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DEMOCRACY IN THE FEDERATION

By JOSEPH N. WEBER

To All Locals and Members of the American Federation of Musicians:

At a recent meeting of the International Executive Board, the Board took cognizance of the peculiar method pursued by a member in self-advertising, and concluded that his method had the tendency to ridicule the Federation by creating in the public mind an erroneous impression concerning its prestige, standing, authority and self-sufficiency, and among locals and members the impression that they were no longer self-sufficient but in need of tutelage by one man who held himself out to be the strong man of the organization. As this sort of self-advertising is contrary to fairness and the best interests of the Federation, the Board instructed the President to counteract the erroneous and unfavorable impression created by same by advising the locals and members, as well as the public, through explanation in the International Musician and in the public press that the American Federation of Musicians as a whole, and its locals in particular, are still self-sufficient organizations and are successfully maintained without the alleged necessary guidance of a self-appointed so-called strong man.

At the meeting of the Board only a few excerpts from the public press in reference to the matter were taken under advice, but were sufficient to rightfully arouse the resentment of the Board on its own behalf as well as on behalf of the Federation.

These excerpts read as follows:

"Petrillo is the strong man in music."

"Petrillo can head the national organization whenever Joe Weber takes it into his head to retire but when this change in president occurs, the national headquarters of the Federation are almost certain to be shifted from New York to Chicago as Petrillo will not leave the Chicago musicians."

"Petrillo has become the most powerful figure in the American Federation of Musicians, not excepting even Joe N. Weber of New York, the aged president of the Federation."

"Petrillo is the 'tail that wags the dog.' What he does for the musicians in Chicago sets the standard for the fiddlers, trumpeters, fustists and accordion players all over the country."

"Petrillo is the highest priced labor leader in the country."

As the statements quoted misinform the public and mislead our members and remain uncontradicted and unchallenged by Petrillo, they must be taken to be inspired by him or on his behalf. He is held in same to be the strong man of the Federation, to whom all members must now look for leadership in matters which have to do with their economic interests.

In addition to this bunk, a whispering campaign appears to be resorted to, spreading the unfounded rumor that the President of the Federation will resign. The purpose of this is easily understandable if considered together with the statement in the press that Petrillo can head the National organization whenever Joe Weber takes it into his head to retire and that then it is almost certain the National headquarters will be shifted to Chicago.

The Board holds that things have not come to such a pass that a convention of the Federation had abdicated its authority in the selection of officers and that an individual member could covet a position with the understanding that a convention would be constrained to meet his wishes.

The continual statements that Petrillo is the highest priced labor leader in America invites derision for obvious reasons. No one begrudges him, if it be so. Why continually advertise it? Who cares? However, among the leaders of labor it creates an unfavorable impression and the question has been asked by some what manner of man an officer is who continually advertises that he is the highest priced labor leader in the country. What purpose does it serve except perhaps that he is more fortunate than other local leaders?

It is also well advertised that Chicago musicians are the best paid in the Federation and all members wish them well, but is it not a fact that every local everywhere works for and has the ambition to have its members as well paid as local conditions permit? However, the best paid musicians are found in the Toscanini orchestra in New York and in some orchestras in Los Angeles, but such things are only relative as a lower wage in one town may, for practical economic purposes, be more favorable to a member than a higher wage in some other town.

The statement that as far as the Federation is concerned Petrillo is the "tail that wags the dog," is rather humorous, as an attempt by any one to assume such a position, more especially at a convention, would at best only give him the satisfaction a comedian would feel who found that his attempt to be serious was mistaken as extremely comical.

There are scores and scores of presi-

dents and other officers of local unions, in fact all of them, who do absolutely as much for their members as far as local conditions permit as Petrillo does in Chicago. If conditions in his jurisdiction favor him, it is his good fortune. These local officers served, and do now serve, their locals in an exceedingly valuable manner even though the continual cry that more is done for the musicians in Chicago than elsewhere, has the tendency to place them in an undeserved and rather awkward position with their members.

Federation and local officers still recognize that they are but highly responsible servants of their organization. They do not advertise themselves as highest priced labor leaders and propaganda is not made on their behalf that they are the "whole cheese," but quietly, without noise, attend to their business and do not, through the dispensing of hot air, attempt to create the belief that upon them all progress from now on depends.

Petrillo has a perfect right, and the International Executive Board does not deny it, to indulge in self-aggrandizement and self-advertising as long as he does not do it in a manner to make the Federation and the locals appear ridiculous. No one disputes his right to holler loud and long about what he does. Others can do the same thing and more especially the International Executive Board could have had many scores of headlines in the public press, especially during the last year, had it seen fit to indulge in such a practice. No one disputes the right of any member to blow his own horn, but no one has the right to assert or make it appear that the Federation, which is now in its 43rd year and its locals have become dependent for its progress upon the standard set by such member. To aver that such necessity exists is an impertinent allegation which needs debunking. However, it is agreed that Petrillo sets the standard for self-advertising but at the same time it is highly probable that no other member will be found willing to follow his example.

Local unions may well ask in what particular instance it failed to protect their members and advance the interests of their locals, or in what particular manner are their activities now merely a reflection of those of Petrillo. I am sure that the answer will be that the standard for the fiddlers, trumpeters, fustists and accordion players are not set by him, but that every local through its officers and local meetings takes such good care of such standards as local conditions permit, and that Petrillo's activities to maintain high standards in Chicago which are not in all cases the highest, as he advertises, has next to nothing to do with it.

As far as our members are concerned, the misleading statements referred to can be easily debunked but they play upon the gullibility of the public and even though it is done in a rather crude manner, still has the tendency to mislead and

this is not in the best interests of the Federation.

The International Executive Board of the Federation still does business as formerly. The affairs of our organization are still under its supervision. All advance during the last nine months to place more musicians to work in the radio industry and to regulate the recording industry was the result of the activities and the mature consideration of the Board.

The present president of the Federation has not even considered resigning. He will continue to serve the Federation just as long as he is called upon by a convention to do so. However, he was never presumptuous enough to hold that he must necessarily be the choice for president at any convention.

As president of the Federation, and as an individual, I showed Petrillo deep, and not only casual friendship. That is exactly how I felt about him. I assisted him to climb, and how; I told him that I held him to have presidential ability, provided he would broaden and learn to look at matters from a national aspect. I never dreamt that he would resort to tactics insulting to the intelligence of members and causing resentment. I never dreamt that he would play upon the gullibility of the public at the expense of the Federation. I have become disillusioned and disappointed, and feel it keenly. This, of course, is my own affair and I would have enjoyed the humor of it at my own expense and made nary a remark about it were I not constrained to do so in the interests of the Federation, and for no other reason. In its protest, I am compelled to join the International Executive Board and share its resentment.

The American Federation of Musicians, that is, all the unions which comprise it, has been successful in building up an organization with prestige and influence which is commanding. This must be safeguarded. The opinion must not go abroad that it is an organization dominated by one person. It must not be made to appear ridiculous. Our Federation is now accepted by the public at large as an authoritative voice in everything that pertains to the good and welfare of musicians in the United States and Canada. This was the result of many years of labor and activities, not only by national officers of the Federation but by local officers and individual locals as well as our conventions. Its prestige and standing must not be lowered.

Nothing has ever been so distasteful to me as the writing of these lines and I say this advisedly. However, it had to be done in the performing of an unpleasant duty. Neither the International Executive Board, nor myself, had any other alternative except to give voice to our protest. The necessity for doing so was precipitated, but certainly not by the International Executive Board of the Federation.

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CHARTERS ISSUED

- 571—Halifax, N. S., Canada.
- 573—Sandusky, Ohio (white).
- 575—Batavia, N. Y.
- 581—Ventura, Calif.

CHARTERS CANCELLED

- 273—Wooster, Ohio.
- 361—Deadwood, S. D.
- 415—Cambridge, Ohio.
- 522—Walden, N. Y.
- 557—Freeland, Pa.
- 614—Owosso, Mich.
- 707—Kemmerer, Wyo.

CONDITIONAL MEMBERSHIP ISSUED

- A 850—Milton J. Waller.
- A 851—Eddie Leonard, Jr.
- A 852—Paul P. Hayes.
- A 853—Joe "Duke" Berryman (renewal).
- A 854—John K. Munson.
- A 855—Princess Lei Lehua (renewal).
- A 856—Willie Kalama (renewal).
- A 857—Everett F. Sullivan.
- A 858—Jim Hafer.
- A 859—Ulysses S. Karlow.
- A 860—Norman Bates.
- A 861—Primo A. Dango.
- A 862—Alex. Goganto.
- A 863—Benny Ramos Manlingat.
- A 864—Alfred Villanueva.
- A 865—Lavalda Snow.
- A 866—Anna May Balabanow (renewal).
- A 867—Henry Balabanow (renewal).
- A 868—Valentine Balabanow (renewal).
- A 869—Dorothy Koert (renewal).

DEFAULTERS

Mr. and Mrs. Max Willner, operators of the Apollo theatres in New York, N. Y., and Philadelphia, Pa., are in default of payment of \$174.46 due members of the A. F. of M. for services rendered.

El Coronado Club, Houston, Texas, Roger Seaman and M. J. Beust, managers, is in default of payment of \$885.00 due members of the A. F. of M. for services rendered.

Richard Scott of Chillicothe, Ohio, is in default of payment of \$65.95 due members of the A. F. of M. for services rendered.

Eddie Corriston and Joseph White, managers, Arcola Inn, Arcola, N. J., are in default of payment of \$777.50 due members of the A. F. of M. for services rendered.

Clifford Hill, President, Triangle Amusement Co., Brownville, Pa., is in default of payment of \$86.35 due members of the A. F. of M.

Tom Devine, owner of the Indiana Ballroom and the Indiana Theatre, Indianapolis, Ind., is in default of payment of \$500.00 due members of the A. F. of M. for services rendered.

J. M. Erickson, Buffalo, N. Y., is in default of payment of \$1,000.00 due members of the A. F. of M. for services rendered.

John Wagner, president, Lincoln Chapter, Security Benefit Association, Lincoln, Neb., is in default of payment of \$60.00 due members of the A. F. of M. for services rendered.

F. Reince, Maplewood, Wis., is in default of payment of \$10.00 due members of the A. F. of M. for services rendered.

Frank Wade, New York, N. Y., is in default of payment of \$400.00 due members of the A. F. of M.

Fred R. Clark, Newark, N. J., is in default of payment of \$255.25 due members of the A. F. of M. for services rendered.

Fred Pratt, Durham, N. C., is in default of payment of \$90.00 due members of the A. F. of M. for services rendered.

Battery "F," 120th Field Artillery, Merrill, Wis., is in default of payment of

\$19.35 due members of the A. F. of M. for services rendered.

Steve Shack, Mt. Calvary, Wis., is in default of payment of \$15.00 due members of the A. F. of M. for services rendered.

A. J. Gergen, manager, Armory Ballroom, Hastings, Minn., is in default of payment of \$10.70 due members of the A. F. of M. for services rendered.

Tower Cafe Club, Fred Naffy, owner, and Fred Atton, manager, Chico, Calif., is in default of payment of \$22.80 due members of the A. F. of M. for services rendered.

Jack Taggart, manager of the Oriental Cafe and Night Club, Phoenix, Ariz., is in default of payment of \$86.88 due members of the A. F. of M. for services rendered.

Alex. Adkins, Kansas City, Mo., is in default of payment of \$11.25 due the International Musician for advertising.

Robert F. Morris, manager, Radio Artists' Service, Roanoke, Va., is in default of payment of \$143.00 due members of the A. F. of M. for services rendered.

V. Santoro, Newark, N. J., is in default of payment of \$34.00 due members of the A. F. of M. for services rendered.

Mr. Seever, manager, Hicksville Theatre, Hicksville, Long Island, N. Y., is in default of payment of \$10.00 due members of the A. F. of M. for services rendered.

Ralph Petite, manager, Community Building, Wausaukee, Wis., is in default of payment of \$50.00 due members of the A. F. of M. for services rendered.

NOTICE

To All Colored Members of the American Federation of Musicians: The Colored Elks are holding their national convention in Baltimore, Md., during the month of August, 1933.

The Monumental and Pride of Baltimore Elks Lodges, which are held to be unfair to the A. F. of M., are two of the Elks Lodges that are host to the convention.

Inasmuch as this is the case all members of the Federation are prohibited from participating in the parade or any other musical activities during the convention regardless of any fraternal band agreements.

Further information can be obtained by writing direct to Howard Rollins, Secretary, Local 543, 1408 Pennsylvania Ave., Baltimore, Md.

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

WANTED TO LOCATE

Anyone knowing the whereabouts of one Frank Manderson, believed to be in California, kindly communicate with E. J. Smith, Secretary, Local 546, A. F. of M., 229 Flatiron Building, Knoxville, Tenn.

Anyone knowing the whereabouts of one Frank Harter, member of Local 2, St. Louis, Mo., kindly communicate with Walter Sparks, Secretary, Local 141, 401 West Taylor St., Kokomo, Ind.

Anyone knowing the whereabouts or address of Buddy Black, formerly leader of a band known as Dixieland Swing Band, please communicate with G. W. Woodford, Secretary-Treasurer, Local 355, P. O. Box 117, Carthage, Mo.

Anyone knowing the whereabouts of one Leslie Day, saxophonist, a former member of Local 69, Pueblo, Colo., kindly communicate with Jack Balfe, Secretary, Local 69, A. F. of M., 206 North Main St., Pueblo, Colo.

Anyone knowing the whereabouts of one Fred M. Copeland, pianist, kindly communicate with Jack Balfe, Secretary, Local 69, A. F. of M., 206 North Main St., Pueblo, Colo.

Anyone knowing the Local number in which Tim Shean, pianist, holds membership kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Joseph Trigo or Trejo, clarinet player, kindly contact the office of the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Eric Walters or Eric Wayne kindly contact the Secretary of Local 139, Hoyle Carpenter, 442 East Market St., Stockton, Calif.

Anyone knowing the whereabouts of Rudy Lombardo or the Local wherein he holds membership kindly notify National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

COMMUNICATIONS FROM
The President
JOSEPH N. WEBER

FORBIDDEN TERRITORY

Four Towers, Cedar Grove, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 16, Newark, N. J.

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

Lalonde Ballroom, Center Avenue Road, Bay City, Mich., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 127, Bay City, Mich.

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

Chateau, Route 35, Neptune, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 399, Asbury Park, N. J.

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

Chuckanut Shell, Mrs. Gagnon, manager, Bellingham, Wash., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 451, Bellingham, Wash.

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

Mandarin Club, Sam Velotta, proprietor, Houston, Texas, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 65, Houston, Texas.

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

Ten Eyck Hotel, Albany, N. Y., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 14, Albany, N. Y.

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

REMOVED FROM FORBIDDEN TERRITORY

Shadowland Dance Pavilion, St. Joseph, Michigan.

Congential Hundred Club, Cedar Rapids, Iowa.

NOTICE TO ALL MEMBERS OF THE FEDERATION

All members of the Federation are hereby notified that they are prohibited from entering into any contracts for engagements at the Forest Park Highlands, 5600 Oakland Ave., St. Louis, Mo., until further notice from the President's office.

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

THE DEATH ROLL

- Atlantic City, N. J., Local 661—Sidney Lowenstein.
- Auburn, N. Y., Local 239—Frederick Meyers.
- Bloomington, Ill., Local 102—Patrick Maher.
- Boston, Mass., Local 9—Rollie K. Laughlin, Carl Boothman, Pasquale Ottiano.
- Butte, Mont., Local 241—Wesley A. Strange.
- Chicago, Ill., Local 10—F. I. Edmunds, Fred Phinney, A. J. Prochaska, Stanley P. Elkoo, Frank Kryl, Sr., Glen S. Ewing, Walter J. Smith, George Fronke, Ben M. Jerome.
- Cincinnati, Ohio, Local 1—Ben Huelsman, Raphael Visconti, Charles Weiss.
- Columbus, Ohio, Local 103—Homer D. Parkinson.
- Detroit, Mich., Local 5—Fred. Charles Evans.
- Elizabeth, N. J., Local 151—Rolla Vonah.
- Great Falls, Mont., Local 366—Wilfred W. Korpl.
- Greensburg, Pa., Local 339—Walter De Soto.
- Hamilton, Ohio, Local 31—John Bendix.
- Indianapolis, Ind., Local 3—Jack Wolmer.
- Kansas City, Mo., Local 627—Lee Etta Smith.
- Milwaukee, Wis., Local 8—Max Wertz.
- Minneapolis, Minn., Local 73—Lawrence Williams.
- Montreal, P. Q., Canada, Local 406—J. W. Davies, J. E. Leveque.
- Newark, N. J., Local 16—Arthur Walters, Rollo A. Vonah.
- New York, N. Y., Local 802—Frank Bonchinsky, Charles E. Candee, William T. Gahagan, Edward A. Gartner, Edward F. Geoghegan, Richard F. Jarboe, Heinrich Jenkel, N. Tilton Laurie, G. Merrigoh, Thomas A. Moran, John F. Nugent, Clarence C. Pohl, Louis Rosenzweig, Sebastian R. Speciale, Theodore Stefani, Alwin Walther, Samuel Warshawer, Ben M. Jerome.

