEW JERSEY

Martino, Anthony, Atlantic City, N. J.
President Hotel, Atlantic City, N. J.
Club Evergreen, Bloomfield, N. J.
Silberstein, Jos. L., and Etteson, Samuel, Clifton, N. J.
Heidelberg Restaurant and Grill, Hoboken, N. J.
Ideal Studios, Hudson Heights, N. J.
Bohemian Auditorium, Newark, N. J.
Clinton Hill Masonic Temple, Newark, N. J.
Country Club, Anthony LaManna, Manager, Newark, N. J.
El Cazar Club, Newark, N. J.
Lampe, Michael, Newark, N. J.
Liberty Hall, Newark, N. J.
Montclair Opera Co., Newark, N. J.
Barnet, Harold, New Brunswick, N. J.
Beckwith, Jos. A., New Brunswick, N. J.
Ward, John, Jr., New Brunswick, N. J.
Maher, Daniel L., Red Bank, N. J.
Colonial Inn, Frank Donato, Manager, Singac, N. J.
Gateway Casino, Somers Point, N. J.
Keefe, J. Stewart, Trenton, N. J.
Elks' Lodge, Union City, N. J.

NEW YORK

Fisher, Alton A., Fisher's Fun Farm, Almond, N. Y.
Gordon, Phil, and Lemons, Eddie, Star Theatre, Buffalo, N. Y.
Michaels, Max, Buffalo, N. Y.
Donegan, Jerry, Jerry's Baseball League, Carmel, N. Y.
Motz, Harold, Cortland, N. Y.
Klipfel, Peter, The Orchard, Clarence, Erie County, N. Y.
Waffle, Walter, Fulton, N. Y.
Howard, James H., Jamestown, N. Y.
Lake George Transportation Co., Lake George, N. Y.
Lockport Hospital Guild Association, Lockport, N. Y.
Lockport Town and Country Club, Lockport, N. Y.
Great Neck High School, Great Neck, L. I., N. Y.
Meissner, Robt. O., Seaford, L. I., N. Y.
Loyal Inn, Manager Dominick, New Rochelle, N. Y.
Safford, Robert, Tannhauser Grill, New Rochelle, N. Y.
Bolton Music Co., New York City, N. Y.
Brown, Chamberlain, New York City, N. Y.
McCord Music Covers, New York City, N. Y.
Paramount Enterprises, Inc., New York City, N. Y.
Regay, Miss Pearl, New York City, N. Y.
Salmaggi, Alfred, Promoter, New York City, N. Y.
Selig, Irving, New York City, N. Y.
Steele, D. H., Societe des Courtiers de Paris, New York City, N. Y.
Town Hall, New York City, N. Y.
Dana, Peter T., Haven Theatre, Olean, N. Y.
Hicker, Ingwald, Rochester, N. Y.
Elks' Show, Rome, N. Y.
Rye Bath and Tennis Club, Rye, N. Y.
27th Division of the World War, Inc., Saratoga Springs, N. Y.
Pardee, Quinn & Senott, Dancing Pavilion, Sylvan Beach, N. Y.
Phi Kappa Psi Fraternity, Syracuse, N. Y.
Shavitch, Vladimir, Syracuse, N. Y.
German Bavarian Village, Harrison and Wm. Parr, Props., Troy, N. Y.

NORTH CAROLINA

Asheville Senior High School Auditorium, Asheville, N. C.
David Millard High School Auditorium, Asheville, N. C.
Hall-Fletcher High School Auditorium, Asheville, N. C.
Alex Graham High School Auditorium, Charlotte, N. C.
Armory, Charlotte, N. C.
Centennial High School Auditorium, Charlotte, N. C.
Tech High School Auditorium, Charlotte, N. C.
Carter, J. A., Lumberton Cotillion Club, Elizabethtown, N. C.

Aycock Auditorium, Greensboro, N. C.
German Club, N. C. State University, Raleigh, N. C.
Newell, Mrs. Virginia, Raleigh, N. C.
Thalian Hall, Wilmington, N. C.

NORTH DAKOTA

Point Pavilion, Grand Forks, N. D.

OHIO

Club Casino, Summit Beach Park, Akron, Ohio.
Neuman, Robert, and Sheck, William, East Market Gardens, Akron, Ohio.
Earley Dance Hall, Beloit, Ohio.
Lash, Frankie (Frank Lashinsky), Cambridge, Ohio.
Beck, L. O., Booking Agent, Canton, Ohio.
Rutherford, C. E., Manager Club Bavarian, Chillicothe, Ohio.
Hartman, Herman, Cincinnati, Ohio.
Bennett, William, Union Square Theatre, Cleveland, Ohio.
Sindelar, E. J., Cleveland, Ohio.
Columbus Auditorium, Columbus, Ohio.
Breckenridge, Edmund, Promoter, Dayton, O.
Garrett, A. W., Classic Ballroom, Dayton, O.
Schar, Manager, Tropical Gardens, Dayton, Ohio.
Miami Military Institute, Germantown, Ohio.
Foley, W. R., Manager, Coliseum Ballroom, Mansfield, Ohio.
Baesman, F. W., Portsmouth, Ohio.
Cameo Restaurant, Vournazos Bros., Portsmouth, Ohio.
Phillips, Arthur, Portsmouth, Ohio.
Rye Beach Ballroom, Rye Beach, Ohio.
Rhoades, James (Dusty), Springfield, Ohio.
Lefebvre, Paul, Toledo, Ohio.
Walkerthron Amusement Co., G. H. Schwartz and Roy Jenne, Promoters, Toledo, Ohio.
Miami County Fair, Troy, Ohio.
Pepple, T. Dwight, Waynesfield, Ohio.

OKLAHOMA

Oklahoma Free State Fair, Muskogee, Okla.
Gill and Toy Brooks Attractions, Oklahoma City, Okla.
Ritz Ballroom, Oklahoma City, Okla.
Briscoe, S. M., Promoter, Tulsa, Okla.
Club Royal Dance Hall, Billy Wade, Art Miner and W. L. Turner, Proprietors, Tulsa, Okla.
Theatricals, Inc., Tulsa, Okla.
The New Hotel Tulsa, Tulsa, Okla.

OREGON

Wilamette Park Dance Hall, Eugene, Ore.
Daniels, Joe, Portland, Ore.

PENNSYLVANIA

Fred Saunders and Eddie Klein, The Patio, Aspinwall, Pa.
Saunders, Fred, and His Inn, Aspinwall, Pa.
Beaver Falls High School, Beaver Falls, Pa.
Coliseum Ballroom, Zeko Malakoff and Jack Thell, Bethlehem, Pa.
Conrad, John, Jefferson Co. Exposition, Brookville, Pa.
Farrell, James, Manager Casino Ballroom, Carbondale, Pa.
DeFonso Accordion Co., Carnegie, Pa.
Keen, Mrs. Charles Barton, Chestnut Hill, Pa.
Gable, John S., Columbia, Pa.
Decaplane, L. D., Kalkwa Inn, Erie, Pa.
Little, Reginald, Erie, Pa.
Beronsky, Leo, Eynon, Pa.
Beatty, Manager Buck, Franklin, Pa.
Morris, Sam (alias Sam Mande), Franklin, Pa.
Coliseum Co., Harrisburg, Pa.
Governor Hotel, Harrisburg, Pa.
Magaro, Peter, Harrisburg, Pa.
Walsh, William E., Johnstown, Pa.
Shay, Harold, Lancaster, Pa.
Vacuum Stop Co., Lansdowne, Pa.
Lambert, W. J., Latrobe, Pa.
Reiss, A. Henry, Lehighton, Pa.
Ruginis, Peter, Mt. Carmel, Pa.
Tempo Club, Mt. Carmel, Pa.
Barton, Lewis, Norristown, Pa.
Bombay Gardens Dance Hall, Philadelphia, Pa.
Carr, Vincent, Philadelphia, Pa.
Dagmar Club, Philadelphia, Pa.
Gibson, John T., Theatrical Promoter, Philadelphia, Pa.
Gold, William, Rainbow Gardens, Philadelphia, Pa.
Krimm, W. Ray, Philadelphia, Pa.
League Island Comic Club, Philadelphia, Pa.
Max, Manager, M. Stanco, Inc., Philadelphia, Pa.
Moyle, Thomas, Manager, Bombay Gardens and Blueheaven Ballroom, Philadelphia, Pa.
New State Ballroom, Philadelphia, Pa.
Peterzell, Martin, Philadelphia, Pa.
Shaw, Harry, Manager Earl Theatre, Philadelphia, Pa.
Sigma Province of the Phi Sigma Chi Fraternity and Mr. Drew Hall, Philadelphia, Pa.
Stockade Cafe, Ralph Maloney and Joseph McDermott, Managers, Philadelphia, Pa.
Studio Dansant, Philadelphia, Pa.
Tolson, Mrs. Rosalie, Philadelphia, Pa.
Tomasco, Louis, Jr., Philadelphia, Pa.
White, Eddie, Philadelphia, Pa.
Glantz, Mo., Pittsburgh, Pa.
Ingersoll, Maud, Pittsburgh, Pa.
Mack Institute, Pittsburgh, Pa.
Fressey, C. A., Fressey Amusement Co., Pittsburgh, Pa.
Y. M. H. A. Building, Pittsburgh, Pa.
Cotton Club, Jay McCluskey, Proprietor, Pottsville, Pa.
Flicker's Log Cabin Den, Pottsville, Pa.
Fanucci, Louis, Manager, Moosic Lake Park Co., Scranton, Pa.
Strohl, A. H., Scranton, Pa.
Deromedi, Richard, Clover Club, Shamokin, Pa.
Sober, Melvin A., Sunbury, Pa.
Brown and Davis Dance Co., Wernersville, Pa.
Robinson, Paul, Wilkes-Barre, Pa.
Silver Slipper, Wilkes-Barre, Pa.
Helfrick, Bud, York, Pa.
Lehn, John, York, Pa.