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Silver Plated \$90
Sterling Silver De Luxe Model \$135
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Selmer
ELKHART - INDIANA

- Oklahoma City, Okla., Local 375—A. W. Langhammer.
- Omaha, Nebr., Local 70—Walter De Soto.
- Rochester, N. Y., Local 66—William Kennedy.
- St. Louis, Mo., Local 2—Miss Lyda Bothwell, Glen S. Ewing, Adam Spiller.
- San Diego, Calif., Local 325—F. G. Erbe, Kenneth Wakeford.
- San Francisco, Calif., Local 6—Bruno Coletti, N. J. Landsberger, F. G. Gaschlin, E. F. Huske.
- Scranton, Pa., Local 120—Frederick Wallbank.
- Seattle, Wash., Local 76—Glaucio Meriglioli.
- Springfield, Ohio, Local 160—Donald Mellott.
- Syracuse, N. Y., Local 78—Harold F. Tynesen.
- Washington, D. C., Local 161—Mrs. Grete von Bayer, James E. Boody, E. Alan Virtz.

CHANGES IN OFFICERS DURING APRIL, 1933

- Local 55, Meriden, Conn.—Secretary, F. J. Treiber, Russell Road, Milldale, Conn.
- Local 120, Scranton, Pa.—President, Allan Lawrence, 212-13 Adlin Bldg.; Secretary, J. T. Harris, 212-13 Adlin Bldg.
- Local 146, Lorain-Elyria, Ohio—President, Walter Bedell, 1720 East 31st St., Lorain, Ohio.
- Local 167, San Bernardino, Calif.—Secretary, Allan D. O'Hara, 362 1/2 "D" St.
- Local 169, Manhattan, Kan.—Secretary, F. H. Betton, 922 North 10th St.
- Local 190, Winnipeg, Man., Canada—President, J. Karr, 5 Sterling Apts., Local 213, Stevens Point, Wis.—Secretary, Ray Copeland, 548 Normal Ave.
- Local 229, Bismarck, N. D.—President, Guy Larson, 719 Sixth St.
- Local 277, Washington, Pa.—Secretary, Ethel Blase Barr, 710 East Maiden St.
- Local 295, Pocatello, Idaho—President, M. C. Brimhall, 845 McKinley.
- Local 327, Baraboo, Wis.—Secretary, Albert W. Jeffries, 517 Birch St.
- Local 331, Columbus, Ga.—Secretary, Victor R. Robinson, 1168 Lawyers Lane.
- Local 358, Livingston, Mont.—Secretary, Jack Westbrook, 330 South Second St.
- Local 403, Willimantic, Conn.—President, Lewye N. Gerry, 218 Valley St.; Secretary, Kerman E. Lavigne, 120 Sprig St.
- Local 449, Coffeyville, Kan.—President, John Mahley, 606 West Fourth St.
- Local 464, Beaumont, Texas—President, J. M. Frank, 720 Palm St.
- Local 570, Ironwood, Mich.—President, Emil Franssen, 225 East Bonnie St.; Secretary, Rudy Bolch, 100 East Bonnie St.
- Local 694, Greenville, S. C.—President, O. P. Haynes, 5 South Franklin Road.
- Local 761, Williamsport, Pa.—Secretary, Glenn Hammer, 1308 Isabella St.

OPEN-AIR MUNICIPAL OPERA IN ST. LOUIS

Its Scope in Selecting Productions and Stars Finds No Limit—Now in Its Twentieth Season.

The dictionary doesn't contain enough superlatives and adjectives to describe the 20 years of growth, progress, accomplishments and unique greatness now being celebrated by the world-famous open-air Municipal Opera in St. Louis.

To review the history of the great theatre would require words enough to fill a book. A brief picture, however, will give the reader an idea of what the theatre, whose only profit is the enjoyment that it gives its patrons, has contributed since its inception. Municipal Opera entered its twentieth season with a total attendance of 9,942,667 for the first 19 summers, and a record of 206 weeks of summer entertainment. It has presented 207 separate productions, of which 78 were revivals of favorites. It has presented 129 different works, grand operas, light opera, comic opera, operetta and musical romances. It has presented five notable world premieres and four American premieres. Such stars of the stage, screen and radio have appeared in leading roles as Allan Jones, Cary Grant, Irene Dunne, W. C. Fields, Billy House, Ruby Mercer, John Sheehan, Harriet Hoctor, Queenie Smith, Sammy White, Doris Patton and George Tapps.

Unlimited in magnitude and spectacular in detail are the standards by which the outdoor theatre is observing its anniversary season, another one of many precedents established by it in the history of the American theatre. An astounding repertory of twelve magnificent musical plays, all of which run the gamut of the finest that has been created in the field of operettas, light operas and popular musical plays.

In the vernacular it might be said that Municipal Opera is "shooting the works" this summer. Its scope in selecting productions and stars finds no limit. Fearlessly it adventures along the paths of new plays. The season opens Friday night, June 3, with the world premiere of "Gentlemen Unafraid," a new operetta by three of the world's foremost creators of musical entertainment, Jerome Kern, genius composer; Oscar Hammerstein, II, and Otto Harbach, incomparable lyricists.

The authors, of whom one or the other has been responsible for such smash musical plays as "Show Boat," "Roberta," "Music in the Air," "Rose Marie," and "The Cat and the Fiddle," were right on the job at the Municipal Theatre preparing "Gentlemen Unafraid" for its initial performances. Max Gordon, noted Broadway producer, who plans to present the operetta in New York next fall, was represented by a crew of members from his production staff. This great operetta also brought to St. Louis other theatrical celebrities to complete the brilliant array of notables in the spotlight.

Other productions will be presented as follows:

June 13 to 19—"Of Thee I Sing." This musical play, which in 1931 set a precedent by being the first and only musical play to win the Pulitzer drama prize, will be seen for the first time at the Municipal Opera. Its music is by George Gershwin.

June 20 to 26—"White Horse Inn." A production of the giant New York Center Theatre which has never been presented anywhere else in this country except New York. Its lavish size has prevented presentation other than in New York. The operetta has a tyrolean background and centers around a head waiter who is in love with his proprietress.

June 27 to July 3—"Roberta." The first of three revivals scheduled for this summer. This musical triumph, with music by Jerome Kern and book and lyrics by

Otto Harbach, on its first presentation at the Municipal Theatre in 1935, its only previous offering in Forest Park, established a new all-time attendance record of 71,032, which remained until last season, when Victor Herbert's "Babes in Toyland" drew a total attendance of 71,265.

July 4 to 10—"Virginia." Another New York Center Theatre huge offering produced originally at a cost of \$200,000, is being seen in St. Louis for the first time. It also has not been presented outside of New York.

July 11 to 17—"Lost Waltz." A stage adaptation of Robert Stolz' world-acclaimed Viennese motion picture operetta, "Two Hearts in Waltz Time." It is being seen for the first time in America at the Municipal Theatre.

July 18 to 24—"Chimes of Normandy." The immortal comic opera, which was the most popular presentation at the outdoor theatre in Forest Park in 1919 and 1921, will be revived with a cast of New York Metropolitan Opera singers of equal greatness to those who sang principal roles in "The Bartered Bride" last summer.

July 25 to 31—"Rosalie." A Ziegfeld piece being presented for the first time at the open-air theatre. The work was produced by Ziegfeld simultaneously with two other of his greatest hits, "Show Boat" and "Rio Rita" on Broadway in 1928. Both George Gershwin and Sigmund Romberg wrote the popular songs in "Rosalie."

August 1 to 7—"Knights of Song." The first St. Louis performance of a spectacular musical romance based on the life stories of the immortal collaborators Gilbert and Sullivan. The play is filled to the brim with popular songs selected from the 14 light operas by the famous pair. The production is scheduled for opening in New York next fall by Laurence Schwab, former director of productions at the Municipal Theatre, who will be here for its direction. The book is by Glendon Allvine, outstanding Hollywood author, who has given "Knights of Song" an authentic Victorian England background.

August 8 to 14—"Gingerbread Man." This will be the Municipal Opera's treat of the season for children. The extravaganza, comparable in songs, dances, comedy and jingles to Victor Herbert's "Babes in Toyland," has never been presented at the outdoor theatre before.

August 15 to 21—"Show Boat." The third in the list of important revivals. This great work has been entered in the hall of fame for musical successes of the theatre.

August 22 to 28—The production for the final week has yet to be selected. Negotiations are being made by the Municipal Theatre Association to present another new production during this period.

The Municipal Theatre Association, which conducts the outdoor theatre has not spared any expense in choosing renowned stars to appear in the casts for each production this summer. More than 100 singers, dancers and comedians of outstanding reputation on the stage, screen and radio will grace the giant stage of the inimitable theatre with their presence. Names, which are familiar trademarks to the people of the nation, are thrilling the nightly audiences of 10,000 patrons, such as Nancy McCord, Margaret Carlisle, Gladys Baxter, Jack Sheehan, Joseph Macaulay, Al Trahan, George Rasey, Ronald Graham, Eric Mattson, Vicki Cummings, Fifi D'Orsay and Eugene Loewenthal.

Obviously, musicians are particularly interested in the 50-piece orchestra. Nightly it sits in the pit under the supervision of the capable and brilliant George Hirst, who has a background of outstanding accomplishments in the operetta and light opera field. In the three seasons he has been musical director at the open-air theatre the orchestra has developed into a well-knit, sensitive and finely balanced ensemble. The instrumentalists are talented, most of them members of the great St. Louis Symphony Orchestra during the winter season. A great deal of the success of each production from the standpoint of performance quality is due to the orchestra's fine lyrical quality.

The Municipal Theatre Association recently announced plans which, in the future, will completely transform the physical appearance of the Municipal Opera, and will make it one of the most beautiful al fresco theatres in the world. The design was accepted in competition for the reconstruction of the pergolas and other major improvements at the theatre. The initial amount of work will cost about \$100,000.00.

The winning design, which offers a distinctive and uniform style of architecture

Bowin or Blowin



It's all the same to Tommy Dorsey

If It's a KING

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2. Give notes composing G# minor descending melodic scale.
3. Name flats in key of G# major.
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throughout the theatre, is modern in treatment but not ultra modern in pattern. Simplicity is its dominant tone. Stone and concrete, of enduring and substantial quality and attractiveness will be the material used in the reconstruction work. The design calls for a larger entrance shelter at the front of the theatre by about 70 feet in length. The main box offices will be in a semi-circular position, facing a striking statuary and a proposed fountain display.

Havana Prepares to Entertain Post-Convention Tour to Cuba

Senor Luciano La Torre, managing director of the Hotel Plaza in Havana, advised Glenn Kay, president of Local 721, on a recent visit to Tampa, that a most interesting program has been worked out for the entertainment of visiting delegates who make the post-convention Havana tour.

Havana is a city which combines old-world grandeur of the past with all that modern inventiveness and skill of architecture to hold a community of more than 800,000 persons.

It is a city of palaces, of splendid residences, boulevards, plazas and churches. Coming off the gangplank, one is impressed with the scenes of some of the narrow streets, the Latin atmosphere of music thumped on guitars, drums and

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rattling gourds, and the beautiful drives and promenades.

The Prado promenade is a splendid avenue extending for two miles and reaching from Fraternity Park north to the gulf shore. It is planted with trees and along the sides are located many fine theatres, hotels, clubs and important buildings.

(Continued on Page Five)

• Name Bands •

The students of the Ann Arbor High School of Ann Arbor, Mich., presented Mildred Bailey and Red Norvo with a silver loving cup as a gift from the school which voted them the outstanding swing favorites of 1938. The presentation took place in the Palm Room of the Hotel Commodore on April 15 where the 150 students who form the George Washington Club of Ann Arbor High School were the guests of Miss Bailey and Mr. Norvo.

The students were entertained by Red's special arrangement of "Ida" on the xylophone, for which he is well known. The Rocking Chair Lady also entertained with the songs, "Is That Religion," "Lover Come Back to Me" and "Washboard Blues," which was written especially for her. Miss Bailey's vocalizing delighted her student swing fans and caused them to flock around her and listen with upturned faces, which is a great tribute to any singer.

Bill Miller, Red Norvo's pianist, who composed the coming top honor hit, "Tea Time," will conduct a weekly audition among the amateur patrons of the Palm Room for musical compositions and will award weekly prizes for the best creations.

The Jefferson Beach resort, Detroit, Mich., opened on May 13 with Rita Rio's band, which has been playing on the Michigan theatre stage. Since the usual opening of summer resorts is a few days before Memorial Day, the Jefferson Beach resort was the earliest to open in many years.

Paul Sabin and his orchestra opened at the Darling Hotel, Wilmington, on April 16 and are scheduled to remain there for an indefinite period.

Raymond Scott and his popular swing quintet have returned to Hollywood to make "Alexander's Ragtime Band." The picture will show the small orchestral group appearing as soloists with a symphony orchestra. The quintet also appeared in "Sally, Irene and Mary."

Duke Ellington has written a complete musical score for a Cotton Club show. The score was introduced at the club early this spring and included such numbers as "I'm Slapping Seventh Avenue With the Sole of My Shoe," featuring the sensational dancer, Peg-Leg Bates; "If You Were in My Place," a haunting love ballad sung by Aida Ward; "The Scronch," the new dance which will replace the Suzi-Q and Peckin'; "Swingtime in Honolulu," "Carnival in Caroline," "Oh, Miss So-and-So," and "I Bear a Torch for You."

Ellington and his orchestra will broadcast at least twice a week from the Cotton Club through the entire C. B. S. network. The musicians' newspaper, "Down Beat," presented Duke with a trophy cup during a recent session of the C. B. S. Swing Club.

Duke and seven star musicians from his organization were guest artists at the first of a series of HiLo concerts presented on the Viennese Roof of the St. Regis Hotel by a group of modern composers, headed by Vernon Duke.

Ellington has written many hits including "Mood Indigo," "Sophisticated Lady," "Caravan," and "Azure," but this is the first time he has composed a complete musical score.

Carl "Deacon" Moore and his orchestra have signed a contract, with options, to open the summer season at Westview Park, Pittsburgh, starting on May 26. The contract is for two weeks.

According to Chicago reports, Henry Busse and his orchestra are getting \$8,500.00 for a week of one nighters in North Dakota which started May 9. Busse's band will also play engagements at Fargo, Bismarck, Jamestown, Devil's Lake, Minot and Grand Forks.

Reggie Childs and his orchestra played at Loew's Capitol Theatre, Baltimore, the week of May 6.

Don Bestor and his orchestra played for a week at Loew's State Theatre, New York, opening on May 5.

Stepin' Fetchit and the "Harlem Hit Parade" unit, featuring Erskine Hawkins' orchestra are playing for a week at the Colonial Theatre, Dayton, Ohio, beginning May 12. Other engagements include Toledo, Ohio, on May 11 and Roanoke, Va., on May 26.

Ina Ray Hutton and her Melodears play their first location job when they open at the New Penn Club, Pittsburgh, on May 27, for a two weeks' engagement.

Jack Denny and his orchestra played a three weeks' engagement at the Adolphus Hotel, Dallas, Texas, beginning April 10. The orchestra now features Aleece Graves, swing harpist.

Hal Kemp's band has signed a contract with the Griffin All-White Shoe Polish Company to broadcast over a national network starting on April 19. The show is all-musical, featuring only the orchestra and soloists, and is on the air at 10 P. M., Eastern Daylight Time.

Larry Lee and his orchestra have moved into the Hotel Peabody, Memphis, and will replace Jack Crawford's orchestra on the Monday night radio spot.

Art Kassel played for the Statler Hotel, Cleveland, starting on April 15 and was followed by Frank Gagen on May 9.

Wayne King's theatre tour included Lyric, Indianapolis, on April 15; Fox, Detroit, on April 22; RKO Palace, Cleveland, on April 29; Stanley, Pittsburgh, May 6; Earle, Washington, on May 13, and his final stop will be at the Earle, Philadelphia, on May 20.

Nat Brandwynne opened at the Fairmount Hotel, San Francisco, on April 2.

Eddy Duchin re-entered the Empire Room of the Palmer House in Chicago on May 4. On Labor Day, Guy Lombardo will return there. Lombardo will stay until November when Wayne King is slated to return and stay through the holiday weeks and into 1939.

By popular demand Lawrence Welk and his orchestra have returned to the Hotel William Penn for an indefinite engagement. The orchestra came to the William Penn on January 1 and was an immediate success in this, its first eastern booking. They have appeared previously in the middle west and south.

Will McCune will open the Marine Roof at the Bossert Hotel on May 19. This will make the 18th consecutive month that he has been working at the Bossert. Will has just completed a successful winter in the "61" Club of the Bossert Hotel.

Emil Coleman and his orchestra opened at the Pierre Roof, May 4, on the 42nd story of the swank Hotel Pierre, New York City.

June 5 will see the world premiere of Warner's "Gold-Diggers in Paris," in Minneapolis. Incidentally that city is the home town of the Schnickelfrits Band which is featured in the production.

Jacques Renard and a band of 12 men have opened at the Coconut Grove in Boston.

The most played and best selling picture score these days is the "Snow White" music. Yet, of ten thousand bandleaders and singers questioned, not one was able to name the writers!

Carl Ravassa is staying for another month at Drake Hotel, San Francisco.

Jan Garber's orchestra is continuing at Topsy's, Los Angeles, until mid-June under a contract extension.

Bunny Berigan and his crew are staying at the Paradise Restaurant, New York, for another month.

Henry King's orchestra followed Harry Owens into the Beverly Wilshire, Beverly Hills, on April 19.

Ozzie Nelson opened at the Los Angeles

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Palomar on April 20 to stay until May 17.

Al Donahue's return to the Rainbow Room is set for May 18.

Ran Wilde played for a couple of weeks at the Hotel Nicollet, Minneapolis, starting April 28 and will take over the Jimmy Dorsey assignment at the Hotel New Yorker, New York, on May 16.

The Music Corporation of America is starting a detailed survey of the colored band booking field but it doesn't expect to make its initial stride until next fall. At that time all the preliminary groundwork will have been laid out to enter the field on a large scale. Already Joe Glaser has added Helen Oakley to the staff of his office to head the promotional work. With Count Basie, Teddy Wilson and Lionel Hampton now on the roster, a nucleus for a list of impressive colored name attractions has been formed.

Joe Rines and his orchestra opened the Viennese Roof of the St. Regis Hotel on May 4.

Freddie Fischer and his Schnickelfrits Band booked into the Palomar, Los Angeles, taking Ted Flo Rito's place there. The novelty outfit's bookings call for a San Francisco engagement this month, after which it will return to Los Angeles for a run at the Coconut Grove.

Freddy Martin, who played at the Aragon Ballroom, Chicago, is now at the Ambassador Hotel in Los Angeles.

Frankie Masters returned to the College Inn of the Hotel Sherman, Chicago, on April 22. Ramona and her orchestra will follow and open there on May 20.

Ted Flo Rito and his orchestra moved into the Del Mar Club, Santa Monica, April 22 to stay until May 31 when they will start on an east-bound tour.

Will Osborne is going into Elitch's Gardens in Denver for the early summer.

Buddy Rogers will succeed Ozzie Nelson at the Palomar, Los Angeles, on May 18.

Dick Gasparre and Don De Vodi play for the Ritz-Carlton Hotel, Boston. One of the bands plays on the roof.

Lucky Millinder opened at the New Ubangi Club, Philadelphia, on April 21. Daisy Winchester is the new vocalist.

Rudolph Friml, Jr., started at the Peabody Hotel, Memphis, on April 21.

The Fairmount Hotel in San Francisco will have Xavier Cugat and Pancho for the summer to follow Nat Brandwynne, and Henry King will return there on September 20.

Anson Weeks opened the 21st at Mark Hopkins Hotel and will be followed by Grif Williams.

It is reported that the Hotel Astor, New York, will see the summer through

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with the music of Rudy Vallee, Vincent Lopez and Hal Kemp. Vallee is scheduled for the opening on May 24.

Jimmie Grier opened at the Roosevelt Hotel, New Orleans, on May 5.

Richard Humber may return to the Essex House, New York City, for the summer.

Louis Prima and his band are signed for a Warner Brothers short.

Reggie Childs' band will open Playland, Rye, N. Y., on Decoration Day, and will be followed by Mal Hallett's orchestra after four weeks. Hallett will stay the rest of the summer.

Art Kahn's band will be at the Cedars Country Club in Lakeville, Conn.

Henry King is leaving San Francisco for New York to be with his wife when the new heir arrives.

Larry Clinton will open at the Glen Island Casino on May 26.

Bob Crosby and his orchestra have replaced Kay Kyser at the Blackhawk in Chicago.

Leighton Noble started at the Palace Hotel, San Francisco, replacing Joe Sanders, with Paul Pendarvis set to follow on September 2.

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HAVANA PREPARES TO ENTERTAIN

(Continued from Page One)

The upper part of the Prado is dominated by the great capitol.

Cuban night life is the island's pride. There are cabarets and theatres, dancing at the hotel and the Casino. The most characteristic of indoor entertainments is the game known as jal-alai. This is the great Spanish ball game, played by professionals in an enclosed court 210 feet long and 36 feet wide. It is a sort of indoor tennis without a net and is exceedingly fast and interesting to watch.

The post-convention tour will include the San Souci establishment some distance out from the city, where some of the famous Cuban and Spanish artists dance the rumba, danced as only they know how.

The Esplanade is the terminus of the recently completed boulevard which skirts the ocean side and passes the Malecon, the National Hotel, the Maine Monument and the presidential palace.

This trip arranged and directed by the convention committee of Tampa Local as a climax to the national convention (in

Tampa, Fla., June 13-18), welcomes all Federation members, their families and friends.

The composite tour ticket includes the following: train from Tampa to Port Tampa, June 19, 3 P. M.; stateroom berth on Steamship Cuba, dinner, breakfast and luncheon on ship; a stopover at Key West, Fla.; customs fees, transfers of passengers and hand baggage at all points. Hotel accommodations (two persons to a room), twin beds and bath—meals included for three and a half days and three nights at the palatial Hotel Plaza in Havana.

Also transportation, admissions, and cover charges for any points of interest and clubs in Havana; sightseeing tours conducted by competent English speaking guides; reliable shopping assistants; a trip through the country viewing the Cuban rural life and many other special features as outlined in complete itinerary. Personal and baggage transportation to Havana pier, berth, dinner and breakfast on the P. & O. Steamship Florida, returning to Miami, Fla.

Price: Careful, large scale planning permits tickets to sell for only \$59.00. No visa or passport is needed. Use of camera permitted in Cuba.

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Television

The European countries regard television more as a component in the general radio scheme, rather than as a powerful economic factor, reports Edwin K. Cohan, engineering director of the Columbia Broadcasting System. Mr. Cohan has just returned from the International Tele-Communications Conference at Cairo where he learned that the general European reaction to telecasting seems "none too favorable."

However, racing neck-to-neck in Europe's alarming armament tourney, is an unprecedented short-wave station building program through which each nation is striving to have the loudest international voice in the "ether."

England and Germany are setting a fast pace in radio building, states Mr. Cohan, with Italy and France following closely behind. More activity is being shown, and more money spent in Europe in the short-wave field than in any other phase of communication.

The Daventry station in England, in 1937 a 50-acre plot, has grown to 153 acres, with new aerial masts and wires extending across the countryside as far as the eye can see. There are now six international transmitters which can be linked on short notice to any one of 25 beam aerials.

Germany is in a construction frenzy at the main short-wave depot Zeesen, near Berlin, although Mr. Cohan found it more difficult to get information concerning its expansion progress, than that of England.

By 1939 Italy expects to catch up with the world's leaders in short-wave development. In Rome it is rumored that several powerful stations are already under construction, and more are planned.

In Belgium, the world's largest broadcasting house is being planned. The cost will be \$3,000,000 and three years will be required for its construction at Brussels.

The Netherlands has pioneered in the construction of a huge short-wave aerial that revolves on a circular railroad track whereby the operator will merely press a button to adapt the structure for sending in any direction.

But the American short-wave broadcasts are the most popular, concludes Mr. Cohan. "Free of censorship, these broadcasts are regarded by many Europeans as the most accurate and complete on the international radio lanes." And they are clamoring for more, especially the news and comments. Another opportunity knocks at America's door and should not be missed.

Our radio officials realize the importance of such non-censorship, and "Freedom of the air," has become the all-American battle cry among our broadcasters.

"The microphone is a 'tool of democracy,'" the radio men state emphatically, "and the invisible waves now take an important place alongside America's great glory, freedom of the press, of speech and assembly." So it is generally agreed that any government form of program censorship, is an infringement upon the rights of a democracy. The radio listener being generally recognized as the only censor in a democracy.

In their annual spring-time reports, radio officials reviewed their policies and pledged freedom of the air, non-partisanship and fairness.

Freedom of the air is expressed by William S. Paley, president of Columbia Broadcasting Company, as follows:

"The right of any speaker to express his view, subject only to general laws and the laws of libel and slander, the rule is that he may not seek to provoke racial or religious hatred and the ordinary limitations of good taste and the decorum appropriate to the homes of the nation."

If such freedom of the ether waves is maintained then Uncle Sam can continue to star in this short-wave drama, outshining the Old World's propaganda-laden, quick-shift meteorites.

As for television? The Old World is curious, yes, but not overly enthusiastic.

The Federal Communications Commission plans a sweeping investigation of the broadcasting networks, and the officials of broadcasting promise cooperation in the complete examination of their past records, current policies and tactics. Various charges have been brought up against them during the past 18 years and the officials express gratification for the opportunity to defend themselves, especially against monopoly, contending it does not exist in broadcasting and are anxious to prove it.

The aim of the investigation is "to bring out all information to the proper regulation and conduct of radio stations engaged in chain broadcasting." This is a big order and will include coverage of the stations, network agreements, affiliated interests, advertising contracts, and competitive practices.

A newly invented system, "Composite" television, for which a patent has been granted to John C. Batchelor of New York, eliminates the need for setting up stage scenery and real background for television programs.

This system does, in an electrical way, what the photographer does in making a composite photograph. The background and performers are televised separately, and then super-imposed into a composite image which can be broadcast.

Television, like motion pictures, will not need to go on location for background in certain types of programs, as miniature stage sets of scenery may be constructed or a motion picture film background thrown on the screen may be used. Two or more television scanning devices are used to obtain this effect—either the Iconoscope or the rotating Nipkow disc. One scans the performers acting before a blank background; the other scans the material or miniature stage setting used as a background.

The light images of performers and background are converted into electrical signals in the usual way, but by means of a "distorting amplifier," the electrical signal is eliminated from the background at the points where they would coincide with the signal image of the performer. A "hole" being left in the background for the performer to fit in, after which it is filled by super-imposing the image of the performer.

The National Broadcasting Company has been conducting a regular television schedule of five hours a week for the past month. Programs from Radio City have been telecast from aerials atop the Empire State Building, and cover a radius of about 60 miles.

Transmissions were on the air Tuesdays, Wednesdays and Thursdays from 3 to 4 o'clock. At this time still pictures and charts were shown which enabled the engineers to study the transmissions. Evening programs consisting of live talent and films were transmitted on Tuesdays and Thursdays from 8 to 9 P. M.

Such hours of program service will possibly aid the research men to obtain engineering data which will be of assistance in the formulation of "basic standards" which must be adopted before television becomes available to the public.

Radio manufacturers state that there are no plans afoot to market home television receivers this autumn, such instruments will not be available for at least another year. The further development of both transmitting and receiving equipment is necessary, before television can become a standardized product.

A new projector to televise films was recently demonstrated in the Farnsworth Studios in Philadelphia. The company has been experimenting with this new completed apparatus for more than a year, in the belief that when commercial television becomes a reality in this country, transmission, by means of films, will constitute a "substantial part" of any television program.

Harry S. Bamford of the Farnsworth staff is credited with the development of the projector which is of the "continuous," rather than "intermittent," type now in use in the movie industry, and gives unusual contrast and definition.

The film passes through the projector at a constant rate of speed without interruption and the picture is focused upon the cathode area of a high fidelity disector tube.

There are two lens discs in the projector to secure continuous projection. Each disc carries a total of 24 lenses and rotates in opposite directions. Due to over-

lapping, the two lenses are "active in conjunction with each other" at any instant.

The Len Harvey-Jock McAvoy fight which was telecast quite successfully in London recently, brought to a climax the open quarrel between B. B. C. and the film industry. The fight promoters had made it a condition of their contract with B. B. C. that reproduction into movie shows should be prohibited.

Now the film houses are conferring together, seeking means of overcoming a likely wholesale extension of this bar, and the most likely idea evolved is that they will stage shows in their own studios and televise them to hundreds of screens by land line.

It is agreed by the officials of the Cinematograph Exhibitors Association that the televising of new reels is inimical to the trade's interests, and a boycott of shorts supplies to the B. B. C. will inevitably follow if the exhibitors have their way.

Eight million, four hundred fifty thousand licenses will be issued in London this year, it was stated by Major Tryon, postmaster-general, in the House of Commons. It was proposed that 8 per cent. of the net license revenue should in future go to the B. B. C. to further the work of television. Approximately \$1,472,000 has been granted for televisions during the year, it was stated.

The British Broadcasting Company has finally won the consent of the Epsom Grand Stand Association to telecast the coming derby race, June 1. Late in January the Association had announced they "would not, in any circumstances, give their permission for the televising of any races on Epsom Downs," but apparently they have relented.

The whole field will be presented through three Emitron cameras from Tottenham Corner to beyond the winning post.

A television time system has been invented by Alexander McLean Nicolson of New York, which will enable television fans to always know the exact time while viewing a telecast.

The image of the face of a clock may be visible at all times on the television screen. By turning the correct dials, the television observer could either have the image of the clock constantly before him throughout the program, or periodically. The face of the clock being broadcast over a wave-length of one frequency while the program is broadcast simultaneously over a different frequency. Each program is picked up on a separate receiver, but a common television is used to throw them on the viewing screen.

Prominent musicians were entertained by Lenox R. Lohr, president of N. B. C., and George Engles at a luncheon recently which was followed by a television demonstration. A comedy and a "March of Time" newscast were televised.

The guests also viewed through the television set, Paul Whiteman, who left the N. B. C. board room where the guests were assembled, and entered the television studio where he picked up a telephone to talk with Mr. Lohr, who was still in the board room.

Guests included Kirsten Flagstad, Eftrem Zimballist, Gladys Swarthout, Frank Chapman, Mr. and Mrs. Paul Whiteman and others.

Contrary to the general opinion, television offers no make-up problem, according to Albert F. Murray, engineer in charge of the development work of the Philco Radio and Television Corporation.

Mr. Murray explains that years ago when the 60-line screen was the best television could offer, there was much difficulty in bringing out detail and facial features, as red lips showed almost white, and eyebrows were hardly apparent. Hence artificial make-up was resorted to in order to obtain a clear, distinguishable picture.

But now, with the use of the 441-line screen, there is no difficulty in obtaining clear and detailed reproduction without make-up. Recent tests have proved that the make-up problem was more of an engineering one rather than cosmetic.

Further engineering developments will completely eliminate all thoughts of make-up. Mr. Murray is convinced, as television would be most unsatisfactory if every speaker or subject had to undergo a special make-up treatment before every broadcast.

London television expansion is calling for reinforcements at the Alexandra Palace Station, and at the present time 223 are employed.

Recruits from the stage, screen and broadcasting industry are being enlisted right along, the most recent additions being:

Michael Barry, of the Croydon and Hull Repertory Theatres; Stephen Harrison,

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assistant director for Paramount films in the United States and England; Fred O'Donovan, Irish stage and film actor-producer; Desmond Davis, stage manager, and Lanham Titchener, who has edited Metro-Goldwyn-Mayer, Fox Films and London Films.

In New York the television department of the National Broadcasting Company now employs 30 artisans and engineers.

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Band Concerts

Pursuant to the action of the 1937 Convention, President Weber appointed William H. Stephens as a special representative to investigate conditions in circuses of all classes. This investigation took many months and disclosed conditions that were almost unbelievable in the smaller shows. As a result of the investigation, it was found impossible for some of these smaller aggregations to even consider conditions that would be imposed by some of the resolutions referred to the International Executive Board.

Nevertheless, this spring has brought some concrete results. Negotiations between President Weber and Brother Stephens, representing the Federation, and the managers of the circuses up to date have resulted in the band on the Ringling Bros.-Barnum & Bailey show being increased to 26 men, and musicians' wages increased to \$42.50 per week and the leader, \$65.50. Extra pay will be received for Sunday shows, the amount of tips required cut down materially, and the board and room allowances when playing in big cities are correspondingly increased.

The bands for the Al. G. Barnes-Selle-Floto and John Robinson combined circuses have been increased to 17, and the men are to receive \$40.00 per week, the leaders, \$60.50. Other conditions are to be exactly the same as on the Ringling Bros.-Barnum & Bailey show. Similar contracts have been signed for the Cole Bros.-Clyde Beatty Circus Co., Col. Tim McCoy and the Robbins Bros. Circus, Inc. Negotiations are still being carried on with other circuses, and it is to be hoped that conditions of musicians on these shows will likewise be considerably improved. Results of this nature are accomplished only after the hardest kind of work, and we only can repeat that up to the time this investigation was made no one had any idea of the various problems that were to be encountered.

A feature of the eighth annual Festival of American Music given under the auspices of the Eastman School of Music of Rochester, N. Y., was the concert given by the Eastman School Symphony Band under the direction of Frederick Fennell on April 24. The program consisted of nine numbers written by American composers. Six of these numbers were originally written for concert band, and three were given their premiere performances on this program. These were Burnett Tubill's overture for symphonic band; Ernest Lyon's chorale for two brass choirs, and Elliott Morgenstern's quartet for horns played on this program by eight French horns.