SOUTH CAROLINA

South Carolina Fair Association, Columbia, S. C.
Textile Hall, Greenville, S. C.
Upchurch, J. M., Greenville, S. C.

SOUTH DAKOTA

Maxwell, J. E., Tripp, S. D.

TEXAS

City Fair Park Auditorium, Abilene, Tex.
Myers, Mell R., Amarillo, Texas.
All University Dance Committee, University of Texas, Austin, Texas.
High School Auditorium, Austin, Texas.
Artesian Park Dance Hall, Brenham, Texas.
Cox-Furr Post, No. 65, American Legion, Childress, Texas.
El Tivoli Club, Dallas, Texas.
Rabinowitz, Paul, Southern Orchestra Service, Dallas, Texas.
Streeter, Paul, Dallas, Texas.
High School Auditorium, El Paso, Texas.
Publix Plaza, El Paso, Texas.
Bowers, John W. (Joe), Fort Worth, Texas.
Plantation Club, Fort Worth, Texas.
Municipal Auditorium, Harlingen, Texas.
Fasley, Beeler, Henrietta, Texas.

City Auditorium, Houston, Texas.
City Auditorium, Mexia, Texas.
Zoeller, Otto, Director, Dept. of Music, San Antonio High Schools, San Antonio, Tex.
Texas High School Auditorium, Texarkana, Tex.

Waco Hall at Baylor University, Waco, Tex.
McCarthy, Tom, Wichita Falls, Texas.
UTAH
Arrowhead Resort, Provo, Utah.
The Beach, Provo, Utah.
Auditorium Dance Hall, Salt Lake City, Utah.
Club Dorado, Salt Lake City, Utah.
Cromar, Jack, alias Little Jack Horner, Salt Lake City, Utah.

VIRGINIA
Smith's Memorial Auditorium, Lynchburg, Va.
Holtzschetter, W. A., Norfolk, Va.
Krause, Geo., and Clayton, Frederic, Managers Colonial Theatre, Norfolk, Va.
Station WTAH, Norfolk, Va.
United Orchestra and Amusement Co., Norfolk, Va.
New Chamberlin Hotel, Old Point Comfort, Va.
Blue Ribbon Tavern, Tisdale H. Ingerman, Proprietor, Richmond, Va.
Embassy Club, Virginia Beach, Va.
Links Club, Virginia Beach, Va.

WASHINGTON
McAlpin Tent Show, Bremerton, Wash.
Van Cleve Tent Show, Bremerton, Wash.

WEST VIRGINIA
Smith, Clyde, Pine Manor, Charleston, W. Va.
Foley, R. J., Huntington, W. Va.
Hinchman, Homer, Huntington, W. Va.
Kitchen, Harold, and Heller, Don, Huntington, W. Va.
Park Tower Hotel, Huntington, W. Va.
Variety Drag Club, Huntington, W. Va.
Hartman, Donald K., Kingswood, W. Va.
Commencement Hall, Morgantown, W. Va.
Capitol Ballroom, Wheeling, W. Va.

WISCONSIN
Auditorium, Altoona, Wis.
Langlade County Fair Grounds and Fair Association, Antigo, Wis.
Kangaroo Lakes Hotel, H. M. Butler, Mgr., Balleys Harbor, Wis.
Krull, W. H., Black Creek, Wis.
Dolan, Floyd, Boscobel, Wis.
Rainbow Gardens Dance Pavilion, Cadott, Wis.
Idlewild Dance Pavilion, Eau Claire, Wis.
The Tavern, Lake Hallie, Eau Claire, Wis.
Rosa, James M., Elkhorn, Wis.
Cronce, Alger, Embarras, Wis.
Mahiberg, St. Manager, Banner Gardens, Fond du Lac, Wis.
Kruse, Miss May, Bungalow Tavern, Green Bay, Wis.
Kobes, Wm., Lena, Wis.
Bascom Hall, Madison, Wis.
Cummings, Roy, Orpheum Theatre, Madison, Wis.
McFarland, P. S., Madison, Wis.
Turner Hall, Madison, Wis.
West Side High School, Madison, Wis.
Chez Paree, Milwaukee, Wis.
Eagan, Edward, Milwaukee, Wis.
Ship Cafe and Road House, Milwaukee, Wis.
Moore Hall, Oshkosh, Wis.
Giebel, Nick, Sheboygan, Wis.
Capital Ballroom, W. J. Jonas, manager, Stevens Point, Wis.

WYOMING
Wyoming Consistory, Cheyenne, Wyo.

DISTRICT OF COLUMBIA
Air Legion Junior Cadets, Washington, D. C.
Appley, John, Washington, D. C.
Burch, B. D., Washington, D. C.
Constitution Hall, Washington, D. C.
D. A. R. Building, Washington, D. C.
Gary, Daniel M., Washington, D. C.
Hoover, L. E., Washington, D. C.
Lee, Charlie, Black and White Circle Club, Murray's Casino, Washington, D. C.
Lindemore, Mrs. Lillian, Washington, D. C.
Mabel, Lee, Washington, D. C.
Medlin's Attractions, Elwood Gray and William Cannon, Washington, D. C.
New York State Society, Washington, D. C.
Roadside Castle Club, Washington, D. C.
Sharp, Miss Maryanna, Washington, D. C.
Walker, Horace (Happy Hullinger), Washington, D. C.
Wiggin, H. Ralph, Washington, D. C.

CANADA
Amphitheatre Rink, Winnipeg, Manl., Can.
Arcade Pavilion, Manitou Beach, Saskatchewan, Canada.
Boulais, J. V., Montreal, Canada.
Collegiate Auditorium, Peterboro, Ontario, Canada.
Darke Hall, Regina, Sask., Canada.
Dumbelle Amusement Co., Capt. M. W. Plunkett, Manager, Canada.
Eastern Township Agriculture Association, Sherbrooke, Canada.
Kerio, M., Manager, Orchard Inn, Ridgeway, Ont., Canada.
MacDonald, William, Ottawa, Canada.
McEwing, A. J., Saskatoon, Sask., Canada.
Music Corporation of Canada, Pat Burd and J. S. Burd, Toronto, Canada.
Associated Screen News, Montreal, Canada.
Norman, Fred, Promoter, Montreal, Canada.
Richardson, Wm. and David, Toronto, Can.
Smith, S. R., Theatrical Promoter, Regina, Sask., Can.
Stanclik, Geo., Hamilton, Ont., Canada.
Trionon Ballroom, Regina, Sask., Can.
Williams, W. E., Vancouver, B. C., Canada.
Wyatt, J. Ed., Montreal, Canada.

MISCELLANEOUS
Austin, Gene, Theatrical Promoter.
Barton, George, Manager, Shufflin Sam from Alabama.
Blackman, Teddy, Theatrical Promoter.
Broderick, Joe, Promoter.
Brownlee, Roy.
Burns, Charles, Theatrical Promoter.
Carkey, Lawrence J., Promoter.
Casey, Arthur J., Theatrical Promoter.
Clapp, Sonny.
Cliff, Paddy.
Collins, Bert, Theatrical Promoter.
Collins, David, Promoter.
Cooper, A. J., Promoter.
Darling, Richard L., Theatrical Promoter.
Dolen & Bongor, Theatrical Promoters.
Dunn Amusement Co., Theatrical Promoters.
Fields, Al G. (Minstrel Co.)
Franks, W. E., Promoter.
Freeman, Harry Z., Manager, "14 Bricktops."
Gonia, George F.
Hardesty, Fred, Sacred Drama, Inc.
Harlem on Parade, Al. Gills, Manager.
Helm, Harry, Promoter.
Herro, Wick, Promoter.
Hines, Palmer, Theatrical Promoter.
Hochwald, Arthur, Promoter.
Jack Page-Frances Dale Players.
James, Manager Jimmy, Theatrical Promoter.
Jazzmania Co. 1934.
Jermon, John G., Theatrical Producer.