The annual series of Daniel Guggenheim Memorial Concerts, played by the Goldman Band, under the direction of Dr. Edwin Franko Goldman, will open on Wednesday, June 15, in Central Park, New York, and conclude on Monday, August 15. The band plays in Central Park, New York, on Monday, Wednesday, Friday and Sunday evenings, and in Prospect Park, Brooklyn, on Tuesday, Thursday and Saturday evenings. The band personnel will comprise 60 musicians. Soloists engaged for this season are Leonard Smith, cornet soloist; Frank Elsass, who will alternate with Mr. Smith, as cornet soloist; Edmund C. Wall, clarinetist, and Nicola Gallucci, euphonium soloist.

Richard Franko Goldman, son of Dr. Goldman, has been engaged as assistant conductor. He has studied composition with Pietro Floridia and Nadia Boulanger, and piano with Ralph Leopold and Clarence Adler. For the past several years he has been making a study of the wind instruments to fit himself for band work. In addition to the nightly attendance of from 25,000 to 50,000 persons, the Goldman Band is heard each year by many millions of people through the medium of radio broadcasts.

A feature of the annual convention of the Wisconsin Bandmasters' Association, held at Stevens Point, Wis., on March 26 and 27, was a grand concert given by the Central State Teachers' College Band. Each number was conducted by a different member of the Bandmasters' Association. The program was as follows:

- March—"W. B. A.".....Weber and Steinmetz
Conducted by Theo. A. Steinmetz
- Overture—"Stradella".....Flotow
Conducted by S. E. Mear
- American Rhapsody—"Cabins".....Gillette
Conducted by Henry Winesauer
- Excerpt from "Finlandia" (Band and Chorus)
Arr. De Lamater
Conducted by J. Paul Schenk
- Overture—"Egmont".....Beethoven
Conducted by E. C. Moore

- "Festival March of the Boyars".....Halvorsen
Conducted by Jos. Berglem
Vice-President
Wisconsin Bandmasters' Association
- "Second Norwegian Rhapsody".....Christiansen
Conducted by Peter Michelsen
Treasurer
Wisconsin Bandmasters' Association
- "Indian Love Call" from "Rose Marie," Friml
Eyleene Atkins, Soprano
Conducted by Alex P. Enna
- Overture—"Colosseum".....De Lamater
Conducted by Harvey E. Krueger
Secretary
Wisconsin Bandmasters' Association
- Novelty March—"Cribbirbin".....Alford
Conducted by Sandy Smith
- Overture—"Builders of Youth".....O'Neill
Conducted by Captain Charles O'Neill
Honorary Member
Wisconsin Bandmasters' Association
- Introduction to Act III of "Lohengrin".....Wagner
Conducted by Raymond F. Dvorak
- March—"The Voice of the Guns".....Alford
Conducted by E. J. Sartell
- Overture—"Soldiers of Fortune".....Hildreth
Conducted by Edgar H. Zobel
President
Wisconsin Bandmasters' Association
- March—"Chimes of Liberty".....Goldman
Conducted by Ernest Weber
- Finale—"On Wisconsin".....Purdy

The Milwaukee Civic Concert Band, under the direction of Joseph Gigante, is doing splendid work in the interest of band music in presenting concerts in the surrounding cities. The following program, which was given in Lake Geneva, Wis., on March 29, 1938, shows the splendid standard set by this organization.

- March—"The American Bandmaster".....Gigante
- Rosamunde Overture.....Schubert
- "The Two Rivals," Fantasy for two cornets
Della Cene
Guy Newman and Ervin Davlin, Soloists
- I Pagliacci, Grand Fantasy.....Leoncavallo
- "Africanella"—Oriental Dance.....Gigante
- INTERMISSION
- M'Appari, from Opera "Martha".....Flotow
- Trombone Solo by Joseph Placenti
- Overture—"Soldiers of Fortune".....Hildreth
Edwin C. Schmidt, Guest Conductor
- The Fair of Sinigaglia, Characteristic Fantasy
Fillippa
- The Stars and Stripes Forever.....Souza

We note that Clair Meeder, the genial and efficient President of Pittsburgh Local 60, is making an effort to secure a \$10,000 appropriation for city band concerts for 1938. We trust that he will be successful in his militant attempt to put the summer band concerts in Pittsburgh back on a weekly basis.

New Orleans Local has been successful in adjusting its differences with the City Park Board. Concerts for many years past have been played by a non-union band, but this year Michael Cupero, a member of the Local, has been awarded the contract, and the Park Board is therefore assured of an A-1 band composed exclusively of professional musicians. Congratulations!

From England comes news of the death of Major John Charles Hoby, British bandmaster, at the age of 69, on March 25. Major Hoby studied at the Royal College of Music and Pembroke College, Oxford. He served as bandmaster of the Punjab frontier force and later was an organist in a number of churches in England. He conducted several opera companies and composed a vast output of orchestral and other music. During the World War he served with the band attached to the 63rd Royal Naval Division.

WHAT NEXT?

Philip M. McKenna, Unity Township, Pa., has been granted a patent on a new chemical compound, harder than some of the toughest abrasives known, which is said to cut steel and cast iron as if they were so much butter. The new compound, tungsten titanium carbide, is finding wide

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A patent has been granted to William Randolph Cool, Coraopolis, Pa., inventor, on a spring-operated motor designed to provide an airplane with an auxiliary power plant. The spring motor, according to Cool's patent application, can be hooked up with the propeller by the mere flick of a lever in case the gasoline engine fails. He says the spring motor is capable of propelling aircraft "a limited distance" so as to enable the pilot to select

a suitable emergency landing field.

Chemical engineers have announced perfection of a new process which it is said will increase the efficiency of coal mining at least 10 per cent. By the use of heavy liquid compounds, the process will separate hard and soft coal from slate, giving a cleaner product than generally possible with equipment now used, it is said. The process produces more coal from a given quantity of material and is many times faster than present methods.

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Stage Shows

The usual summer let-down in picture theatres playing stage shows is beginning to make itself manifest. Stage shows have been dropped at the Post Theatre in Spokane, Wash., the Rivoli Theatre in Portland, Ore., and the Paramount Theatre in Los Angeles. All of these theatres announce that they will resume stage attractions in the fall. One theatre attempted unsuccessfully to replace its vaudeville with Bingo and give-aways, but failed dismally. We refer to the Nixon Grand Theatre in Philadelphia, which after two weeks of the gambling fever returned to stage shows on March 18. With the outlawing of Bingo and Banko in many cities, we don't know where the theatre operators will turn next. "Cue," the eminent New York amusement magazine, in its issue of April 2, carried an article entitled "Double Trouble," which states that 9,000 United States movie theatres are at present playing double features. This article goes on to state that in the Warner Brothers poll 78 per cent. of the three-quarters of a million customers voted against double features. A special poll by "Fortune Magazine" resulted in an 80 per cent. vote against them. This undoubtedly is about the percentage of patrons that do not care for the double feature evil, but votes against them will not stop it. The only thing that will bring about concrete results will be the staying-away from such theatres and the refusal to patronise any theatres other than those which present stage shows and orchestras together with single features.

In direct contrast to theatres that are eliminating stage attractions for the summer, reports have it that Walter Reade is booking shows into his Community Theatre, Toms River, N. J., and the St. James Theatre, Asbury Park, N. J. The Steel Pier in Atlantic City resumed on Easter Sunday. In Milwaukee, the Alhambra Theatre opened to stage shows on April 16, being the first competition that the Riverside Theatre has had for many months. The Dees Plains Theatre in Dees Plains, Ill., has added week-end stage shows, and the Palace Theatre in Akron, Ohio, resumed stage presentations on April 15. The Wilshire Ebell Theatre in Los Angeles inaugurated a series of Sunday stage shows on April 24. The trade papers report that the Moeque Theatre, Newark, N. J., has been leased by the Columbia Theatre, Inc., of Philadelphia, Pa., and will be operated with stage shows. At the time of going to press this has not come to pass.

One of the most important announcements favorable to vaudeville is to the effect that Billie Rose will change his Casa Manana into a regular two-day vaudeville theatre on May 1. Still in its embryonic stage, but nevertheless a definite possibility, is the idea of the Shuberts to transform the Winter Garden into a high-class, two-day reserved seat policy immediately after the closing of the run of Ed. Wynn's "Hooray for What!" show. Vaudeville may be dead,

but if it is it's the liveliest looking corpse that we have ever gazed upon.

Wilbur Cushman out on the west coast has come to the conclusion that the cheap units no longer pay. He is making plans for a high-class type of entertainment for next season, which will average \$200.00 per day in cost. The first of these units, which has been sent out as a trial balloon, is already on the road. Entitled "Flyin' High," the attraction includes the following acts: Roy Rogers, international comedian; the Three Astor Sisters, who are known as the female Ritz Brothers; Frank Duke; the Three Dee Sisters; Dub Taylor, well known for his comedy xylophone playing; Barbara Beck, coloratura soprano; Woolsey and Claire, dance duo; Bugs Wilson; Bob Lanier and his 10 Kings of Swing, and a line of 12 chorus girls. So far this unit has enjoyed excellent business. It is reported that Mr. Cushman will send out one or two more this summer and, if they are uniformly successful, will open his circuit with this class of attractions early in October.

In the legitimate field there is little spring let-down so far. Two musical shows are now on their preliminary road tours and will open in New York shortly. They are, "I Married an Angel," and "You Never Know." Both are said to be fine productions and should have no difficulty in establishing long runs on Broadway.

Reports for the last five weeks show no abatement in the popularity of name bands as attractions in the picture houses. For the week ending April 1, Don Bestor and Clyde McCoy raised the gross of the Earle Theatre, Philadelphia, to \$21,400; Ina Ray Hutton grossed \$10,500 at the Shubert in Cincinnati, and Kay Kyser's second week at the Chicago Theatre brought in \$25,000. In Pittsburgh, Tommy Dorsey grossed \$19,500 at the Stanley Theatre while Louis Armstrong brought in \$23,000 to the State Theatre, New York. During the same week Guy Lombardo and his orchestra raised the Paramount in New York to one of its biggest grosses with \$56,000. For the following week ending April 8, Lombardo drew \$45,000, which was extraordinary for a second week during Lent. For the

same week Clyde McCoy grossed \$17,500 at the Capitol Theatre, Washington.

For his third week at the Paramount in New York, ending on April 15, Lombardo wound up his stay with \$27,500. During the same week Buddy Rogers grossed \$11,200 at the Shubert, Cincinnati, and Happy Felton \$19,100 at the Earle Theatre, Philadelphia.

For the week ending April 22, Guy Lombardo brought \$26,000 into the coffers of the Keith Memorial Theatre, Boston, Mass., this sum being about \$8,000 above the average gross for this theatre. Eddy Duchin grossed \$12,000 at the Orpheum Theatre, Minneapolis, this week, compared to \$4,000 for the previous week with straight pictures. During the same week Phil Spitalny and his girls' orchestra hyped the Buffalo Theatre, Buffalo, N. Y., to \$15,000; Clyde McCoy brought in \$14,000 at the Hippodrome, Baltimore, and Tommy Dorsey in his first week at the Paramount Theatre, New York, \$43,000. Glen Gray clicked off \$23,000 at the Earle Theatre, Philadelphia, and Wayne King \$13,500 at the Lyric Theatre, Indianapolis, compared to \$6,200 for the previous week. For the week ending April 28, Tommy Dorsey wound up his New York Paramount stay with \$39,000. Jimmie Grier and his orchestra during the same week drew \$16,000 at the Paramount Theatre in Los Angeles; Wayne King, \$28,000 at the Fox in Detroit; Cab Calloway, \$22,600 at the Earle in Boston, and Fred Waring, \$13,500 at the Lyric, Indianapolis.

In New York, the musical shows continue to lead the way. "I'd Rather Be Right," with George M. Cohan, played to \$26,000 for the week ending March 26, \$25,000 for the week ending April 2, \$20,000 for the week ending April 9, \$20,000 for Holy Week, ending April 16, and jumped back to \$25,000 for the week ending April 23. "Hooray for What!" with Ed Wynn, during the same weeks grossed \$21,000, \$20,000, \$20,000, \$17,000 and \$19,500. "Pins and Needles," the surprising presentation of the labor stage, which has been called the best musical show in New York, grossed an even \$9,000 for the first four of these weeks and dropped to \$8,000 during Easter week.

The road showed some abatement during Lent, but did not at all affect the grosses of Helen Hayes with her superb production of "Victoria Regina." Miss Hayes broke all existing records in St. Louis for the week ending March 23 with \$30,000 for eight performances at the American Theatre. The following week she played Memphis, Nashville, Birmingham and New Orleans, and grossed \$41,500. For the week ending April 9, her "Victoria Regina" played San Antonio, Austin, Waco and Fort Worth, Texas, and grossed \$38,853. Miss Hayes laid off during Holy Week and for the week ending April 23 drew \$42,800 in Dallas, Texas; Oklahoma City and Tulsa, Okla., and Wichita, Kan.

Chicago, for the week ending March 26, gave Maurice Evans \$12,000 for eight performances of "Richard II" and "Henry IV." "Room Service" drew \$9,000, "Julius Caesar," \$10,000, and "Father Malachy's Miracle," \$10,000. During the week ending April 2, "Father Malachy's Miracle" fell off to \$5,000; "Julius Caesar" drew \$8,000 and "Room Service" \$8,500.

The following week, ending April 9, "Room Service" was left alone to battle the blizzard and came through with \$7,500. For Holy Week, ending April 16, "Room Service" drew \$6,000, and "Star Wagon," in its first week \$10,000. For Easter week "Room Service" improved a little, taking \$6,500, while "Star Wagon" improved considerably, grossing \$14,000. Other grosses for the week ending March 26 were: Pittsburgh, Pa., Nixon Theatre, "You Can't Take It With You," \$13,000; San Francisco, Curran Theatre, Abbey Players, \$9,000; Boston Colonial Theatre, "Sea Gull" with Lunt and Fontanne, \$23,000; Detroit, Cass Theatre, "Yes, My Darling Daughter," \$13,000; Philadelphia, Forrest Theatre, "Yes, My Darling Daughter," \$7,500, Locust Theatre, "Room Service," \$7,000; Cincinnati, Cox Theatre, "Brother Rat," \$7,000; Milwaukee, Davidson Theatre, "The Women," \$12,500; Washington, National, "You Never Know," \$24,500; Cleveland, Hanna Theatre, "You Can't Take It With You," \$10,000.

Cross country grosses for the following week, ending April 2, showed the following: Washington, National Theatre, "You Can't Take It With You," \$15,200; St. Louis, American Theatre, "Brother Rat," \$7,000; Cleveland, Hanna Theatre, "Yes, My Darling Daughter," \$6,500; Los Angeles, Biltmore Theatre, Abbey Players, \$10,000; Pittsburgh, Nixon Theatre, "The Women," \$20,500; Montreal, His Majesty's Theatre, "Yes, My Darling Daughter," \$9,000; San Francisco, Geary Theatre, "You Can't Take It With You," \$16,000; Philadelphia, Forrest Theatre, "You Never Know," \$30,000, Locust Theatre, "Room Service," \$5,000.

Week ending April 9: Philadelphia, Forrest Theatre, "You Never Know," \$25,000; Washington, National Theatre, "You Can't Take It With You," \$17,300; Los Angeles, Biltmore Theatre, Abbey Players, \$9,000; Montreal, His Majesty's Theatre, "You Can't Take It With You," \$11,000; St. Louis, American Theatre, "Julius Caesar," \$7,500; Detroit, Cass Theatre, "Brother Rat," \$7,500; Toronto, Royal Alexandra, "Yes, My Darling Daughter," \$8,100.

Week ending April 16: Washington, National Theatre, "The Women," \$17,000; Pittsburgh, Nixon Theatre, "Yes, My Darling Daughter," \$13,500; New Haven, Shubert Theatre, "I Married an Angel," four performances, \$9,000; Detroit, Cass Theatre, "Ethan Frome," \$7,000; San Francisco, Curran Theatre, "Golden Boy," \$10,000, and the Geary, "You Can't Take It With You," \$12,200; Cleveland, Hanna Theatre, return engagement of "Brother Rat," \$6,000.

Week ending April 23: Washington, National Theatre, "Three Waltzes," \$14,000; Baltimore, Ford Theatre, "Yes, My Darling Daughter," \$9,500; Pittsburgh, Nixon, "You Never Know," \$20,000; San Francisco, Curran, "Golden Boy," \$9,500, and the Geary, "You Can't Take It With You," \$9,000; Philadelphia, Chestnut, "Pins and Needles," \$12,000; Locust, "You Can't Take It With You," \$11,000; Forrest, Cornelia Otis Skinner, \$7,500; Boston, Wilbur, "Man From Cairo," \$8,100; Shubert, "I Married an Angel," \$16,500, and Colonial, "The Women," \$15,400.

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• Grand Opera •

The great Metropolitan Opera House has put on its shutters and closed for the season. In reviewing the season briefly, we were particularly impressed with the performances of the young artists who were added to the company this season, as well as several who have been with the company in previous years, and have blossomed into first rank artists during this season. In the latter category we refer particularly to Marjorie Lawrence, whose impersonation of Salome in Richard Strauss' great opera was a revelation, and to Bruna Castagna, whose Carmen has grown to such heights that she may now be considered one of the great Carmens of all time at the Metropolitan. Other young artists who grew to major importance this year were Bidu Sayao, Muriel Dickson, John Gurney, Charles Kullman and George Cehanovsky.

Most important of the newcomers were Jan Kiepura, whose beautiful tenor voice and youthful enthusiasm added prestige to the ranks of the tenors; Nicola Moscona, the eminent Greek basso, and Carlo Tagliabue, who did such splendid work in "La Boheme," "Otello" and "Rigoletto."

Thanks to radio, the public is becoming more and more opera conscious, particularly Metropolitan Opera conscious, but whether this public enthusiasm is going to result in productions of inferior rather than superior quality remains to be seen.

Our Metropolitan Opera has been in existence for over 54 years. During the depression there were desperate times, and it looked as though the Metropolitan Opera House would close its doors. After an urgent appeal to the public, a "Save the Metropolitan" campaign was successfully put across, and last season a considerable profit was recorded on the Met's books for the first time in many years.

Now, after having all its ups and downs, the opera is again standing on its own feet, and is rapidly becoming a powerful, cultural influence on people in all social realms all over the country.

In the April issue of *Esquire*, Carleton Smith states that the Metropolitan should now take an aggressive leadership in developing and maturing public taste. "It must cease being a repository of tradition where people are satisfied because they know no better."

To maintain this leadership, he continues, the organization needs a subsidy, as good opera has never existed for any length of time anywhere without it.

He cites London, where wealthy individuals buy new scenery and absorb the cost of re-studying their favorite opera. Is that not possible in New York? Ask Mr. Smith.

Proof that public enthusiasm is spreading throughout the country is given in the recently completed tour of the Metropolitan Opera Association.

In Cleveland, over 9,500 people attended the matinee of "La Boheme," and 2,000 were turned away from the evening performance of "Aida." That there were 25 performances of 19 different operas, given by a company that totaled 350, indicates the scope of the tour.

Also a 25 per cent. increase in membership has been reported by the Opera Guild; the "long-distance" members having tripled while the Philadelphia branch of the Guild, under Mrs. Randal Morgan, now has 138 members.

A total of \$23,000.00 in checks and pledges has been secured during the last season by the Guild for the Metropolitan Endowment and Reserve Funds—more than twice the amount of the previous season, and the Guild has obtained \$74,000.00 worth of opera tickets and subscriptions.

For the first time in Metropolitan history the repertory included the three greatest operas of Strauss, "Salome," "Elektra," and "Rosenkavalier." Salome had been laid aside for a quarter of a century after its Metropolitan premiere of 1907, then revived very inadequately three years ago.

"Salome" and "Elektra" are clearly the Strauss masterpieces. "Rosenkavalier" is inferior, but as a stylistic achievement, the opera is remarkable and highly entertaining.

Among the composers represented at the Metropolitan during the past season, Wagner led with 41 performances of nine operas; Verdi was given 27 performances of five operas; Richard Strauss had 12 performances of three operas, and Puccini had eight performances of two.

One of the most important discoveries of the year was Erich Leinsdorf, a brilliant young conductor.

The artists performing in popular-price opera companies have, by unanimous vote, authorized AGMA to put into effect the provisions of the "AGMA Impresario Basic Minimum Agreement of 1933" for popular-price opera productions. This follows the action of the artists of the Metropolitan Opera Association who, on January 12, authorized AGMA to bargain for an AGMA shop contract with the Metropolitan.

The Board of Governors have accordingly formally approved the Basic Agreement and have instructed the executive secretary to open negotiations with all impresarios of popular-price companies to obtain their signatures to the Basic Agreement.

These negotiations are now under way and it is expected the entire popular-price opera field will be operating under AGMA regulations before the beginning of summer.

If the original plan for Rockefeller Center, New York City, had materialized there would now be a theatre for grand opera, but this plan remained a dream, and neither the Center Theatre nor the Radio City Music Hall has housed grand opera. Operetta in the Center Theatre is as far as the matter went up until the past few weeks.

On May 5, Fortune Gallo, under the sponsorship of the Municipal Art Committee, with his San Carlo Opera Company, arrived at the Center for a series of 13 performances of standard operas given in 11 days.

The San Carlo Company had not appeared in New York City since 1934, as it has never centered its activities here to any great extent. However, this spring's engagement marked the 25th anniversary of its first New York appearance, in 1913.

Operas sung in Italian were Aida, Madame Butterfly, Il Trovatore, La Boheme, Cavalleria Rusticana, I Pagliacci, Rigoletto and Otello; in French, Faust, Carmen and Samson and Dalila; in German, Lohengrin.

Mary McCormick, formerly of the Chicago Civic Opera Company, made her first appearance with the company on Saturday afternoon, May 7, as Marguerite in "Faust."

Carlo Peroni conducted all performances.

Two operatic concerts for the benefit of the Grand Opera Company in St. Louis were given at the Municipal Auditorium Opera House April 23-24 in an attempt to make up the \$6,000.00 deficit incurred last fall.

The first of the "Parsifal" performances given by the Metropolitan Opera Association in connection with the Easter season presented Melchior in the title part, Flagstad as Kundry, the Amfortas of Mr. Schorr and the Gurnemanz of Mr. List. Erich Leinsdorf replaced at short notice Artur Bodansky, conductor, who was ill with a cold.

Mr. Leinsdorf's interpretation moved with a quicker pulse than is customary in some places, as in the processional of the Knights of the Grail, and the whole movement of the first temple scene. It is their extreme deliberateness of tempi of the "Parsifal" music that has distinguished certain famous conductors, and there has often been a variance of from

12 to 15 minutes in playing time of the opera under them.

The program was enthusiastically received by a capacity audience, and several hundred standees listened as enraptured as those seated to the four-and-one-half-hour music drama.

Mozart's "The Abduction from the Seraglio" was presented by the students of the Juilliard Opera School, April 6. This work was last staged in New York by the American Opera Company early in 1928, at which time it was offered in an English translation by Robert A. Simon.

The Juilliard production was a version made specially for the occasion by Robert Lawrence and Albert Stoessel. Mr. Stoessel conducted.

Amri Galli-Campi made her debut with the Metropolitan Opera Company on the stage of the huge public hall in Cleveland, April 7, and a crowd of 7,800 cheered, whistled and applauded for four minutes. The coloratura soprano sang Gilda in Verdi's "Rigoletto" opposite Jan Kiepura as the Duke, and was called to the curtain again and again after the second act with its great "Caro Nome" aria.

Her debut with the Metropolitan was the first of importance ever made outside of New York, stated Edward Johnson, general manager.

Further bits of information regarding Deems Taylor's new opera creep out every so often in spite of the composer's silence. Latest reports are that it has an original libretto, the composer's own. It is called "Ramouncho"; the scene is set in the Basque country and tells a simple story. It is said to be in three acts and founded on Basque melodies.

Some reports on opera events abroad are as follows:

The revival of "Otello" at the Opera in Paris was in every way a success.

Mme. Eide Norena played Desdemona with most convincing sincerity; Saint-Cricq's portrayal of Otello was dramatic and well done, and Endrese gave an expressive performance as Iago.

Phillippe Gaubert directed the opera.

The Scala management has greatly encouraged the Italian effort to bring still more opera to the public with the application of a permanent popular price scale to the two galleries. Such facilities had been restricted to certain non-subscription performances in previous years, but from now on the workers have access to the galleries for any performance, at special low rates, ranging from five lire (about 25 cents) for standing room in the gallery.

In Vienna, Smetana's "Dalibor" was heard, with Bruno Walter conducting, and the reactions to the first performance were most favorable. The opera was received with enthusiasm and sincere ardor, the audience showing much astonishment at the beauty of the work.

Ernest Bloch's opera "Macbeth" was successfully revived at the Teatro San Carlo in Naples after a generation of neglect, and proved itself to be "the outstanding milestone in the history of music drama," as the critics proclaimed it at its Parisian premiere in 1910.

The local opera company of Baltimore, Md., made its second appearance in a double bill on Tuesday evening, April 26, at the Lyric under the direction of Eugene Martinet.

Mascagni's "Cavalleria Rusticana" and Donizetti's "Elisir of Love," were the operas presented.

An opera, composed by a Baltimorean, Harry Patterson Hopkins, "Her Road to Glory," was presented at the Maryland Theatre on Tuesday, May 10.

A new book, "Opera—Front and Back," written by H. Howard Taubman, discloses the secret agreement among 60 prominent singers and conductors of the Metropolitan Opera Company, during the black days 1934-35, to carry on the performance, come what may.

The book deals with life in the opera house, portraying the great composers, conductors and singers identified with the American institution. The author, who is music critic of *The New York Times*, also follows the progress of an opera from the first rehearsal to the finished performance.

Beniamino Gigli has definitely been signed for appearance with the Chicago City Opera Company next season. He will be heard in "Martha," the revival of "L'Africana," and others, according to present plans.

India's Imperial Institute of Sugar Research is reported to have discovered a means of hard-surfacing roads with molasses mixed with coal tar and asphalt, plus acids. The mixture is said to produce a ton of road-surfacing material that costs only one-third as much as a ton of asphalt.



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HERE, THERE AND EVERYWHERE

The Connecticut Conference of Musicians was held in South Norwalk at the Roger Ludlow Hotel on Sunday, April 10. Fourteen locals were represented by 37 delegates, this being the largest representation since the founding of the Conference. All locals reported satisfactory conditions in spite of the recession and are looking forward to a decided up-turn in the summer season.

At noon the delegates and guests were served a splendid dinner by the Local Committee, composed of President Frank Field, Vice-President Edward Von Castelberg, Secretary-Treasurer William R. Fiedler, Frank Svec and Peter Shand.

President Joseph N. Weber represented the Federation and addressed the Conference at length, outlining all the developments in radio, recorded music and electrical transcriptions during the past year and the activities of the Executive Board in securing additional employment for musicians in this field. This was the first time that President Weber had attended the Connecticut Conference, and the delegates were delighted with his presence.

Louis Greenberg of Hartford was elected President, John McClure of Bridgeport, Vice-President, and Thomas J. Sheedy of Middletown was re-elected Secretary-Treasurer, a position that he has held since the inception of the Conference.

The Michigan Conference of Musicians was held at the Fort Shelby Hotel, Detroit, Mich., on April 14 and 15. Eleven Locals were represented by twenty delegates. In addition there were six guest members, and Traveling Representative Henry Pfizenmayer also attended.

The afternoon session on April 14 was given over to the appointment of committees and reports of Locals. In the evening the Detroit Local, as host, gave a banquet in the Fort Shelby Roof Garden, which was also attended by the officers and Board of Directors of the Windsor, Ont., Local and a number of city officials.

The second day was given over entirely to business sessions. The President of the Conference reported that this was the largest conference that they had ever had, two Locals having been added during the past year. Improved conditions in night clubs and beer gardens all over the State have resulted from the militant efforts of the local unions to remedy the evils heretofore existing in these establishments. While the C. I. O. has shown some activity in the musical field in Michigan, the Saginaw Local was able to report that the C. I. O. Local in that city had disbanded.

Secretary Fred W. Birnbach represented the Federation and addressed the Conference, informing them of the activities of the International Executive Board and the results of the efforts of the Board to secure additional employment in the radio field and to remedy the conditions caused by phonograph records and electrical transcriptions.

The officers, which consist of William J. Dart, Port Huron, President; Mrs. Maude Stern, Kalamazoo, Vice-President, and Leon Knapp, Grand Rapids, Secretary-Treasurer, were all re-elected by acclamation. The 1939 Conference will be held in Kalamazoo.

The Illinois State Conference was held in Springfield, Ill., on Sunday, April 24. Seventeen Locals of the State were represented by thirty delegates.

The meeting was held in the musicians' headquarters and was opened by an address of welcome by Mayor J. W. Kapp of the city of Springfield. The Locals of the State of Illinois reported much progress during the past year.

G. Bert Henderson, assistant to President Weber, attended the Conference on behalf of the Federation and gave an interesting and illuminating address on the affairs of the Federation. The delegates listened attentively to the explanation of the work that has been done in the radio and recorded music field, and upon the completion of his address the Conference promptly passed a resolution thanking President Weber and the Executive Board for their efforts in this direction.

William Peterson of Bloomington, Ill., was elected chairman of the Conference for 1938. The fall meeting of the Conference will be held in Joliet in September.

The New England Conference of Musicians was held in Fitchburg, Mass., on Sunday, April 24. Thirty Locals from Maine, New Hampshire, Rhode Island,

Connecticut and Massachusetts were represented by seventy-six accredited delegates.

The Conference was welcomed by the Mayor of Fitchburg, the Park Commissioner and a member of the City Council.

The reports of the Locals showed that much progress had been made since the fall meeting and that the increased radio employment had done much to help the Locals take care of their unemployed. All Locals stated that they are looking forward to much better business during the late summer and fall.

At noon, the Fitchburg local committee, under the direction of Chairman Oliver Wiley, provided a fine banquet. A 17-piece concert orchestra furnished music throughout the meal and played a beautiful program of classics.

President Weber attended the Conference and in his address told in detail the tremendous amount of work handled by his office and the International Executive Board in trying to carry out the intent of the sixteen resolutions on radio and recordings referred to the International Executive Board by the 1937 Louisville Convention. He explained that the results so far had added more than one thousand musicians to the payroll of the radio stations and that the tentative agreement just reached with the independents' committee, if ratified, should provide employment for quite an additional number. President Weber also gave a brief resume of the many problems that have confronted the Federation during the past years and the constructive policies that the Conventions have always followed in order to keep our organization on a high plane. His remarks were enthusiastically received.

Frank B. Field of South Norwalk, Conn., President; Charles E. Hicks of Portland, Maine, Vice-President, and William A. Smith of West Medford, Mass., Secretary-Treasurer, the present officers, were re-elected for another year.

The Tri-State Conference of Musicians, comprising the Locals of Ohio, Kentucky and West Virginia, held their Conference in Toledo, Ohio, on April 23 and 24. Twenty-three Locals of the three States were represented by forty-one delegates. There were six guest members, and Traveling Representatives Stevens and Pfizenmayer also attended.

The Kentucky Locals reported that they had been successful in having the State Band Tax Law passed by their Legislature and signed by the Governor. In Ohio, school band competition has practically been eliminated through an agreement between the Conference of Locals and the State Department of Education. In West Virginia, the School Band Competition Bill lost by a tie vote. Both this bill and the Band Tax Law will be re-introduced at the next session of the West Virginia State Legislature.

At the banquet on Saturday night, which was given by the host Local, a concert was presented by the Toledo Philharmonic Society under the direction of Joseph Salton.

The Sunday session was given over entirely to business. All the Locals reported progress during the past six months and expressed their hopes for further improvement in the fall.

Secretary Fred W. Birnbach attended the Sunday session on behalf of the Federation and addressed the Conference, outlining the results of the lengthy negotiations of the International Executive Board with the radio interests, and the resultant increased employment to members of the Federation.

The officers of the Conference were re-elected by acclamation for the ensuing year. The 1939 Conference will be held in Marion, Ohio, on the fourth Sunday in April.

The American Federation of Labor Union Label and Industrial Exhibition, which is to be held from May 16 to 21 in the Music Hall in Cincinnati, Ohio, bids fair to be an outstanding success. A great amount of exhibit space has been sold, and a number of fine attractions will

be presented to the public during the exhibition. A prominent name band has been engaged, and in addition outstanding radio and motion picture stars will broadcast from the Music Hall daily.

A survey conducted by the National Piano Manufacturers Association discloses that there are 5,865,296 families on the North American continent who own pianos. Of this number, 75 per cent. are uprights, 22.46 per cent. grands, 1.54 per cent. are consoles, and 1 per cent. miscellaneous. The latter class includes antiques, old square pianos, spinets and the like.

The program of National Music Week, May 1 to 7 inclusive, was the most comprehensive ever attained. Hundreds of orchestras—symphonic, concert and popular—played concerts all over the United States this week. More than 2,500 cities participated in the celebration and were assisted by newspapers to a number in excess of 1,800. President Roosevelt's proclamation on April 12 called on all lovers of music in the North American continent to assist in celebrating the Fifteenth Annual Music Week.

The contribution of Joe Stokes, printed in the last issue of the International Musician, evoked so much interest that others have been impelled to send their contributions to the Editor.

Arthur H. Kuhn of Local 153 submits the following on "Damn the Secretary":

Who collects the fines and dues
And keeps account of the I. O. U.'s?
Who is the guy that can't relax
Until he gets the Traveling Tax?
Who takes part in every fight,
Meets opposition, day and night?
Who is he, whose time is brief
And his daily dozen mostly grief?
And who will get the funeral band
When they place the lily in his hand?
.... THE SECRETARY.