Kane, Jack, Theatrical Promoter.
Kane, Lew, Theatrical Promoter.
Katz, George, and Sol. Friedman, Theatrical Promoters.
Kessler, Sam, Promoter.
Kipp, Roy.
Lanz, George, Promoter.
Lawson, B. M., Promoter.
Levine, Ben, Theatrical Promoter.
Lockwood, L. S., Promoter.
McFarland, T. S., Promoter.
McKay, Gail B., Promoter.
Macloon, Louis O., Theatrical Promoter.
Mark Twain Production Co.
Marcellus, Bud, % Ringling Bros. Circus.
Meicher, James W.
Mildred and Maurice, Vaudeville Performers.
Mindlin, Benj., Theatrical Promoter.
Mitrovich & Verrias, Mitrovich Ballet Co.
Morrissey, Will, Theatrical Producer.
National Speedathon Co., N. K. Antrim, Manager.
Nazarro, Cliff.
Neale Helvey Co.
Newberry, Earl, Promoter.
Nore, Miss, Vaudeville Performer.
Perrin, Adrian, Theatrical Promoter.
Pullman, Kate, Theatrical Producer.
Ratoff, Gregory, Theatrical Promoter.
Rich, Larry.
Robbins, Nathan, Theatrical Promoter.
Roberts, Ted, Promoter.
Roche, Larry, Promoter.
Rudmore Theatre Corp., Rudolph Fried and Joseph Rich, Theatrical Promoters.
Rudnick, Max, Promoter.
Steinberg Bro. Ed., Dave and Joe.
Sunderlin, Art, Manager, Promoter.
Travers, A. A., Booking Agent.
Travers, Charles, Booking Agent.
Vernon, Vinton.
Welsh Finn and Jack Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
Ziegel, E. H., Theatrical Promoter.

THEATRES AND PICTURE HOUSES ARRANGED ALPHABETICALLY AS TO STATES AND CANADA

ALABAMA
Liberty Theatre, Attalla, Ala.
Ritz Theatre, Birmingham, Ala.
Bell Theatre, Gadsden, Ala.
Capitol Theatre, Gadsden, Ala.
Ritz Theatre, Gadsden, Ala.
Gayety Theatre, Mobile, Ala.
Pike Theatre, Mobile, Ala.
Opelika Theatre, Opelika, Ala.
Rainbow Theatre, Opelika, Ala.

ARKANSAS
Fifth Avenue Theatre, Arkansas City, Ark.
Dillingham Theatre, Eldorado, Ark.
Star Theatre, Eldorado, Ark.
Best Theatre, Hot Springs, Ark.
Princess Theatre, Hot Springs, A.K.
Spa Theatre, Hot Springs, Ark.
Community Theatre, Pine Bluff, Ark.
Majestic Theatre, Smackover, Ark.

CALIFORNIA
Photo Theatre, Burroughs, Calif.
Strand Theatre, Dinuba, Calif.
Liberty Theatre, Eureka, Calif.
Rialto Theatre, Eureka, Calif.
State Theatre, Eureka, Calif.
State Theatre, Ferndale, Calif.
State Theatre, Fort Bragg, Calif.
State Theatre, Fortuna, Calif.
Strand Theatre, Gilroy, Calif.
Andy Wright Attraction Co., Hollywood, Calif.
Hollywood Playhouse, Hollywood, Calif.
Belmont Theatre, Long Beach, Calif.
Carter Theatre, Long Beach, Calif.
Dale Theatre, Long Beach, Calif.
Ebell Theatre, Long Beach, Calif.
El Capitan Theatre, Los Angeles, Calif.
State Theatre, Martinez, Calif.
Liberty Theatre, Marysville, Calif.
National Theatre, Marysville, Calif.
Lyric Theatre, Modesto, Calif.
Modesto Theatre, Modesto, Calif.
National Theatre, Modesto, Calif.
Fox Theatre, Napa, Calif.
State Theatre, Napa, Calif.
Roosevelt Theatre, Oakland, Calif.
Roosevelt Theatre, Oakland, Calif.
Orange Theatre, Orange, Calif.
Richmond Theatre, Richmond, Calif.
Golden State Theatre, Riverside, Calif.
Rubidoux Theatre, Riverside, Calif.
American Theatre, San Jose, Cal.
Broadway Theatre, Turlock, Calif.
State Theatre, Ukiah, Calif.
National Theatre, Woodland, Calif.

COLORADO
Denham Theatre, Denver, Colo.
Empress Theatre, Denver, Col.

CONNECTICUT
Cameo Theatre, Hartford, Conn.
Crown Theatre, Hartford, Conn.
Liberty Theatre, Hartford, Conn.
State Theatre, Hartford, Conn.
Rialto Theatre, New Britain, Conn.
Strand Theatre, Mystic, Conn.
Play House Theatre, New Canaan, Conn.
Howard Theatre, New Haven, Conn.
Pequot Theatre, New Haven, Conn.
White Way Theatre, New Haven, Conn.
Garde Theatre, New London, Conn.
Bradley Theatre, Putnam, Conn.
Darlen Theatre, Stamford, Conn.
Hillicrest Theatre, Taftville, Conn.
Alhambra Theatre, Waterbury, Conn.
Carroll Theatre, Waterbury, Conn.
Fine Arts Theatre, Westport, Conn.
Strand Theatre, Winsted, Conn.

DELAWARE
Everett Theatre, Middletown, Del.
Piazza Theatre, Milford, Del.
Aldine Theatre, Wilmington, Del.
Queen Theatre, Wilmington, Del.
Rialto Theatre, Wilmington, Del.
Strand Theatre, Wilmington, Del.

FLORIDA
Avalon Theatre, Avon Park, Fla.
Wallace Theatre, Bradenton, Fla.
Hollywood Theatre, Hollywood, Fla.
Oakley Theatre, Lake Worth, Fla.
Temple Theatre, Miami, Fla.
Blitmore Theatre, Miami Beach, Fla.
Biscayne Plaza, Miami Beach, Fla.
Capitol Theatre, Miami Beach, Fla.
Cocoon Grove Theatre, Miami Beach, Fla.
Mayfair Theatre, Miami Beach, Fla.
Tower Theatre, Miami Beach, Fla.
Beaux Arts Theatre, Palm Beach, Fla.
Paramount Theatre, Palm Beach, Fla.
Palmetto Theatre, Palmetto, Fla.
Tangerine Theatre, St. Petersburg, Fla.
Grand Theatre, Winter Haven, Fla.
Williamson Theatre, Winterhaven, Fla.

GEORGIA
Rhylander Theatre, Americus, Ga.
Liberty Theatre, Columbus, Ga.
Palace Theatre, Columbus, Ga.
Pastime Theatre, Columbus, Ga.

IDAHO
Gayety Theatre, Idaho Falls, Idaho.

ILLINOIS
Caploy Theatre, Barrington, Ill.
Marvel Theatre, Carlinville, Ill.
Blackstone Theatre, Chicago, Ill.
Duquoin Theatre, Duquoin, Ill.
Drake Theatre, East St. Louis, Ill.
Grand Theatre, Lincoln, Ill.
Lincoln Theatre, Lincoln, Ill.
Capitol Theatre, Litchfield, Ill.
American Theatre, Rock Island, Ill.
Riviera Theatre, Rock Island, Ill.
Capitol Theatre, Springfield, Ill.
Majestic Theatre, Springfield, Ill.
Ritz Theatre, Springfield, Ill.

INDIANA
Orpheum Theatre, Anderson, Ind.
Regent Theatre, Anderson, Ind.
Ritz Theatre, Anderson, Ind.
Von Ritz Theatre, Bedford, Ind.
Indiana Theatre, Bloomington, Ind.
Conley Theatre, Frankfort, Ind.
Gary Theatre, Gary, Ind.
Palace Theatre, Gary, Ind.
Roosevelt Theatre, Gary, Ind.
Lincoln Theatre, Goshen, Ind.
Mutual Theatre, Indianapolis, Ind.
Walker Theatre, Indianapolis, Ind.
Colonial Theatre, Kokomo, Ind.
Indiana Theatre, Kokomo, Ind.
Isis Theatre, Kokomo, Ind.
Sipe Theatre, Kokomo, Ind.
Woods Theatre, Kokomo, Ind.
Main Street Theatre, Lafayette, Ind.
Mishawaka Theatre, Mishawaka, Ind.
Tivoli Theatre, Mishawaka, Ind.
Grand Picture House, New Albany, Ind.
Kerrigan House, New Albany, Ind.
Oliver Theatre, South Bend, Ind.
Strand Theatre, South Bend, Ind.
Rex Theatre, Terre Haute, Ind.
Moon Theatre, Vincennes, Ind.
Rialto Theatre, Vincennes, Ind.

IOWA
Liberty Theatre, Council Bluffs, Iowa.
Strand Theatre, Council Bluffs, Iowa.
Park Theatre, Fort Dodge, Iowa.
Pokadot Theatre, Fort Dodge, Iowa.
Englert Theatre, Iowa City, Iowa.
Family Theatre, Marshalltown, Iowa.
Sun Theatre, State Center, Iowa.
Graham Theatre, Washington, Iowa.

KANSAS
Columbia Theatre, Coffeyville, Kan.
Fox-Midland Theatre, Coffeyville, Kan.
New Tackett Theatre, Coffeyville, Kan.
Tackett Theatre, Coffeyville, Kan.
Eris Theatre, El Dorado, Kan.
Cozy Theatre, Junction City, Kan.
Uptown Theatre, Junction City, Kan.
Midway Theatre, Kansas City, Kan.
Dickinson Theatre, Lawrence, Kan.
Orpheum Theatre, Lawrence, Kan.
Warsity Theatre, Lawrence, Kan.
Abdallah Theatre, Leavenworth, Kan.
Lycum Theatre, Leavenworth, Kan.
Marshall Theatre, Manhattan, Kan.
Warehouse Theatre, Manhattan, Kan.
Cozy Theatre, Parsons, Kan.
Orpheum Theatre, Parsons, Kan.
Ritz Theatre, Parsons, Kan.
Royal Theatre, Salina, Kan.
Crawford Theatre, Wichita, Kan.