Chicago colored Local 208 has followed the lead of Los Angeles Local 767 and issued a snappy bulletin, receipt of which is herewith acknowledged. The first copy for the month of April shows that the officers of the Local are on their toes trying to do everything that they can to assist their members in solving their problems.

HENRY VANDENBERG

From Green Bay, Wis., comes belated news of the death of Henry Vandenberg, a member of the Board of Directors of Local 305, on February 7, 1938. Brother Vandenberg was a member of the Green Bay Local for twenty-three years.

JOHN T. SWANN

Brother John T. Swann, the oldest member of Local 291, Newburgh, N. Y., and one of the organizers and charter members of the Local, died on February 21, 1938. Though Brother Swann had been blind for the past few years, up to the time of his last illness, about thirty days before his death, he took an active interest in the affairs of the Local.

FREDERICK MEYER

Frederick Meyer, Treasurer of Local 239, Auburn, N. Y., for the past thirty years, passed away early in March after a brief illness. Brother Meyer was born in Switzerland on April 15, 1868, and came to the United States fifty-six years ago. Shortly thereafter he located in Auburn and became well known as a fine trombonist and piano builder. He played for many years in theatre orchestras.

Mr. Meyer was a member of the First Presbyterian Church and Auburn Lodge 431, A. F. and A. M.

He is survived by his widow, one son, Conrad Meyer; a brother, Edgar G. Meyer, and two sisters, Mrs. Ernest J. Marvin and Mrs. Carl Lyon.

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JOHN SINGER

John Singer, a member of the Board of Directors of Danbury, Conn., and charter member of that Local, died on March 20. On several occasions Brother Singer was elected as delegate to Conventions of the Federation, but had never been able to attend because of the pressure of personal business in Danbury.

DONALD MELLOTT

Donald Mellott, Sergeant-at-Arms of Local 160, Springfield, Ohio, for the past twenty years, died on March 23, 1938, in that city. Brother Mellott, during the long term that he held office in the Local, is said to have attended every meeting—truly a unique and admirable record.

Symphony Orchestras

In appreciation of his generosity in conducting the N. B. C. Symphony Orchestra in a benefit concert for the Relief Fund of Local 802, the New York Local elected Arturo Toscanini to life membership. A gold membership card and an illuminated parchment were presented to Mr. Toscanini on April 12 in Palestine by John F. Royal, vice-president of N. B. C., on behalf of the Local. In addition to thanking Brother Toscanini for his generosity, the resolution cites him as having attained "outstanding distinction as a libertarian and defender of civil liberties and rights of mankind."

Mr. Toscanini will return to New York again in the fall to conduct the concerts of the N. B. C. Symphony Orchestra.

The New York Philharmonic Orchestra, under the direction of John Barbirolli, has given a number of interesting concerts during the past month. On March 31 Mr. Barbirolli presented Samuel Barber's overture, "School for Scandal." This overture was suggested to the 28-year-old composer by Sheridan's comedy of the same name.

On April 3 the orchestra presented a new symphony by Quincy Porter, Professor of Music at Vassar College, with Mr. Porter conducting his own work. The balance of the program was conducted by Mr. Barbirolli and included the prelude to "Irmelin" by Delius, Wolf-Ferrari's "Secret of Suzanne" overture, De Falla's three dances from the "Three-Cornered Hat," and Liszt's piano concerto in E flat major with Mischa Levitzki as soloist.

On April 6 a memorial concert in memory of the late Henry Hadley, distinguished American composer and conductor, was conducted by John Barbirolli, Frits Reiner and Philip James. The soloists were Marjorie Lawrence, Metropolitan Opera soprano, who sang the aria from Hadley's "Halcyon" and Eunice Howard, pianist, who played Hadley's concertino for piano and orchestra.

On April 10, Mr. Barbirolli introduced "A London Overture," by John Ireland, to New York audiences. This overture was originally written for brass band and was later transcribed for full orchestra. It was first played at the opening of the London Promenade Concerts in England last August. Abram Chasins was the soloist at this concert, playing the revised version of his own second piano concerto.

On the Easter week programs the orchestra was assisted by the Schola Cantorum, St. Paul's Choristers of Flatbush and Richard Bonelli, Metropolitan Opera baritone. The program included Delius' "Appalachia," "Variations on an Old Slave Song," for full orchestra and final chorus; the Purcell-Wood trumpet voluntary and, during the last half, the first act of "Parsifal," including the prelude, transformation scene and the Grail scene.

On April 21 and 22 Mr. Barbirolli presented a symphony by Malipiero, known as the "Elegiacs." Other numbers were an orchestra arrangement of the Scherzo from the Mendelssohn string octet, Delius' prelude to "Irmelin," and Stravinsky's "Fire Bird" Suite. The program on April 28 and 29 was devoted entirely to the music of Beethoven and Wagner. Marjorie Lawrence, soprano, and Charles Kullman, tenor, sang excerpts from Act I of "Die Walkure."

Philip James' prize winning composition "Song of Night," was given its first public performance last month at Carnegie Hall when Antonia Brico conducted the New York Women's Orchestra in its presentation.

The soloist in the Sibelius concerto was Eunice Shapiro, a young violinist. Before the concerto Miss Brico conducted the overture to Mendelssohn's "Midsummer Night's Dream," and three of Dvorak's Slavonic Dances. Tchaikovsky's Slavic March followed the "Song of Night."

Verdi's Requiem was performed by the New York Women's Symphony Orchestra, under the direction of Miss Brico, at Carnegie Hall on April 26. A quartet of soloists and 285 voices from the choruses of greater New York assisted. The soloists were Florence Vickland, soprano; Viola Silva, contralto; William Hain, tenor, and Bruce Boyce, baritone. The choral groups which participated in this performance were the Choral Art Society of New Rochelle, the Queens Choral Society of the Salon of the Seven Arts, Jackson Heights; the Treble Clef Chorus of the White Plains Contemporary Club, and the Sibelius Choral Society of the Park West Neighborhood Society Association of New York.

Frederick Stock and the Chicago Symphony Orchestra concluded the season of Tuesday afternoon concerts on April 12. The program included Smetana's overture to the "Bartered Bride"; Schubert's "Symphony No. 10"; "Orchestral Fragments," second series from Ravel's "Daphnis et Chloe"; Hadley's "Scherzo Diabolique" and the polka and fugue from Weinberger's "Schwanda the Bagpipe-Player."

For his last Friday program, on Good Friday, Mr. Stock conducted Bach's "Prelude in C Minor"; the Arioso from the "Passion According to St. Matthew"; the preludes to Acts 1 and 3 of Debussy's "The Martyr of St. Sebastian"; "La Queste de Dieu" from D'Indy's "La Legende de St. Christophe"; a new work by the Chicago composer, Radie Britain, "A Prelude to a Drama," the "Procession of the Knights of the Holy Grail," from Act I "Good Friday Spell, Transformation Scene and Glorification," from Act III of Wagner's "Parsifal."

Mr. Artur Rodzinski, conductor of the Cleveland Orchestra, returned to lead the final concerts of the season on April 21 and 23. At that time Bach's "St. Matthew's Passion" was presented with the great Cleveland Philharmonic chorus and Jeanette Vreeland, soprano; Margaret Matzenauer, contralto; William Hain, tenor; Chase Baromeo, baritone, and Eugene Lowenthal, bass. The chorus was conducted by Mr. Boris Goldovsky.

The final New York concert by the Philadelphia Symphony Orchestra was given on May 3 in Carnegie Hall with Eugene Ormandy conducting. The program featured the three great musical B's—Bach, Beethoven and Brahms. It comprised Bach's fifth "Brandenburg" concerto, for harpsicord, violin, flute and strings; Beethoven's First Symphony, and the Third Symphony by Brahms. The soloists in the Bach work were Alice Ehlers, Viennese harpsicordist; Alexander Hillsberg, concert master of the orchestra, and William Kincaid, its first flute.

Josef Hofmann, in a special appearance with the Philadelphia Orchestra on April 4 in Philadelphia, marked the 50th anniversary of his first piano recital, given as a boy of 11. With Mr. Ormandy conducting, Josef Hofmann and the orchestra played the Beethoven Concerto No. 4 in G Major and two of the pianist's own compositions, "The Haunted Castle" and "Chromaticton."

Mr. Hofmann alone played three Chopin numbers and several encores. The orchestra played the overture to "Die Meistersinger" by Wagner.

The Philadelphia Orchestra, under the direction of Eugene Ormandy, played a concert at Carnegie Hall on April 12. The soloist was John Charles Thomas, who sang "Eri Tu" from "The Masked Ball" of Verdi, and works of Grieg, Duparc and Massenet.

The orchestra played "Divertimento No. 10 in F Major," by Mozart, McDonald's "Symphony No. 4," and the "Hary Janos" suite by Kodaly.

Mrs. Charles S. Guggenheimer, chairman of the Lewisohn Stadium Summer Concerts, has announced that the concerts will begin on Thursday evening, June 23.

The orchestra will again be that of the Philharmonic-Symphony Society to be conducted by Jose Iturbi, Alexander Smalens, Willem Van Hoogstraten, Massimo Freccia and Macklin Marrow. The accent of this season's programs will be symphonic, with the frequent assistance of soloists. Ballet and opera will also be given. Prices will remain at 25 cents, 50 cents and \$1.00.

For the fourth successive season the American violinist, Albert Spalding, will appear as soloist on the opening concert. Other soloists for the remaining programs are Beveridge Webster, pianist; Grace Moore, soprano, and Rosina and Josef Lhevinne, who will be heard in music for two pianos and orchestra. The Hall Johnson Choir is also scheduled for a concert.

A new symphony by Aurelio Giorni had its first performance at a concert given

at Carnegie Hall by the National Orchestral Association under the direction of Leon Barsin, late in April. The soloist for the evening was Benno Rabinof who played Prokofieff's Violin Concerto Opus 19.

Morris Watkins, Mr. Barsin's assistant, conducted "A Night Piece" by the late composer Arthur Foote, and Philip Kaplan, the young first flutist of the orchestra, appeared as the soloist. John Barnet, one of the outstanding members of the conducting class, took over the orchestra for Mozart's "Marriage of Figaro" overture and created a favorable impression. Mr. Barsin conducted Beethoven's "Coriolanus" overture and the prelude to Wagner's "Die Meistersinger."

A May Day festival, giving a foretaste of the 1939 World's Fair was given on May 1 by the New York Philharmonic-Symphony Orchestra under the direction of Dr. Walter Damrosch. Beethoven's Ninth Symphony, a musical apotheosis of the imperishable ideal of human brotherhood was played as a fitting climax of the pre-view festival program.

Prior to the symphony, the "Trumpet Voluntary for Brass, Organ and Percussion Instruments," by Purcell, was played, conducted by John Barbirolli, and Albert Stoessel conducted three of Bach chorales in his own arrangements. The third item on the program was the performance of the greatest choral work ever produced by an American, Horatio Parker's "Hora Novissima."

Nino Martini was guest soloist with the St. Louis Orchestra at its Pension Fund Benefit Concert, April 10. Mr. Martini sang "Che Gelida Manina" from "La Boheme," of Puccini; "O Paradiso," from "L'Africana" of Meyerbeer; "Tra Giorno Son Che Nina"; "Bolero"; "Il Neige" and "Non E Ver."

Mr. Martini also sang "The Spirit Flower," "Love Went a-Riding," "Granadinas," and "La Roca Fria Del Calvario." The orchestra, under the direction of Mr. Vladimir Golschmann, played the overture to "Roman Carnival" by Berlioz, and the fantasia from "Romeo and Juliet" of Tchaikowsky.

The Buffalo Symphony Orchestra, under the direction of Franco Aurori, presented a concert at the Buffalo Consistory on April 5, with Florence Ann Reid, contralto, as soloist. A new work from the pen of Russell Baum was featured on the program.

The principal orchestral work on the program was the Symphony No. 4 in B Flat Major by Beethoven.

The final concert of the Buffalo Symphony for this season was given on April 19, with Harold Bauer as soloist. The artists engaged for the 1938-39 season are Efram Zimbalist, violinist; Emanuel Feuerman, one of the greatest living cellists; Marjorie Lawrence, Metropolitan Wagnerian soprano; Maurice Marechal, noted French cellist, and Rudolph Serkin, outstanding pianist.

All 12 concerts for next season will be given at the Buffalo Consistory.

The Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, gave three concerts in the Municipal Auditorium on March 23, March 30 and April 8. The soloist at the first was Ramona Gerhard, who played the "Rhapsody in Blue" of George Gershwin. The orchestra played the overture to Schubert's "Rosamunde"; Herbert's arrangement of the Liszt "Liebesträume"; Strauss' waltz, "Tales of the Vienna Woods"; and two Chopin compositions arranged for orchestra.

Also on the same program was the Eva Jesseye Choir which sang Negro spirituals and excerpts from Gershwin's "Porgy and Bess."

The second concert, in this series of three featured Jessica Dragonette as soloist. Miss Dragonette sang two operatic arias, "Knowest Thou the Land," from the Thomas opera, "Mignon," and "One Fine Day," from Puccini's "Madame Butterfly." Her other songs included Schubert's "Serenade," Rimsky-Korsakoff's "Nightingale and the Rose," and the Delibes "The Maids of Cadiz." The selections played by the orchestra were the Glosounow overture on "Three Themes"; selections from Bizet's "Carmen"; waltzes from Richard Strauss' "Der Rosenkavalier" and the "Capriccio Espagnol" of Rimsky-Korsakoff.

The St. Olaf Choir, under the direction of Dr. F. Mellus Christanson, presented a group of secular and religious songs at the final concert of the Minneapolis Symphony Orchestra. They sang Bach's "Sing Ye to the Lord"; Grieg's "Hvad est du Dog Skjojen"; Durante's "Misericordias Domini," and five other compositions. The orchestra's contribution to the program included the overture to Mendelssohn's "Ruy Blas"; the two "Elegiac Melodies" of Grieg; the "Peer Gynt" suite, also of Grieg; the March from "Tannhauser" of Wagner and the overture to "Fledermaus."

The director of these concerts, Dimitri Mitropoulos, was received with great enthusiasm. He has been engaged to conduct the N. B. C. Symphony Orchestra for the week beginning May 23.

The concluding concerts of the San Francisco Symphony Orchestra under the direction of Pierre Monteux were given on April 22 and 23. The program included Symphony No. 3, "Eroica" by Beethoven, Mozart's Symphony in G minor, Symphonic Fragments from "Peyche" by Franck and The Sorcerer's Apprentice by Dukas.

An all-Shakespearean program was given by the orchestra on April 1 and 2, with Brian Abernethy acting as guest narrator. Mr. Abernethy read from Act III, Scene 1 of "Coriolanus" and the orchestra played the overture to "Coriolanus" which Beethoven wrote; "Hamlet," Act III, Scene 1, with Tchaikowsky's "Overture-Fantasia to Hamlet"; introductory lines to the playing of the Nocturne and Entr'Acte from "Shylock" of Faure and lines from "Romeo and Juliet," which introduced Berlioz' dramatic symphony "Romeo and Juliet." The orchestra's numbers on the program were the overture to Mendelssohn's "A Midsummer Night's Dream" and the prelude to "The Tempest" by Honneger.

On April 9 Artur Schnabel, pianist, was the guest artist, playing Brahms' B flat concerto for piano and orchestra. Mr. Monteux conducted Schubert's C major symphony. A special concert for the benefit of the orchestra's pension fund was given on Easter Sunday and featured an all-Beethoven program. Mr. Schnabel was again the soloist, playing the "Emperor" concerto for piano. The orchestra played the "Leonore" overture No. 3 and the immortal ninth symphony, assisted by the Art Commission Municipal Chorus and soloists.

Three children's concerts were given on March 26, April 2 and April 9.

Arturo Toscanini was most enthusiastically received in Palestine's Jewish community when he arrived to conduct a series of concerts with the Palestine Symphony Orchestra. The first of these was given at Haifa where the following numbers were played: the overture to the comedy, "La Baruffe Chiossote," by Sini-gaglia; Mendelssohn's Fourth Symphony, and Schubert's Symphony in C major. This program was repeated at Tel Aviv, Palestine, and was equally well received.

The next special concert was given at Tel Aviv when Mr. Toscanini conducted the orchestra in Wagner's preludes to Acts I and III of "Lohengrin."

Hans W. Steinberg, one of the Palestine Orchestra Association conductors, has been made assistant to Mr. Toscanini in preparing his N. B. C. broadcasts for next season.

The Parkersburg, W. Va., Philharmonic Orchestra, under the direction of John R. Swales, presented a program of semi-classical numbers at the Central High School auditorium on February 24. Miss Cheslea Stapleton was the soloist, singing "The Maids of Cadiz," "Lo, Hear the Gentle Lark," "Clouds" and "When I Have Sung My Songs." Musical selections by the orchestra included Tchaikowsky's "Waltz of the Flowers," Haydn's Symphony No. 6, and the stirring "Coronation March" from Meyerbeer's opera, "The Prophet."

On May 13 Pierre Henrotte was the guest conductor. The program included "Prometheus" Overture and Fifth Symphony by Beethoven, Wagner's "Tannhauser" March, the Mozart Violin Concerto played by Mr. Henrotte and the Bach Concerto for two violins played by John R. Swales, permanent conductor of the orchestra, and Mr. Henrotte.

At its concert on March 9 the Bridgeport, Conn., Symphony Orchestra played the "Hafner" Symphony by Mozart and the Tchaikowsky Overture Fantasia "Romeo and Juliet." Soloists were Miss Anita Brookfield, harpist, who played Ravel's Introduction and Allegro for Harp and Orchestra, and John Barrows, hornist, who played Mozart's Concerto No. 4 for Horn and Orchestra.

The final concert of the season, on March 23, presented Katherine Metcalf, soprano and Edward Dudley, tenor. Miss Metcalf sang Elsa's Dream, from Wagner's "Lohengrin" and Mr. Dudley sang the Spring Song from "Die Walkure." The rest of the all-Wagnerian program was taken over by the orchestra which played

(Continued on Page Fifteen)

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*Things have their root and their complexion.
It cannot be that when the root is neglected, what
springs from it will be well ordered.*

—CONFUCIUS.

Federation Laws Governing Traveling Orchestras and Orchestras and Members Playing Miscellaneous Out-of-Town Engagements

LEADERS and members of orchestras playing traveling engagements or miscellaneous out-of-town engagements must always bear in mind that there are a number of Federation Laws governing this class of business which must be strictly adhered to.

The first and most important law is that which provides that the orchestra must receive 10 per cent. over the scale of the Local in whose jurisdiction the engagement is played. This 10 per cent. must be collected from the manager or proprietor for whom the engagement is being played and paid to an authorized representative of the Local in whose jurisdiction the engagement is played; the Local in turn forwards the amount to the National Treasurer. If the Local Union should fail to collect the 10 per cent., it becomes the duty of the leader or contractor to remit this tax direct to the National Treasurer. In addition to this, transportation and other necessary expenses must be added to the price of the engagement. This transportation charge must be not less than that of the common carrier which is used. (Common carriers are railroads, busses and steamships.) If the members travel in their own cars, they must charge one cent per member per mile for every mile traveled to and from the engagement.

Contracts for the engagement must be made on Federation forms and must be mailed to the Secretary of the Local in whose jurisdiction the engagement is played in advance of the engagement. Failure to comply with this provision renders the leader or contractor liable to a fine of not less than \$10.00 nor more than \$500.00. In addition to containing the price, number of hours, place of engagement and all conditions under which the engagement is to be played, these contracts must contain the names of the members of the orchestra and the number of the Local to which each member belongs.

All members of the orchestra must carry paid-up cards, showing that the current quarterly dues are paid, and must exhibit these cards upon demand to any authorized representative of the Local or Federation. Failure to comply with this provision renders the leader liable to a heavy fine and each member of the orchestra to a fine of \$5.00, which must be paid upon demand.

If the orchestra is a traveling orchestra which plays an engagement of a week or more on the road, whether these be single engagements or steady engagements, each member of the orchestra must have a traveling card. These traveling cards are secured from the National Treasurer, H. E. Brenton, Box B, Astor Station, Boston, Mass. The cost of these traveling cards is 50 cents per member, per month, and they are issued monthly, quarterly or semi-annually.

Leaders and contractors as well as members are responsible for the fulfillment of all requirements of the Laws of the Federation, and there is no method by which they may legally escape this responsibility. They, therefore, should make a thorough study of all the Federation

Laws before ever leaving their home jurisdiction, as by so doing they may avoid a world of difficulties.

In addition to all the above, if the orchestra carries singers or entertainers, there must be additional compensation provided for such artists in the contract filed with the Union. If the band is a traveling band playing engagements of a week or more out of town, all singers or entertainers must be members of the American Federation of Actors.

The American Federation of Musicians maintains an Unfair and Defaulters' List, and this list is published each month in THE INTERNATIONAL MUSICIAN. Under no circumstances are members permitted to solicit, accept or play engagements for anyone held to be unfair or in default to members of the Federation. This is a most important law and should be strictly observed, for any member or members who do play for parties under this category automatically terminate their membership in the Federation. The need of protecting our members from exploitation through unfair practices and of preventing them from rendering services for promoters who do not pay their bills is obvious and needs no further explanation.

The Modern Juggernaut

SUPPOSE that, on a given day, we rounded up nearly 40,000 American men, women and children, herded them into a field, and there proceeded to slaughter them. Suppose that, at the same time, we wounded, blinded, crippled and otherwise harmed several hundred thousand more.

Horrible? Impossible? More barbaric than the barbarians? Of course it is—but, in effect, that is what happens on American highways every year. The slaughter doesn't occur on a single day, but over 365 days. And instead of killing the victims with shell and rifle fire, and gas and grenades, we use that well known servant of mankind which can also be a monster of destruction—the automobile.

If an airplane falls and kills 10 people, the fact is headlined throughout the country and millions feel a sense of horror. If a ship sinks and 50 men die, the entire world knows it in a few minutes, and world-wide sympathy is extended to the victims and their survivors. But when automobiles crash and people die horribly as a result, we note the fact absently, and turn the page to the comic strips.

Our people are criminally negligent in driving automobiles. And America is criminally complacent in its attitude of more or less bored indifference toward the accident toll.

Juggernaut is no more—but the automobile more than fulfills its gory role.

Independent Radio Stations

THE International Executive Board has reached a tentative agreement with the committee representing the independent radio stations not affiliated with the three great transcontinental chains. We shall not dwell on the details of this agreement at the present time, suffice it to say that it is similar to that which resulted in about 1,000 men being put to work in the stations of the Independent Radio Network Affiliates. The Independents' Committee will forward the Plan of Settlement and Schedules together with a letter of explanation to all independent radio stations, in order that quotas may be established by their organization. There are a great number of independent stations with an income so small that it is obviously impossible for them to employ any musicians.

The working-out of the details of the independent agreement will be a great deal more difficult than was the I. R. N. A. agreement, as their organization is entirely new and it will be some time before they become as well organized as the stations affiliated with the chains. From time to time the Locals will be advised by the President's office of the steps that it is necessary for them to take to secure agreements with stations located in their jurisdictions.

Local Reports and Mailing List

UNDER the provisions of Article VIII of the By-Laws of the Federation, Local Secretaries are required to furnish monthly reports for publication in THE INTERNATIONAL MUSICIAN. They are also required to send changes of addresses of their members for the mailing list of THE INTERNATIONAL MUSICIAN. Many Local Secretaries make the mistake of including these changes of addresses in their local report, and this leads to a great deal of confusion and often results in the changes of addresses being overlooked.

Article VIII, Section 2, Paragraph A, distinctly provides that the changes for the mailing list shall be made on cards furnished for that purpose by the International Secretary. Locals are therefore requested to make a note of this provision and to comply with same, for by no other method can they be sure that their mailing list will be corrected up to date.

Democracy Makes Nations Strong

NO nation which exhausts its man-power in building armament can endure; for no nation can endure unless its people endure, and people can't eat armament. It is no accident, then, that the really strong nations today are great democracies, in which, although the people may be hampered by tradition, they have access to the news—that is, to the new facts which have rendered so many of the ancient traditions invalid.

—EDWARD A. FILENE.

Recession or Depression?

NO matter whether the present business decline is called a recession or depression, the fact remains that many chiseling employers always take advantage of economic unrest to try and break down union wages and working conditions.

Local Unions should be extremely vigilant at the present time to see that their members are not victimized by this class of employers, and it is well to continually warn the members that the best they can expect when they start chiseling is the worst of it. Members should be encouraged to report any attempt on the part of employers to exploit them to the Local, in order that the Local Union may immediately take steps to prevent its members from being victimized.

Union Label Promotion Opportunity

THE A. F. of L. Union Label and Industrial Exhibition to be held in Cincinnati May 16 to 21 gives an excellent opportunity to talk Union Label buying from one end of the country to the other. The exhibition will focus national attention on Union Label goods and services and promises to put them on the map as never before.

Director General I. M. Ornburn reports interest in the exhibition is most encouraging. Manufacturers of Union Label products are actively co-operating and share the enthusiasm of the exhibition management for the enterprise. A feature will be a double booth devoted to the exhibit of labor periodicals and labor papers.

German Workers Dissatisfied

THE Foreign Bureau of the German trade unions, in Paris, has received the following report from a former trade union official, now employed in a Bavarian armaments works:

"Employment in the direct and indirect arms industry in Bavaria remains at a high level, and there is even a shortage of the workers required. This, of course, does not arise from a general state of good trade, but only from the rising armaments boom.

"In the works, dissatisfaction is always present. Scarcely a day goes by without a complaint. But there is no one to deal with the complaints. Formerly the works councilors or the trade unions did this, but the present shop stewards have no possibility of getting complaints remedied.

"The German Labor Front has of course great offices in all towns and many officials, but they do not bother at all about the workers in the factories. When, however, such a beautifully-uniformed German Labor Front official appears in the works, in order to settle a dispute, he tells us that we are all members of the community (Volksgenossen) and must get on well together. Then his task is finished, and this difficult work is concluded by a good meal with the manager!"

The Rewards of Fire Prevention

WINTER is over. The good days are here. And millions of people will soon start a pleasant round of motoring trips, picnics, camping excursions and other forms of outdoor recreation.

There are millions of acres of ravished, blackened stump land in this country that once bore magnificent trees—because someone was careless with a campfire. Some of the finest natural garden spots have been turned into ash wastes—because someone was careless with a cigarette. Animals and humans have perished horribly in holocausts of raging flame—because someone took a chance with fire.

Almost all states have laws against throwing matches or lighted tobacco from cars—obey them rigorously. They are sound laws, designed for your protection, and they deserve your cooperation. An excellent practice is to break a match in two between your fingers before dropping it—then you'll know that it really is out.

Don't go on a camping trip without the basic tools of fire control—a shovel and a good-sized bucket. If possible, make a rock fireplace for your fire. Under no circumstances build it near brush, dry leaves or other easily inflammable materials. Don't build a large fire—a relatively small one is adequate for all camping needs. And when you are through with it, really put it out—douse it with water, and shovel dirt over the ash. Be certain that not a spark remains.

The prevention of fire in the outdoors is its own reward—it guarantees that there will be a beauty spot for you to visit next year.

Over
FEDERATION
Field

(By CHAUNCEY A. WEAVER)

If those who are wont to accompany me in the meanderings "Over Federation Field," find the task somewhat more prosaic than usual this month, perhaps there's a reason which will pass muster. I have just emerged from a nine-day incarceration in the Des Moines Methodist Hospital, and feel as though I had been run through a clothes-wringer. Am told that if in future I eat what I should and subordinate gastronomic inclination to hygienic sanity—bodily functions will soon re-assert their normal way, buoyancy of step will take the place of sluggish locomotion, youth will majestically lengthen out into maturer years, and life will become one grand sweet song again.

I cannot withhold the observation that those who have never had the experience do not know how to visualize or value the wondrous part which hospitalization plays in community life. Medical and surgical skill are constantly making forward strides. Young women, uninspired by any motives of great financial gain, train for hospital service, and find happiness in a type of ministrations, which from the days of the Galilean, has been sanctified by Divine approval.

Without apology or excuse to any one, I improve this opportunity to pay my earnest tribute to those who devote a lifetime to health restoration.

Meanwhile, I look forward with eagerness to a brief sojourn down where Tampa breezes mitigate the rigors of the good old summer time, where grapefruit ignore all supposed limitations of size, and where the laboratory of nature opens wide her doors to the wayfaring traveler from every land and clime.

Old world war is apparently becoming overshadowed by the approaching Congressional elections.

In a recent issue of the *Baltimore Evening Sun* we find an interesting contribution from Thomas Cutty, M.D.D.O. (retired), pertaining to matters musical which we feel our readers will be glad to peruse.

In a standard symphony orchestra, with 30 first violins, 16 second violins, 12 violas, 10 cellos and 10 basses, you have only one first trumpet, one first trombone, one first horn, one first clarinet, one first oboe, one first flute and one first bassoon. Any one of these first wind instruments can ruin the number being played. When the orchestra is going full blast, one of the string players may slip up and the conductor may catch it, but if one of the wind instruments should hit a sour note, especially if it should be one of the brasses, everybody in the whole place will be wise to it.


One day last week, with Damrosch conducting, the first horn of his radio orchestra, in demonstrating a very difficult passage in "Siegfried," missed on the high note. That player is a great artist, and yet every one heard it. Some months ago the first trumpet of the Radio City Music Hall Symphony Orchestra, under Erno Rapcs, missed, three times in succession, the opening notes of the "Rienzi" overture, and yet that man was a great artist, too. While playing with Sousa at Willow Grove, in Philadelphia, during the summer of 1907, Herbert Clarke, one of the greatest trumpet players of all time, slipped on a top note of "Nearer, My God, To Thee."

These facts go to show that the greatest dependence of a symphony orchestra is not on the string section, but the wind. All string players should learn to play some wind instrument that requires years to produce a beautiful tone. Then they would appreciate what an easy snap they have of it in their own section. The writer has tackled every instrument in a symphony orchestra except the harp, and never listens to a symphony concert without being glad, when it is all over, to know that the wind players came through with flying colors.

One of the interesting lessons of the foregoing contribution is the truth brought home of how difficult perfection is to attain. Talent may glow full-orbed; a high degree of efficiency may have been reached; but the weakening of a muscular fiber, or some unanticipated slip, may mar performance. No one feels more keenly the untoward circumstance than the artist himself. Yet, fame is secure.


Over in what the politicians of a generation ago used to call the "State of Dubuque," the Mid-West Conference of Musicians held one of its notable convocations on Sunday and Monday, April 10 and 11. Fifty delegates representing 23 Locals assembled, viewed with admiration the magnificent bluffs which skirt the Father of Waters in that vicinity, enjoyed the unbounded hospitality of Local No. 239, and devoted the better part of two days to serious consideration of the problems which in varying degrees affect the welfare of members of the American

LABOR HI-LITES
UNION NEWS FEATURES COMPILED BY CHAS. SCHWARTZ DRAWN BY SHAMAN




URIAL S. STEPHENS

1881-1882 - PIONEER LABOR LEADER - DEVOTING HIS YOUTH TO THE CAUSE OF ABOLITION HE LATER BECAME A SKILLED TAILOR AND ORGANIZED IN PHILADELPHIA IN 1862 THE FIRST GARMENT CUTTERS' UNION OF AMERICA. IN THE SAME CITY IN 1869 HE, AND 9 OTHERS FOUNDED THE HOUSING BOARD OF THE RIGHTS OF LABOR, DESTINED TO BECOME THE MOST POWERFUL LABOR BODY OF ITS DAY, REACHING A MEMBERSHIP IN 1886 OF OVER 100,000. HE HOPED, PARTICULARLY THRU WORKERS' EDUCATION AND COOPERATIVES, TO ACHIEVE A BETTER ORDER OF SOCIETY.



IN ORDER TO FRIGHTEN WORKERS INTO ACCEPTING WAGE CUTS, EMPLOYERS SOMETIMES LAUNCH FICTITIOUS STORIES OF NEW LABOR-DESTROYING INVENTIONS AND PROCESSES.



BECAUSE OF THE GROWING INTRODUCTION OF CONTINUOUS-STRIP MILLS IN THE STEEL INDUSTRY THAT MAKE IT POSSIBLE FOR 126 WORKERS TO PRODUCE THE SAME TONNAGE AS 4,612 MEN IN THE OLD-TYPE MILLS, IT IS ESTIMATED THAT IN LESS THAN THREE YEARS MORE THAN 100,000 WORKERS WILL LOSE THEIR JOBS.



TRADE UNION BENEFITS... A STRIKING INSTANCE OF THE ASSISTANCE WHICH UNIONS GIVE THEIR MEMBERS IS REVEALED IN THE FACT THAT DURING THE LAST SIX YEARS NEW YORK PHOTO-ENGRAVERS' UNION NO. 1 HAS DISTRIBUTED \$4,000,000 AMONG 3,000 MEMBERS IN UNEMPLOYMENT BENEFITS.

Federation of Musicians through the international jurisdiction.

For the coming year Claude E. Pickett of Des Moines was re-elected executive secretary, and Edward Ringius of St. Jaul, assistant secretary. The Advisory Board named was Mark Gavin of Dubuque, O. O. Jackson of Sioux Falls, Dr. H. C. Zellers of Lincoln, Stanley Ballard of Minneapolis, and A. J. Bentley of Grand Forks.

National Secretary Fred W. Birnbach came from Newark and gave an address on the general state of the Federation which was cordially received and appreciated.

An old-timer who came to renew acquaintances was D. A. Doty, long-time local officer and delegate to many national conventions.

Among visitors from outside the mid-west jurisdiction were E. J. Sartell of Janesville, Wis., secretary of the Badger State Conference, and James Smith, secretary of Local No. 260 of Superior of that state.