KENTUCKY
Capitol Theatre, Ashland, Ky.
Grand Theatre, Ashland, Ky.
Sylvia Theatre, Bellevue, Ky.
Family Theatre, Covington, Ky.
Shirley Theatre, Covington, Ky.
Gayety Theatre, Louisville, Ky.
K. C. Columbia Theatre, Louisville, Ky.
Savoy Theatre, Louisville, Ky.

LOUISIANA
Jefferson Theatre, Lafayette, La.
Arcade Theatre, Lake Charles, La.
Seigie Theatre, Monroe, La.
Globe Theatre, New Orleans, La.
Lafayette Theatre, New Orleans, La.
Tudor Theatre, New Orleans, La.
Sanger Theatre, Shreveport, La.
Happy Hour Theatre, West Monroe, La.

MAINE
Cameo Theatre, Portland, Me.
Derring Theatre, Portland, Maine.
Keith Theatre, Portland, Me.

MARYLAND
Beljord Theatre, Baltimore, Md.
Boulevard Theatre, Baltimore, Md.
Community Theatre, Baltimore, Md.
Forrest Theatre, Baltimore, Md.
Grand Theatre, Baltimore, Md.
Jay Theatre, Baltimore, Md.
Palace Picture House, Baltimore, Md.
Rivoli Theatre, Baltimore, Md.
State Theatre, Baltimore, Md.
Temple Amusement Co., Baltimore, Md.
New Theatre, Elkton, Md.

MASSACHUSETTS
Union Theatre, Attleboro, Mass.
Casino Theatre, Boston, Mass.
Reportory Theatre, Boston, Mass.
Tremont Theatre, Boston, Mass.
Majestic Theatre, Brockton, Mass.
Modern Theatre, Brockton, Mass.
Thompson Sq. Theatre, Charlestown, Mass.
Central Square Theatre, East Boston, Mass.
Seville Theatre, East Boston, Mass.
Lyric Theatre, Fitchburg, Mass.
Strand Theatre, Fitchburg, Mass.
Lafayette Theatre, Haverhill, Mass.
Holyoke Theatre, Holyoke, Mass.
Capitol Theatre, Leominster, Mass.
Capitol Theatre, Lowell, Mass.
Crown Theatre, Lowell, Mass.
Rialto Theatre, Lowell, Mass.
Victory Theatre, Lowell, Mass.
Medford, Theatre, Medford, Mass.
Riverside Theatre, Medford, Mass.
Quincy Theatre, Quincy, Mass.
Strand Theatre, Quincy, Mass.
Boulevard Theatre, Revere, Mass.
Revere Theatre, Revere, Mass.
Liberty Theatre, Roxbury, Mass.
Capitol Theatre, Somerville, Mass.
Somerville Theatre, Somerville, Mass.
Broadway Theatre, South Boston, Mass.
Strand Theatre, South Boston, Mass.
Fox Theatre, Springfield, Mass.
State Theatre, Stoughton, Mass.

MICHIGAN
Lafayette Theatre, Bay City, Mich.
Temple Theatre, Bay City, Mich.
Washington Theatre, Bay City, Mich.
Wanona Theatre, Bay City, Mich.
Woodside Theatre, Bay City, Mich.
Broadway Theatre, Detroit, Mich.
Century Theatre, Dowagiac, Mich.
Ramona Theatre, East Grand Rapids, Mich.
Columbia Theatre, Flint, Mich.
Durant Theatre, Flint, Mich.
Michigan Theatre, Flint, Mich.
Richard Theatre, Flint, Mich.
Ritz Theatre, Flint, Mich.
Savoy Theatre, Flint, Mich.
Star Theatre, Flint, Mich.

State Theatre, Flint, Mich.
Strand Theatre, Flint, Mich.
Savoy Theatre, Grand Rapids, Mich.
Garden Theatre, Lansing, Mich.
Orpheum Theatre, Lansing, Mich.
Phaza Theatre, Lansing, Mich.
Bijou Theatre, Mt. Clemens, Mich.
Macomb Theatre, Mt. Clemens, Mich.
Majestic Theatre, Muskegon, Mich.
Michigan Theatre, Muskegon, Mich.
Regent Theatre, Muskegon, Mich.
State Theatre, Muskegon, Mich.
Strand Theatre, Muskegon, Mich.
Vista Theatre, Negaunee, Mich.
Riviera Theatre, Niles, Mich.
Colonial Theatre, Sault Ste. Marie, Mich.
Strand Theatre, Sault Ste. Marie, Mich.
Temple Theatre, Sault Ste. Marie, Mich.

MINNESOTA
Broadway Theatre, Winona, Minn.

MISSISSIPPI
Lyric Theatre, Greenwood, Miss.
Yazoo Theatre, Yazoo, Miss.

MISSOURI
Delphus Theatre, Carthage, Mo.
Gen Theatre, Joplin, Mo.
Liberty Theatre, Kansas City, Mo.
Joplin Theatre, Joplin, Mo.
Baby Grand Theatre, Moberly, Mo.
Crystal Theatre, St. Joseph, Mo.
Ed. Dubinsky Theatre, St. Joseph, Mo.
Independent Exhibitors' Theatres, St. Louis, Mo.
Orpheum Theatre, St. Louis, Mo.
Star Theatre, Sedalia, Mo.
Civic Theatre, Webb City, Mo.

MONTANA
Lyric Theatre, Billings, Mont.

NEBRASKA
Bonham Theatre, Fairbury, Neb.
Rivoli Theatre, Hastings, Neb.
Empress Theatre, Kearney, Neb.
Kearney Opera House, Kearney, Neb.

NEVADA
Roxie Theatre, Reno, Nev.

NEW JERSEY
Ocean Theatre, Asbury Park, N. J.
Aldine Theatre, Atlantic City, N. J.
Lyric Theatre, Atlantic City, N. J.
Royal Theatre, Atlantic City, N. J.
Bayonne Opera House, Bayonne, N. J.
Rivoli Theatre, Belmar, N. J.
Majestic Theatre, Bridgeton, N. J.
Stanley Theatre, Bridgeton, N. J.
New Butler Theatre, Butler, N. J.
Apollo Theatre, Camden, N. J.
Victoria Theatre, Camden, N. J.
Walt Whitman Theatre, Camden, N. J.
Ritz Theatre, Carteret, N. J.
Strand Theatre, Clifton, N. J.
Lycum Theatre, East Orange, N. J.
Roxey Theatre, Glassboro, N. J.
Rex Theatre, Irvington, N. J.
Majestic Theatre, Jersey City, N. J.
Transfer Theatre, Jersey City, N. J.
Palace Theatre, Lakewood, N. J.
Strand Theatre, Lakewood, N. J.
Oxford Theatre, Little Falls, N. J.
Ritz Theatre, Lyndhurst, N. J.
Broad St. Theatre, Newark, N. J.
City Theatre, Newark, N. J.
Congress Theatre, Newark, N. J.
Court Theatre, Newark, N. J.
De Luxe Theatre, Newark, N. J.
Mayfair Theatre, Newark, N. J.
Mt. Prospect Theatre, Newark, N. J.
Orpheum Theatre, Newark, N. J.
Opera House, New Brunswick, N. J.
Strand Theatre, Ocean City, N. J.
Grant Lee Theatre, Palisades, N. J.
Palace Theatre, Passaic, N. J.
Rialto Theatre, Passaic, N. J.
Capitol Theatre, Paterson, N. J.
Plaza Theatre, Paterson, N. J.
Broadway Theatre, Pitman, N. J.
Pompton Lakes Theatre, Pompton Lakes, N. J.
Liberty Theatre, Rutherford, N. J.
Traco Theatre, Toms River, N. J.
Westwood Theatre, Westwood, N. J.

NEW YORK
Colonial Theatre, Albany, N. Y.
Eagle Theatre, Albany, N. Y.
Harmanus Theatre, Albany, N. Y.
Leland Theatre, Albany, N. Y.
Royal Theatre, Albany, N. Y.
Orpheum Theatre, Amsterdam, N. Y.
Capitol Theatre, Auburn, N. Y.
Bronx Opera House, Bronx, N. Y.
Tremont Theatre, Bronx, N. Y.
Windsor Theatre, Bronx, N. Y.
Apollo Theatre, Brooklyn, N. Y.
Borough Hall Theatre, Brooklyn, N. Y.
Brooklyn Little Theatre, Brooklyn, N. Y.
Classic Theatre, Brooklyn, N. Y.
De Kalb Theatre, Brooklyn, N. Y.
Gaiety Theatre, Brooklyn, N. Y.
Halsey Theatre, Brooklyn, N. Y.
Liberty Theatre, Brooklyn, N. Y.
Mapleton Theatre, Brooklyn, N. Y.
Oxford Theatre, Brooklyn, N. Y.
Parkway Theatre, Brooklyn, N. Y.
Starr Theatre, Brooklyn, N. Y.
Granada Theatre, Buffalo, N. Y.
Kenmore Theatre, Buffalo, N. Y.
Victoria Theatre, Buffalo, N. Y.
Community Theatre, Catskill, N. Y.
Cortland Theatre, Cortland, N. Y.
Strand Theatre, Dolgeville, N. Y.
Rialto Theatre, Glens Falls, N. Y.
State Theatre, Glens Falls, N. Y.
Electric Theatre, Johnstown, N. Y.
Ritz Theatre, Kingston, N. Y.
Hippodrome Theatre, Little Falls, N. Y.
Bayshore Theatre, Bayshore, L. I.
Easthampton Theatre, Easthampton, L. I., N. Y.
Playhouse Theatre, Hicksville, L. I., N. Y.
Huntington Theatre, Huntington, L. I., N. Y.
Carlton Theatre, Jamaica, L. I., N. Y.
Red Barn Theatre, Locust Valley, L. I., N. Y.
Playhouse Theatre, Mt. Kisco, N. Y.
Rialto Theatre, Patchogue, L. I.
Patchogue Theatre, Patchogue, L. I.
Sag Harbor Theatre, Sag Harbor, L. I.
Sea Cliff Theatre, Sea Cliff, L. I., N. Y.
Southampton Theatre, Southampton, L. I., N. Y.
Apollo Theatre (125th St.), New York City, N. Y.
Arcade Theatre, New York City, N. Y.
Beacon Theatre, New York City, N. Y.
Belmont Theatre, New York City, N. Y.
Belmore Theatre, New York City, N. Y.
Beneson Theatre, New York City, N. Y.
Blenheim Theatre, New York City, N. Y.
Central Theatre, New York City, N. Y.
Clinton Theatre, New York City, N. Y.
Cosmopolitan Theatre, New York City, N. Y.
Gotham Theatre, New York City, N. Y.
Grand Opera House, New York City, N. Y.
Loconia Theatre, New York City, N. Y.
National Theatre, New York City, N. Y.
Olympia Theatre, New York City, N. Y.
Parkway Theatre, New York City, N. Y.
People's Theatre, Bowery, New York City, N. Y.
Provincetown Playhouse, New York City, N. Y.
Republic Theatre, New York City, N. Y.

Schwartz, A. H., Century Circuit, Inc., New York City, N. Y.
Wallack Theatre, New York City, N. Y.
Washington Theatre, 145th St. & Amsterdam Ave., New York City, N. Y.
West End Theatre, New York City, N. Y.
Palace Theatre, Oswego, N. Y.
Gem Theatre, Oswego, N. Y.
Pelham Theatre, Pelham, N. Y.
Rialto Theatre, Poughkeepsie, N. Y.
Bijou Theatre, Troy, N. Y.

NORTH CAROLINA

Charlotte Theatre, Charlotte, N. C.
Criterion Theatre, Charlotte, N. C.
New Duke Auditorium, Durham, N. C.
Old Duke Auditorium, Durham, N. C.
Carolina Theatre, Goldsboro, N. C.
Paramount Theatre, Goldsboro, N. C.
State Theatre, Greenville, N. C.
Broadhurst Theatre, High Point, N. C.
Broadway Theatre, High Point, N. C.
Paramount Theatre, High Point, N. C.
Carolina Theatre, Rocky Mount, N. C.
Lyric Theatre, Rocky Mount, N. C.
Academy of Music, Wilmington, N. C.
Carolina Theatre, Wilson, N. C.
Wilson Theatre, Wilson, N. C.
Colonial Theatre, Winston-Salem, N. C.

NORTH DAKOTA

Princess Theatre, Fargo, N. D.

OHIO

National Theatre, Akron, Ohio.
Nixon Theatre, Akron, Ohio.
Regent Theatre, Akron, Ohio.
Southern People's Theatre, Akron, Ohio.
Thornton Theatre, Akron, Ohio.
Court Theatre, Bellefontaine, Ohio.
Strand Theatre, Bellefontaine, Ohio.
Evanston Theatre, Cincinnati, O.
Ambassador Theatre, Cleveland, Ohio.
Lexington Theatre, Cleveland, Ohio.
Loew's State Theatre, Cleveland, Ohio.
Lyceum Theatre, Cleveland, Ohio.
Nite Owl Theatre, Cleveland, Ohio.
Garden Theatre, Columbus, Ohio.
Grandview Theatre, Columbus, O.
Hudson Theatre, Columbus, Ohio.
Knickerbocker Theatre, Columbus, Ohio.
R. K. O. Palace Theatre, Columbus, Ohio.
Southern Theatre, Columbus, Ohio.
Victor Theatre, Columbus, O.
Palace Theatre, Dayton, Ohio.
Fremont Opera House, Fremont, Ohio.
Paramount Theatre, Fremont, Ohio.
Faurot Theatre, Lima, Ohio.
Lyric Theatre, Lima, Ohio.
Majestic Theatre, Lima, Ohio.
Rialto Theatre, Lima, Ohio.
Ohio Theatre, Marion, Ohio.
State Theatre, Marion, Ohio.
Elsaene Theatre, Martins Ferry, O.
Fenray Theatre, Martins Ferry, Ohio.
Lyric Theatre, Mt. Vernon, Ohio.
State Theatre, Piqua, Ohio.
Castamba Theatre, Shelby, Ohio.
Opera House, Shelby, Ohio.
Clifford Theatre, Urbana, Ohio.
Lyric Theatre, Urbana, Ohio.
Fayette Theatre, Washington Court House, Ohio.

OKLAHOMA

Bays Theatre, Blackwell, Okla.
Palace Theatre, Blackwell, Okla.
Ritz Theatre, Chickasha, Okla.
Artec Theatre, Enid, Okla.
Criterion Theatre, Enid, Okla.
New Mecca Theatre, Enid, Okla.
Orpheum Theatre, Lawton, Okla.
Capitol Theatre, Oklahoma City, Okla.
Circle Theatre, Oklahoma City, Okla.
Criterion Theatre, Oklahoma City, Okla.
Empress Theatre, Oklahoma City, Okla.
Liberty Theatre, Oklahoma City, Okla.
Midwest Theatre, Oklahoma City, Okla.
Ritz Theatre, Oklahoma City, Okla.
Victoria Theatre, Oklahoma City, Okla.
Warner Theatre, Oklahoma City, Okla.
Orpheum Theatre, Okmulgee, Okla.
Yale Theatre, Okmulgee, Okla.
Winter Garden Theatre, Pitcher, Okla.
Odeon Theatre, Shawnee, Okla.
Palace Theatre, Tulsa, Okla.

OREGON

State Theatre, Eugene, Ore.
Holly Theatre, Medford, Ore.
Broadway Theatre, Portland, Ore.
Capitol Theatre, Portland, Ore.
Moreland Theatre, Portland, Ore.
Music Box Theatre, Portland, Ore.
Oriental Theatre, Portland, Ore.
Pantages Theatre, Portland, Ore.
Playhouse Theatre, Portland, Ore.
Studio Theatre, Portland, Ore.
Venetian Theatre, Portland, Ore.

PENNSYLVANIA

Queen Theatre, Alliquippa, Pa.
Lindy Theatre, Allentown, Pa.
Southern Theatre, Allentown, Pa.
Capitol Theatre, Altoona, Pa.
Mishler Theatre, Altoona, Pa.
Olympic Theatre, Altoona, Pa.
Penn Theatre, Altoona, Pa.
State Theatre, Altoona, Pa.
Strand Theatre, Altoona, Pa.
Lyric Theatre, California, Pa.
Orpheum Theatre, Conowingo, Pa.
Liberty Theatre, Elwood, Pa.
Majestic Theatre, Elwood City, Pa.
Colonial Theatre, Erie, Pa.
Broad Theatre, Harrisburg, Pa.
Grand Theatre, Harrisburg, Pa.
Favinas Theatre, Jessup, Pa.
Fulton Opera House, Lancaster, Pa.
Colonial Theatre, Lebanon, Pa.
Jackson Theatre, Lebanon, Pa.
Embassy Theatre, Lewistown, Pa.
Rialto Theatre, Lewistown, Pa.
Media Theatre, Media, Pa.
Star Theatre, Monessen, Pa.
Anton Theatre, Monongahela, Pa.
Bentley Theatre, Monongahela, Pa.
Palm Theatre, Palmerton, Pa.
Favinas Theatre, Peckville, Pa.
Casino Theatre, Philadelphia, Pa.
Fernrock Theatre, Philadelphia, Pa.
Gibson Theatre, Philadelphia, Pa.
Oxford Theatre, Philadelphia, Pa.
Pearl Theatre, Philadelphia, Pa.
South Broad St. Theatre, Philadelphia, Pa.
Standard Theatre, Philadelphia, Pa.
Chambers St. Theatre, Philadelphia, Pa.
Grand Theatre, Pittsburgh, Pa.
Berman, Lew. United Chain Theatres, Inc., Reading, Pa.
Bison Theatre, South Brownsville, Pa.
Berwick St. Theatre, South Easton, Pa.
Waynesburg Opera House, Waynesburg, Pa.
Rialto Theatre, Williamsport, Pa.

RHODE ISLAND

Hollywood Theatre, East Providence, R. I.
Music Hall, Pawtucket, R. I.
Bomes Liberty Theatre, Providence, R. I.
Capitol Theatre, Providence, R. I.
Hope Theatre, Providence, R. I.
Liberty Theatre, Providence, R. I.
Uptown Theatre, Providence, R. I.
Central Theatre, Westerly, R. I.
Lyric Theatre, Westerly, R. I.
United Theatre, Westerly, R. I.

SOUTH CAROLINA

Carolina Theatre, Columbia, S. C.
Ritz Theatre, Columbia, S. C.
Royal Theatre, Columbia, S. C.
Town Theatre, Columbia, S. C.
Bijou Theatre, Greenville, S. C.

SOUTH DAKOTA

Nex Roxy Theatre, Mitchell, S. D.
Capitol Theatre, Sioux Falls, S. D.

TENNESSEE

Bonny Kate Theatre, Elizabethtown, Tenn.
Criterion Theatre, Johnson City, Tenn.
Liberty Theatre, Johnson City, Tenn.
Majestic Theatre, Knoxville City, Tenn.
Tennessee Theatre, Johnson City, Tenn.
Bijou Theatre, Knoxville, Tenn.
Lyric Theatre, Memphis, Tenn.
Princess Theatre, Memphis, Tenn.
Strand Theatre, Memphis, Tenn.
Suzore Theatre, 869 Jackson Ave., Memphis, Tenn.
Suzore Theatre, 379 N. Main St., Memphis, Tenn.

TEXAS

Paramount Theatre, Abilene, Texas.
Ritz Theatre, Abilene, Texas.
Capitol Theatre, Brownsville, Texas.
Dittman Theatre, Brownsville, Texas.
Dreamland Theatre, Brownsville, Texas.
Queen Theatre, Brownsville, Texas.
Palace Theatre, Brownburnett, Texas.
Little Theatre, Dallas, Texas.
Connellie Theatre, Eastland, Texas.
Valley Theatre, Edinburg, Texas.
Little Theatre, Fort Worth, Texas.
Pearl Theatre, Fort Worth, Texas.
Dixie Theatre, Galveston, Texas.
Gem Theatre, Greenville, Texas.
Bijou Theatre, La Feria, Texas.
Lindsey Theatre, Lubbock, Texas.
Lyric Theatre, Lubbock, Texas.
Palace Theatre, Lubbock, Texas.
Rex Theatre, Lubbock, Texas.
Texan Theatre, Lufkin, Texas.
American Theatre, Mexico, Texas.
Texas Theatre, Pflug, Texas.
Little Theatre, Oak Cliff, Texas.
Mission Theatre, Mission, Texas.
Ramon Theatre, Ramonville, Texas.
Liberty Theatre, Ranger, Texas.
Harland Theatre, San Antonio, Texas.
Highland Park Theatre, San Antonio, Texas.
National Theatre, San Antonio, Texas.
Sam Houston Theatre, San Antonio, Texas.
Uptown Theatre, San Antonio, Texas.
Zaragoza Theatre, San Antonio, Texas.
Palace Theatre, San Benito, Texas.
Rivoli Theatre, San Benito, Texas.
Texas Theatre, Sherman, Texas.
Washington Theatre, Sherman, Texas.
High School Auditorium, Temple, Texas.
Little Theatre, Temple, Texas.
High School Auditorium Theatre, Tyler, Texas.
Queen Theatre, Wichita Falls, Texas.

UTAH

Orpheum Theatre, Ogden, Utah.
Paramount Theatre, Ogden, Utah.
Playhouse Theatre, Salt Lake City, Utah.
Rialto Theatre, Salt Lake City, Utah.
State Theatre, Salt Lake City, Utah.

VIRGINIA

Capitol Theatre, Danville, Va.
Apollo Theatre, Hampton, Va.
Scott Theatre, Hampton, Va.
Beacon Theatre, Hopewell, Va.
Harris Theatre, Hopewell, Va.
Marcelle Theatre, Hopewell, Va.
Auditorium Theatre, Lynchburg, Va.
Belvidere Theatre, Lynchburg, Va.
Gayety Theatre, Lynchburg, Va.
Little Theatre, Lynchburg, Va.
Arcade Theatre, Norfolk, Va.
Colonial Theatre, Norfolk, Va.
Colony Theatre, Norfolk, Va.
Manhattan Theatre, Norfolk, Va.
Newport Theatre, Norfolk, Va.
Wells Theatre, Norfolk, Va.
Marcel Theatre, Petersburg, Va.
American Theatre, Phoebus, Va.
Gates Theatre, Portsmouth, Va.
Patrick Henry Theatre, Richmond, Va.
Venus Theatre, Richmond, Va.
American Theatre, Roanoke, Va.
Park Theatre, Roanoke, Va.
Rialto Theatre, Roanoke, Va.
Roanoke Theatre, Roanoke, Va.
Strand Theatre, Roanoke, Va.
New Palace Theatre, Winchester, Va.

WASHINGTON

Grand Theatre, Bellingham, Wash.
Embassy Theatre, Kelso, Wash.
Bagdad Theatre, Seattle, Wash.
Blue Mouse Theatre, Seattle, Wash.
Capitol Theatre, Seattle, Wash.
Colonial Theatre, Seattle, Wash.
Danz, John, Theatres, Seattle, Wash.
Embassy Theatre, Seattle, Wash.
Florence Theatre, Seattle, Wash.
Liberty Theatre, Seattle, Wash.
Music Box Theatre, Seattle, Wash.
Music Hall, Seattle, Wash.
Moxie Theatre, Seattle, Wash.
State Theatre, Seattle, Wash.
Venetian Theatre, Seattle, Wash.
Wintergarden Theatre, Seattle, Wash.
Dream Theatre, Sedro-Woolley, Wash.
Riviera Theatre, Tacoma, Wash.
Roxy Theatre, Tacoma, Wash.
Temple Theatre, Tacoma, Wash.

WEST VIRGINIA

Keare Theatre, Charleston, W. Va.
Opera House, Clarksburg, W. Va.
Robinson Grand Theatre, Clarksburg, W. Va.
Nelson Theatre, Fairmont, W. Va.
Lincoln Theatre, Holidaycove, W. Va.
Strand Theatre, Holidaycove, W. Va.
Avenue Theatre, Huntington, W. Va.
Dixie Theatre, Huntington, W. Va.
New Roxy Theatre, Huntington, W. Va.
Orpheum Theatre, Huntington, W. Va.
Palace Theatre, Huntington, W. Va.
Rialto Theatre, Huntington, W. Va.
State Theatre, Huntington, W. Va.
Manos Theatre, New Cumberland, W. Va.
Virginia Theatre, Parkersburg, W. Va.
Manos Theatre, Weirton, W. Va.
State Theatre, Weirton, W. Va.
Palace Theatre, Wellsburg, W. Va.
Strand Theatre, Wellsburg, W. Va.

WISCONSIN

Home Theatre, Antigo, Wis.
Loop Theatre, Chippewa Falls, Wis.
Rivoli Theatre, Chippewa Falls, Wis.
Grand Theatre, Green Bay, Wis.
Beverly Theatre, Janesville, Wis.
Palace Theatre, Madison, Wis.
Orpheum Theatre, Menasha, Wis.
Cosmo Theatre, Merrill, Wis.
Rex Theatre, Sheboygan, Wis.
Star Theatre, Sheboygan, Wis.
Van der Waart Theatre, Sheboygan, Wis.
Ritz Theatre, Wausau, Wis.

DISTRICT OF COLUMBIA

National Theatre, Washington, D. C.
Shubert Belasco Theatre, Washington, D. C.
Universal Chain Enterprises.

CANADA

Rialto Theatre, Edmonton, Alb., Canada.
Strand Theatre, Edmonton, Alb., Canada.
Lyric Theatre, Hamilton, Ontario, Canada.
Savoy Theatre, Hamilton, Ont., Canada.
Empress Theatre, Leithbridge, Alb., Canada.
Amherst Theatre, Montreal, Canada.
Belmont Theatre, Montreal, Canada.
Century Theatre, Montreal, Canada.
Corona Theatre, Montreal, Canada.
Empress Theatre, Montreal, Canada.
Granada Theatre, Montreal, Canada.
His Majesty's Theatre, Montreal, Canada.
Imperial Theatre, Montreal, Canada.
Lord Nelson Theatre, Montreal, Canada.
Midway Theatre, Montreal, Canada.
Monkland Theatre, Montreal, Canada.
Mt. Royal Theatre, Montreal, Canada.
Napoleon Theatre, Montreal, Canada.
Papineau Theatre, Montreal, Canada.
Park Theatre, Montreal, Canada.
Plaza Theatre, Montreal, Canada.
Regent Theatre, Montreal, Canada.
Rialto Theatre, Montreal, Canada.
Rivoli Theatre, Montreal, Canada.
Rosemont Theatre, Montreal, Canada.
Royal Alexandra Theatre, Montreal, Canada.
Seville Theatre, Montreal, Canada.
Strand Theatre, Montreal, Canada.
Theatre des Arts, Montreal, Can.
Westmount Theatre, Montreal, Canada.
Royal Theatre, Moose Jaw, Sask., Can.
Webb Theatre, Niagara Falls, Ont., Canada.
Center Theatre, Ottawa, Canada.
Little Theatre, Ottawa, Canada.
Regent Theatre, Peterboro, Ont., Can.
Cartier Theatre, Quebec, Can.
Imperial Theatre, Quebec, Can.
Princess Theatre, Quebec, Can.
Victoria Theatre, Quebec, Can.
Broadway Theatre, Regina, Sask., Can.
Capitol Theatre, Regina, Sask., Canada.
Capitol Theatre, Saskatoon, Sask., Canada.
Daylight Theatre, Saskatoon, Sask., Canada.
Grand Theatre, Regina, Sask., Can.
His Majesty's Theatre, Sherbrooke, Quebec, Canada.
Photodrome, Toronto, Can.
Capital Theatre, Trenton, Ont., Canada.
Century Theatre, Toronto, Ont., Canada.
Avenue Theatre, Vancouver, B. C., Canada.
Empire Theatre, Victoria, B. C., Canada.
Beacon Theatre, Winnipeg, Manl., Canada.
Garrick Theatre, Winnipeg, Manl., Canada.
Lyceum Theatre, Winnipeg, Manl., Canada.
Rialto Theatre, Winnipeg, Manl., Canada.
Walter Theatre, Winnipeg, Manl., Canada.

FIFE AND DRUM CORPS

American Legion Drum and Bugle Corps, East Orange, N. J.
Perth Amboy Post No. 45, American Legion Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Tenor Saxophonist, doubling clarinet and flute; 15 years' experience in dance work; can furnish good references; desires summer location. Address P. W. Sybert, 28 Monroe St., Mannington, W. Va.

AT LIBERTY—Girl Trombonist wants engagement during summer in girls' orchestra; experienced; good tone, read well; age 21; fine appearance. Kathleen Crawford, 1108 Maine St., Larned, Kan.

AT LIBERTY—Band Director, Arranger; possessor of an extensive band library; age 49; American; good health; 30 years' experience in military, professional and industrial bands; 16 years with present organization; desires a change. Address "Band Director," 228 Southcote Road, Riverside, Ill.

FOR SALE OR EXCHANGE

FOR SALE—Italian Cello and large Viola; lowest price. Maggio, 163 East 87th St., New York City.

FOR SALE—Band Coats, A. F. of M., blue or black, \$4.00; Blue Caps, \$1.00; Cadet Uniforms, Tuxedo Coats, \$6.00. Jandorf, 172 West 81st St., New York City.

FOR SALE—Snare Drum Covers, waterproof, different sizes, 95 cents each; please state size of drum; a few for small bass drums. B. Zeldis, 1121 So. 60th St., Philadelphia, Pa.

FOR SALE—Lozee Oboe-English Horn, Conservatory system, F-fork fingering resonance key. Albert J. Andraud, 2871 Erie Ave., Cincinnati, Ohio.

FOR SALE—Sarrusophone, French "Buffet," low pitch, including case; will sacrifice for \$75.00; cost me \$350.00. N. Balk, 5706 Delancey St., Philadelphia, Pa.

FOR SALE—Clarinet, Bb, Albert system, "Penzel-Mueller," and case; just overhauled; low pitch; \$90.00; trial. A. C. Stahl, 8 So. Haviland Ave., Audubon, N. J.

FOR SALE—Piccolo, Db, "Conn." Boehm system, silver, low pitch, and case; used very little; \$26.00; rare opportunity; trial. E. Pollen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—Baritone Horn, "Conn." silver-plated, 3 valves, top action, with case; low pitch; \$41.00; trial. A. Lefevre, 4129 "M" St., Philadelphia, Pa.

FOR SALE—Clarinet, Bb, genuine French "Buffet," 17 keys, 6 rings, fork Bb, low pitch; fine shape; \$40.00 for quick sale; trial. S. Hirsch, 5939 Latona St., Philadelphia, Pa.

FOR SALE—Haynes closed G sharp Orchestra Flute, sterling silver, fine condition, \$115.00; C. O. D.; 5 days' privilege. Mrs. S. N. Braman, 187 Park St., Newton, Mass.

FOR SALE—Ludwig Tymps, Bass Drum, Turkish Cymbals, 16-in. gong; Sousaphone, Baritone and French Horn. Address "Band Director," 939 Hannah Ave., Forest Park, Ill.

FOR SALE—Martin Baritone Saxophone, Buescher Eb Alto Saxophone and Pan-American Metal Clarinet; all instruments like new, at bargain prices. Carl W. Blessing, 618 Middlebury St., Elkhardt, Ind.

FOR SALE—Trumpet, genuine French "Besson," brass (gold-lacquered); practically new; low pitch; will sacrifice for \$63.00; this is a genuine "F. Besson," trial. B. Gross, 4632 Sansom St., Philadelphia, Pa.

FOR SALE—Alto Saxophone, "Buffet" (genuine French), L. P., gold-lacquered, perfect, excellent tone; will sacrifice for \$78.00; hurry; trial. L. Hoagstoel, 448 Taylor Court, Troy, N. Y.

FOR SALE—Cornet, "King," Bb, gold-lacquered, in excellent condition; fine tone, no dents, like new; will sacrifice for \$20.00; low pitch; rush; 3 days' trial. A. Scanlon, 509 Woodlawn Ave., Collingswood, N. J.

FOR SALE—Bb Bass, Helicon, silver-plated, free from dents; A-1 condition and tone; low pitch; "Conn." \$40.00; trial; rush. L. J. Lamb, 2979 Frankford Ave., Philadelphia, Pa.

FOR SALE—Trombone, valve, "Conn." silver-plated, gold bell and case; low pitch; \$35.00; great for jazz; good as new; fine tone; trial. B. Rogers, 216 So. 57th St., Philadelphia, Pa.

FOR SALE—Piccolo, genuine "Buffet," Boehm system, low pitch, closed G sharp, open tone holes; will sacrifice for \$24.50; trial. T. Tanghe, 610 East Ontario St., Philadelphia, Pa.

FOR SALE—Combination Saxophone Stand (alto, clarinet and soprano), with leather case, \$2.50; very compact; indispensable; trial. B. Grulois, 2860 Mascher St., Philadelphia, Pa.

FOR SALE—Baritone Horn, "Conn." silver-plated 3 valves; perfect condition; no dents; low pitch; fine tone; \$38.50; trial. John Kreise, 5238 Oakland St., Philadelphia, Pa.

WANTED TO SELL—Flutes, by William S. Haynes, George Haynes, Powell, Bettonney, real silver, condition like new; Cabart & Loree used Oboes. Baxter-Northup Co., 837 South Olive, Los Angeles, Calif.

FOR SALE—French Horn, silver-plated, "Boston" make, F and Eb, perfect condition; no dents; low pitch; fine tone, etc., \$42.00; rare bargain; will give trial. E. Kloidt, 1030 Monitor Rd., Fairview, Camden, N. J.

FOR SALE—Trombone, "King," burnished gold, specially engraved, medium bore, 8 1/4-inch bell, low pitch; practically new; no dents; in excellent condition, and case, \$58.50; trial. B. Seraphin, 1207 W. Susquehanna Ave., Philadelphia, Pa.

FOR SALE—Eb Baritone Saxophone (vocotone), silver-plated, gold bell, and case; just overhauled; \$85.00; send \$5.00 to guarantee express charges; the \$5.00 will be deducted from \$85.00. Louis Canar, 1140 First St., N. W., Rochester, Minn.

FOR SALE—Musicians' Eton Mess Jackets, color black, white, pearl buttons, will not show discoloration; \$2.00; Sashes, 50c, \$1.00; Leaders' Etons, \$3.00; Regulation Band Coats, \$2.50; new Caps, \$1.50; stamp brings lists. Wallace, 2416 North Halsted, Chicago, Ill.

FOR SALE—Band Coats, regulation blues, blacks, used, good condition, \$2.50; Bell-Top Pershing new Caps, \$1.50; Leaders' Coats, \$2.00; Drum Major's Outfit, \$15.00; musicians' Eton Jackets, black, \$2.00; stamp brings lists. Wallace, 2416 No. Halsted, Chicago, Ill.

FOR SALE—Band Coats, regulation blues, blacks, used, good condition, \$2.50; Bell-Top Pershing new Caps, \$1.50; Leaders' Coats, \$2.00; Drum Major's Outfit, \$15.00; musicians' Eton Jackets, black, \$2.00; stamp brings lists. Wallace, 2416 No. Halsted, Chicago, Ill.

FOR SALE—Clarinet, genuine French, "Dahlade" Boehm system, low pitch, grenadilla wood, with French shaped case (alligator); comparatively new; will sacrifice for \$33.50; trial. R. Koshland, 6069 Angora Ter., Philadelphia, Pa.

FOR SALE—Gold Trumpet "King," used 6 months; tan alligator (de luxe) case; cost \$174.50; perfect; want \$90.00; will accept C-Flute, Boehm, silver, closed G sharp, as part payment, balance cash. Jack Ambicki, 53 So. 7th St., Shamokin, Pa.

FOR SALE—Tenor Saxophone, "Buffet," gold lacquered, and case; low pitch; used but a few times; will sacrifice for \$95.00 if act immediately; price today \$225.00; will give trial. R. Shatten, 6212 Chestnut St., Philadelphia, Pa.

FOR SALE—One practically new Kruspe Double Horn, latest model, made of solid German silver, \$155.00; Parduha Trumpet, used only six weeks, \$75.00; English Besson Trumpet, new, made of brass with quick change to A, \$75.00. L. Sansone, 1658 Broadway, New York City.

FOR SALE—"Buffet," Boehm system, B flat Clarinet, 17-6, like new, \$45.00; Martin Alto Saxophone, silver-plated, in case; condition like new; \$50.00; set of Leedy Drums, red onyx finish; something different; \$45.00. Mrs. Arvine C. Kindinger, 520 North Thomas St., Crestline, Ohio.

FOR SALE—Flute, solid silver, gold springs, Bettoney, Boehm, low pitch, closed G sharp, in case; excellent condition; \$35.00; also Pan-American Clarinet, low pitch, B flat, 2-piece, silver-plated, Boehm Clarinet, case, nearly new, \$20.00; both guaranteed; trial on both; quitting the business Wm. L. Lange, 824 Paulding St., Peckskill, N. Y.

WANTED TO BUY

WANTED TO BUY—Used Instruments bought, sold and exchanged; all types. Lorenzo Sansone, 1658 Broadway, New York City.

WANTED TO BUY—Good used Flutes, Piccolos, Selmer and Buffet Clarinets, Heckel System Bassoons, Loree Oboes, set Tympani; describe fully; give lowest price. Baxter-Northup Co., 837 South Olive, Los Angeles, Calif.

The Cherry Tree *Where with our Little Hatchet we tell the truth about many things, sometimes profoundly, sometimes flippantly, sometimes recklessly*

This Darrow-Johnson row has its interesting features. However, the job of such men should be something bigger than to merely be interesting. Both have it in them to give America ideas and action.

Darrow crammed a great deal of solid meat into his report. But he did not do the best job possible—far from it. Johnson fired back with hot shot that, like the Darrow shot, had more heat than meat.

If these two giants have nothing better to do than burn each other up it is too bad.

Darrow picked certain weak spots in NRA armor. On those he bored in hard enough. But he overlooked entirely the weakest spots. A better and more serviceable report than the Darrow report can be written, and it ought to be written.

Darrow took up the poor business man's burden. He got in the so-called little fellow's corner.

He didn't even see the wage earner's corner, which is odd enough for the courageous old warrior and perhaps still more odd for Charles Edward Russell, who helped write the Darrow report.

If the average of what is called little business played a squarer game in the economic world than he generally does play he would have long since had more sympathy and his position today would be much stronger.

After all, there is a question as to how far the body politic or the body economic is bound to support a man in a given position just because he wants to be in that position and when he has ceased to find justification by service rendered to society.

That constitutes no plea for monopoly privately owned, either.

The question is whether we shall go sloppy-eyed over little business, while we let the millions of wage earners go to a doom that is not softened by any cushioning of public interest.

Little business and big business have one aim in common—to get all they can. And both are squawking to the high heavens against rates of wages and hours of pay imposed by N R A codes, miserable as those hours and wages generally are.

Meanwhile ten millions of workers continue to go jobless. That is worth more than a weeping spell. It is worth more than a report. It demands action.

Do these squawking business men, big and little, imagine this condition can continue? Do they imagine that if N R A falls the next step will be backward toward old terms, or to the right and more conservatism?

There is too much misreading of the economic barometer, too little attention paid to the temperature of unrest.

Clarence Darrow, whose long life story is one that will loom big in history, may from some future perspective turn out to

NEWSY INTERVIEWS

with Popular Artists

THE NEWS REPORTER likes to interview successful musicians. Popularity seldom makes them "high hat." They are always willing to answer questions and give facts that are of interest to the general public.

They are generous, too, in giving acknowledgment for factors that have helped in their success. Any of the stars will be glad to tell you what make instrument they play and what part it has in their success.

Every day an increasingly large number are buying new model Conns because of their proved ability to improve performance.

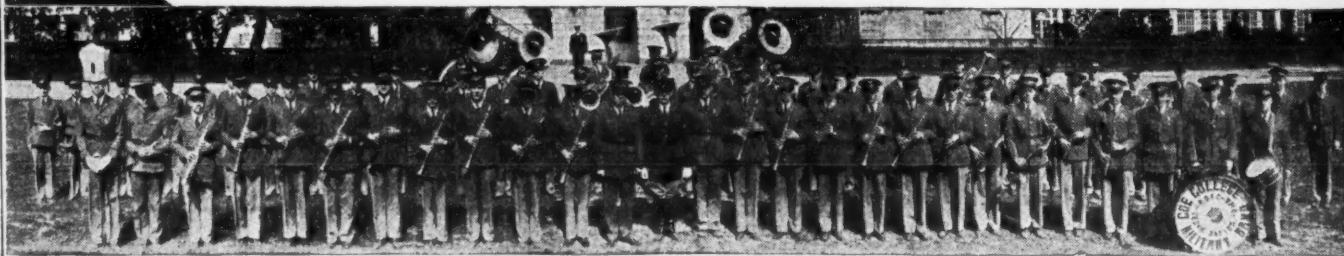
Try one of these new models at your Conn dealer's. Or write for free literature. Mention instrument.

C. G. CONN, Ltd., 623 Conn Building ELKHART, INDIANA

SUPREME IN THE SOUTH—The versatile orchestra of Irving Rose is one of the most popular in the South. It has appeared in every part of Dixieland and met with tremendous acclaim. A great radio favorite, having broadcast over both CBS and NBC networks. Now featured at the Chase Hotel, St. Louis, Mo. Mr. Rose, shown in characteristic pose, above, wrote us on March 26, 1934, that "my orchestra always has used Conn instruments almost exclusively." Six of the seven wind instrument players use Conns as follows: Bob Sorrells, jumbo tuba; Eddie Brauer, trumpet; Gus Ohta, tenor sax; Hadley Schaffner, trumpet; Rollie Thatcher, alto sax; and Elmer Muschany, alto sax.



WIN WHITEHOUSE HONORS—The Coe College Military Band shown here as photographed at the Whitehouse after the Roosevelt Inaugural. Above is Stanley Vesely, Director. This splendid band won first honors, Inaugural Band contest, Class A. Chosen Official Iowa Band at Inaugurations of President Hoover and President Roosevelt. Also at Chicago's Century of Progress. 5 basses, 6 cornets, 5 trombones, 3 French horns, 3 saxophones, 1 baritone, 1 flute, and 1 oboe are Conns. Director Vesely wrote us on April 10, 1934: "Conn instruments, in my opinion, are superior to any other make."



STAR OF THE CIRCUS, STAGE, AND RADIO—Elizabeth Barry ranks high among the feminine artists who are capturing honors in musical circles. Trombonist with Phil Spitalny's radio and stage band at the Capitol Theatre, New York. Formerly soloist with Rochester Park Band and first trombonist with Ethel Leginska's Symphony Orchestra. Well known as a successful director of her own radio and circus band. Miss Barry uses a Conqueror trombone and writes us on March 20, 1934: "Conns are, in my opinion, the world's finest brass instruments."



NEW YORK ACCLAIMS HIM—In the profession it is freely conceded that Jack Crenny is one of the very best tenor sax men in New York. An outstandingly successful radio artist on such programs as the Camel quarter hour, Pontiac, Hills Brothers, and Frigidaires. Now appearing with Jacques Renard's great radio orchestra. Formerly featured with Paul Specht, Eddie Elkins, and Freddie Rich. "Jack" has played a Conn for more than 10 years and writes us on March 13, 1934, that he prefers Conns "for their brilliant tone and perfect intonation."



TROMBONIST WITH LOPEZ—Mike Martin is one of the most accomplished and versatile trombonists in America. Now playing with the famous orchestra of Vincent Lopez at the St. Regis Hotel, New York City. Formerly with Eddie Elkins and with Ross Gorman. He uses a 24-H-9 Conn Trombone, exclusively in all his radio, dance, and recording work, and writes us on March 19, 1934: "My sincere opinion of Conn instruments is that they are perfectly in tune and the best word in tone quality."



LEADS COWBOY BAND—Cliff Drescher of Houston, Texas, is a leading southern teacher of band and orchestra instruments who has recruited from his pupils a fifty piece cowboy band that lends color and melody to many civic celebrations. He also finds time to appear personally with several popular radio orchestras and plays flute with the Houston Symphony. "Cliff" writes us on March 22, 1934: "I have played a Conn saxophone for 18 years and consider it best of all. Most of the boys in my band also use Conns."

CONN BAND INSTRUMENTS

ALL CONN TESTIMONIALS ARE GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

have fired a bigger shot than it now seems to be. Be that as it may, the big shot that needs firing today has not been fired.

The individualism and the embittered outlook of Darrow mixed strangely with the very earnest socialism of Charles Edward Russell to form a report that rings the bell on page one, but that doesn't ring it in the field of action. It is just too darned bad.

A Giveaway

Margaret is only seven, but sometimes quite naughty. On one occasion her mother, hoping to be particularly impressive, said:

"Don't you know that if you keep on doing naughty things, your children will be naughty, too?"

Margaret dimpled and cried triumphantly: "Oh, mother, now you have given yourself away."

Knew Who Was Wanted
Office Boy—Please, sir, I think somebody wants you on the telephone.

Chief—Now, what is the use of saying you think I am wanted? Am I wanted or not?

Boy—Well, sir, somebody rang up and said, "Is that you, you old idiot?"—Ex.

The Higher Court

Meek—My wife said that I was to ask for a raise, sir.

Meeker—All right, I'll ask my wife if I may give you one.—Boston Transcript.

Reformed

Stern Parent—Tommy, you are not to play with young Smith any more; I think he's a bad little boy.

Tommy—Oh, daddy, he isn't—he's a good little boy. He's been in reform school twice, and each time he's been let out for good conduct.

BARGAINS
— in —
Instruments
REEDS, MUTES, STRINGS
and OTHER ACCESSORIES
Orchestrations
Write For Our Monthly Bargain List No. 50
WALLACE MUSIC CO.
32 South Main Street
Wilkes-Barre, Pa.

WALLACE
Synchronized
WALTER A. BOEHM
168 Allen Street
BUFFALO, N. Y.

V
3
1

1
9
4
U