The Locals represented at the Conference for the first time were well pleased over the insight obtained of A. F. of M., policy and the Conference is growing in strength and influence.

Memorial services were held to honor those who had passed on—John Shepard of Clinton, Ben Westerhoff of Ottumwa, Gus Tacke of St. Paul, Charles Morris of Sioux City and John Rosister of Minneapolis.

Selection of the next Conference location generated an animated but good-natured contest. Minneapolis, however, sailed into the victory harbor on the wings of song, and so Local No. 73 will be the host at the next Conference on April 16-17, 1939.

The Over Federation Field columnist wishes to express his appreciation for the resolutions adopted by the Mid-West Conference relating to his hospital confinement and which were prepared by Delegates Joseph H. Kitchin, F. C. Nowicki and Stanley Ballard.

As one familiar with the genesis of the Mid-West Conference of Musicians we note with satisfaction, its steady growth, its keen understanding of the true mission of a conference of this character, and the sane attitude accorded the problems which are constantly floating to the surface. Thus may it ever be.

Joy reigned at the Missouri Penitentiary a couple of weeks ago, for the prison band at last boasts of a bassoon player.

Any other bassoon players in a similar state of captivity, please write.

We are glad to know that George P. Boutwell's journalistic torch has not been extinguished. He now appears with regular contributions under the caption "Musical Musings," which are published in the *Florida (Jacksonville) Searchlight*. Long may he scintillate!

As though there were not enough "rackets," in the average community, the "benefit racket" is now beginning to shake its shaggy mane in divers and sundry poses for sweet charity's sake. About the most unwholesome skunk which a locality can produce is the parasite which lives a daily life on generous impulses.

No drouth this year? Perhaps, however, there will be grasshoppers. Surely the calamity howler will hardly awaken to find his occupation gone.

We were delighted to receive a letter a few days ago from our old friend, Louis P. Weil of New Haven, Conn. Louis will be kindly remembered by all delegates who attended the New Haven Convention in 1917, and who frequently appeared as a delegate to other conventions. Poor health forced him out of the Local picture as an active participant, but in the days of his prime he was a most effective factor. From the standpoint of health he has made a most remarkable comeback. Although 75 years of age, his interest in Federation affairs is unabated. We know that he has friends scattered all over the international jurisdiction who will be glad to hear about him. Greetings to our Federation member who has seen 57 years of service in the A. F. of M.

Another Federation veteran has dropped from the ranks. Gert Shober, for more than a third of a century identified with Local No. 58, of Fort Wayne, Ind., passed to his reward on February 7, after an illness of a year with carcinoma. The press of that city speak of our old friend as one of the most colorful characters known to community history. He served in two capacities—as a newspaper writer and as a musician. He was born in a gold mining camp in Placerville, Calif. When he was one year old his parents moved to Lancaster, Pa. At the age of 11 he lost a hand while working in his father's chemical laboratory. Later he came to Indiana where he taught school and then decided upon journalism as a career. He worked on various newspapers in Fort Wayne and vicinity, and his work commanded wide and appreciative attention. However, he was a lover of music and served Local No. 58 11 eleven years as president, 10 years as vice-president, and four years as business agent. He was a delegate to many national conventions. He was well known to the older officials of the Federation and was a close personal friend of Jacob Schmalts, first secretary of the A. F. of M., at Cincinnati. For a while he acted as road manager for the famous Frederick N. Innes Band, and later was the organizer of many other musical organizations which became conspicuous factors in the musical life of that part of Indiana. Brother Shober had reached the ripe old age of 83 years. His wife, Viola, died in 1932. He leaves

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a son, Perry, and two grandsons, James and Neil—the latter having been named in honor of the late Frederick Neil Innes. The writer valued his friendship, and knowing him as we did, it is easy to understand the meritorious part he played in the community which he chose as home.

Upon a recent visit to New York we utilized a noon hour for the purpose of going to the top of the Empire State Building. From the vantage point of the 102nd story, we beheld a distance panorama of 20 miles of visibility. Some scenes encountered: baffle powers of description. This is one of that sort. We are moved to mention it at all only because of the interesting coincidence of having chanced to see the following poem in the *New York Times* when we descended to the street below:

Watching the little creatures hurrying through the sod,
Stumbling with crumbs and grains of sand and poultry loot,
It suddenly occurred to me I had the power of a god
To crush them with a single gesture of my boot.

I wondered why they did not fear my standing there,
Tiny lives that could be compassed by my spring and fall,
And why they exercised such desperate care
For such futility, or why they moved at all.

Later, from an eighty-storied building, I looked down,
And saw my fellow-men reduced to microscopic size:
Each was carrying a parcel, scurrying through the town—
Above us all a storm was darkening the skies.

Minutes of Meetings
OF THE
INTERNATIONAL EXECUTIVE BOARD

New York, N. Y.,
April 20, 1938.

President Weber calls the continued meeting of the International Executive Board to order at 10:25 A. M.

Present: Bagley, Brenton, Petrillo, Parks, Weaver, Hayden and Birnbach.
Excused: Murdoch.

A communication is received from Local 802 requesting permission to enforce the Local's Price List for engagements played in Suffolk County, Long Island, which at present is neutral territory.

President Weber makes an explanation of conditions existing in Suffolk County.

On motion the Local is to be advised that the International Executive Board is not in a position to grant the request, as such conditions can be applied only to extended jurisdictions.

The Board considers a request of Local 26, Peoria, Ill., for permission to reinstate Joe Zahradka, a former member of the defunct Local 229, Pana, Ill. Zahradka is alleged to have borrowed \$200.00 from former Local 229, Pana, Ill. When he applied for reinstatement in Local 226 on January 4, 1937, a National Initiation Fee of \$100.00 was imposed upon him by the International Executive Board.

The Board decides that if Local 226 is a new local, Zahradka cannot be held responsible for the alleged loan of \$200.00. His reinstatement in Local 26 will be permitted upon the payment of a National Initiation Fee of \$100.00, plus local fees.

President Weber explains the situation in connection with the independent radio stations. Their committee will meet with the Board at 3 P. M. this afternoon. The proposition of licensing recorders is again discussed. President Weber explains the activities of these companies along the lines of trying to stop the illegal use of recordings in the United States and Canada. Up to date no recording company has applied for a license, but at the same time they are trying voluntarily to remedy conditions in their industry.

The Board considers the proposition of the Filipinos in St. Paul, Minn., who have applied for membership in Local 30 of that city. Due to the dual C. I. O. Union in St. Paul the Local requests permission to enroll the Filipinos as members. They have secured their first papers.

The Board reconsiders the matter and decides the Filipinos who acquire citizenship may be admitted to membership in the Federation.

The Board again considers the appeal of N. B. C. from being required to pay stand-by charges for programs in the public interest, where incidentally music is played and broadcast over a national hook-up.

The matter is laid over until Thursday in order to permit Mr. Mark Woods, Vice-President of N. B. C., to appear before the Board.

The Board considers Case No. 1063. Request of E. Gregg Plummer, Business Agent of Local 680, for partial reimbursement of damages suffered in a collision while on duty as Business Agent and organizing the Local's extended territory. The total damages were \$202.00 of which \$60.00 was paid by the Local. He requests relief to the extent of \$60.00.

The case is laid over for further consideration.

The Board considers a request of William Boston of Local 806, West Palm Beach, Fla., for an opinion on the provision of the Local's by-laws which prohibits the President and Secretary from contracting engagements or engaging musicians. The salary of the President is \$250.00 per year and the Secretary \$200.00 per year.

On motion the Board holds the matter to be a Local matter.

At 3 P. M. the following committee from the independent radio stations appeared before the Board:

Lloyd Thomas, WROK; Harold Lafount, WGOP, WORL, WNBC, WELI; Gregory Gentling, KROC; Stanley Schulta, WLAJ; H. Bliss McNaughton, WTBO; C. Alden Baker, WRNL; Frank R. Smith, Jr., WFSW; Jack R. Howard, WCPO; Edward Shuts, WIL; Everett Revercomb, Secretary of the Committee.

President Weber reviews the entire radio and recording industry situation for the benefit of the committee.

Mr. Thomas states that their full committee is present. As a result of the

March 29 meeting their committee pushed the independents for information and to date more than 50 per cent. of the independent non-network stations have supplied the necessary information. They are presenting a plan that they trust will be ratified by the great majority of the independent stations.

The matter is discussed at great length. Following this discussion the independents submit a plan of settlement similar to that agreed upon between the I. R. N. A. affiliates and the Federation.

The independents' committee explain the reasons for the terms offered in their proposed plan of settlement. There are 326 stations of which 181 have an income of \$25,000.00 a year or more. They admit that the majority of stations are very much dependent upon the services of members of the Federation through recordings. They state that any agreement that they make will not be contingent upon any other agreement. However, they are willing to make the agreements so that they can have recordings, but they do not particularly care from what source the recordings are available. They must in any event have good programs.

They then offer their Schedule A which with a few minor changes is similar to the Schedule A accepted by the I. R. N. A. Affiliates and the Federation.

The proposed Schedule A is explained in detail.

The committee reports that 326 independent commercial broadcasting stations grossed \$16,917,000.00; 135 grossed \$2,110,000.00; remaining stations, \$14,807,000.00. Exemptions total \$4,525,000.00 leaving \$10,282,000.00 to pay 5.5 per cent. on their earnings. They spent about \$389,000.00 in 1937—based upon 5 1/2 per cent. should be increased to \$585,546.52, plus \$81,300.00 over 5 1/2 per cent. Altogether \$666,846.52 was spent; \$257,846.00 should be the increase, which would be an increase of 60 per cent. over the 1937 expenditure. They spend about \$600,000.00 a year for transcriptions and \$100,000.00 for phonograph records. Total expenditure for musical requirements each year is approximately 8 per cent. of their gross revenue.

The committee retires at 4:30 P. M.

President Tomel and Secretary Riccardi of Local 77; A. Reginald Allen, manager, and Paul P. Lots of the Philadelphia Symphony Orchestra, and H. Leopold Spitalny of N. B. C., appear before the Board in regard to the appeal of Anton Torello from an order of President Weber holding his contract with the Philadelphia Orchestra to be in full force and effect, thereby preventing him from accepting a contract for the N. B. C. Symphony Orchestra for 1938-39.

The ruling was based upon a six months' option in the contracts with the Philadelphia Orchestra.

President Weber explains the entire case to the Board.

Brother Torello states that when he brought the contract home his attention was called to the change from six weeks to six months in the option clause. He protested to Mr. Allen and was given a letter stating his contract expires in the Spring of 1938.

Mr. Allen states that Mr. Torello never protested over the change from six weeks to six months. The letter to Mr. Torello was identical with letters to all principal instruments and was not given in answer to any question or protest on the part of Mr. Torello. He states if any protest had been made at that time he undoubtedly would have changed the option clause back to six weeks, as there was no danger apparent and he would have no doubt given this consideration to a member who had been with the orchestra for some 24 years. Eight contracts were changed in regard to the option clause.

Brother Torello presents an affidavit from his wife to the effect that his attention was called to the change in the option clause of the contract.

On motion the appeal is denied.
At 6:45 P. M. the Board adjourned until 9 A. M. Thursday.

New York, N. Y.,
April 21, 1938.

President Weber calls the International Executive Board to order at 9:10 A. M.

Present: Bagley, Brenton, Hayden, Weaver, Petrillo, Parks and Birnbach.
Excused: Murdoch.

Mr. Mark Woods of N. B. C. appears before the Board in regard to his appeal from an action of Local 43, Racine, Wis., in holding N. B. C. responsible for a stand-by charge of \$73.00 for a broadcast of the Racine Boy Scouts' Drum and Bugle Corps during a Boy Scouts National Jubilee broadcast.

The documents, including the reply from Local 43, are read.

Mr. Woods states that the entire program was given free for the 50th anniversary program of the Boy Scouts and included four different Boy Scouts' Drum

Corps and several speakers. In his opinion the program was entirely in the public interest.

Mr. Woods states that they also picked up the 50th anniversary celebration of the University of Iowa from Iowa City, Iowa. A band opened and closed the program, the balance of the program consisted of speeches by the President of the University and other officials. The band opened for two minutes, then there were 26 minutes of speeches and the band closed the last two minutes of the half hour.

A similar circumstance occurred in connection with the University of Wisconsin celebration when William Green, President of the A. F. of L., was the principal speaker. In this case the music was also incidental.

The policy of N. B. C. is to pick up only such programs as are national in importance.

Mr. Woods explains the viewpoint of the transcription industry in regard to the possibility of securing a test decree on the validity of the provisions of the proposed A. F. of M. license through a test case. N. B. C. owns their transcription service, it is merely a department of the National Broadcasting Company.

The matter is laid over for further consideration.

President Weber explains the recent developments and progress made in the Circus industry to the Board.

The Board considers the proposals of the independents, and decides that for the present it is not feasible to insist that stations grossing less than \$20,000.00 per year employ musicians. However, any quota arrangement must apply to all income from the sale of time in all stations grossing \$20,000.00 per year or more.

President Del Prete of Local 248, Paterson, N. J., appears before the Executive Board in connection with a request for a re-opening of Case No. 882. Claim of Alan Clegg against James Donahue, owner, Donahue's Restaurant, in the jurisdiction of Local 248 in which a claim of \$1,584.00 was allowed by the International Executive Board. President Del Prete states that in his opinion Clegg was at the most entitled to one week's notice and therefore requests a re-opening. The band secured the engagement through a phonograph record and the orchestra which reported for work was not the same band.

At 2:45 the National Committee of Independent Broadcasters appears before the Board.

President Weber explains the position of the International Executive Board insofar as the independent stations are concerned. The Board does not see its way clear to make a blanket agreement to exempt \$25,000.00 from each radio station, especially those grossing in excess of that amount.

Mr. Thomas states that they are here at the request of the transcription companies and the Federation because they need recordings to stay in business. Not all stations, however, are of this opinion. They are not organized to anywhere near the extent of the I. R. N. A. Affiliates, and therefore feel that they cannot make a guarantee. They state that they have been assured by I. R. N. A. that their organization will have no objection to any deal that may be agreed upon between the independents and the A. F. of M.

Mr. LaFount states the entire radio industry grossed 125 million dollars in 1937.

The committee retires in order that the Board might have an opportunity to draft a counter proposal.

In executive session the Board considers the proposals in all their involvements at great length. The Board decides that an exemption for all independent stations will have to be granted to reach an agreement.

The Board offers its counter-proposal.

The committee retired at 6:00 P. M. to make a study of the Executive Board's proposition.

The Board adjourned at 6:10 P. M. until Friday at 10:00 A. M.

New York, N. Y.,
April 22, 1938.

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


Present: Bagley, Brenton, Hayden, Weaver, Petrillo, Parks and Birnbach.
Excused: Murdoch.

The committee of the National independents attend the meetings. Mr. N. J. Healy, attorney, representing Phil M. Loucks of N. A. B., attends the session. Matters pertaining to procedure are discussed at length.

The counter-proposal of the Executive Board is discussed seriatim.

The Executive Board notifies the committee that the majority of stations must come under the agreement, otherwise we

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will stop the making of transcriptions. The committee retires.

At 2:15 Messrs. B. M. Langstaff, Kennedy Boardman and John B. Griffith of National Phonographic Network, Inc., and Transelction Company appear before the Board regarding the possibility of engaging members of the Federation to make phonograph records containing commercial announcements. They state that they have contracts for 245,560 out of a possible 300,000 coin phonograph machines. They state they will control the machines in such a manner that they will never react to the detriment of the members of the Federation. The only difference between present operations and their plan is that under their plan the advertisers pay for the records while at present they are paid for by the fleet operators owning the coin-operated machines. The majority of all machines are in small bar rooms and small restaurants. They will not go into the record manufacturing business, but will make contracts with existent manufacturing companies for the making of records. They also state that coin machine operators are now being organized under the banner of the A. F. of L. and all in the State of California are now members of A. F. of L. locals in that state. When an independent buys a record he will use the record until it is obsolete, while under their plan they only are guaranteed two weeks playing and will in most cases be withdrawn at the expiration of that period. They guarantee that they will voluntarily withdraw their records wherever and whenever they are used to destroy employment opportunities.

They request that we permit our members to make phonograph records containing commercial announcements.

The gentlemen retire at 3:30 P. M.

At 3:45 P. M. the independents radio committee returns to the meeting.

The committee reports that they have considered our counter-proposal.

On the first paragraph—the committee offers to accept the figure of \$20,000.00 blanket exemption. The Executive Board refuses this proposition.

The independents suggest an exemption of \$20,000.00 and upon all stations over \$20,000.00 the exemption shall be \$15,000. Proposition two accepted.

Proposition three as explained by chairman and committee accepted.

Proposition four, they propose their paragraph 4 of Schedule A with words "mutually satisfactory" eliminated.

This proposal is not accepted by the International Executive Board and No. 6 of I. R. N. A.—Schedule A is resubmitted to the independents for reconsideration.

The independents resubmit their Paragraph No. 6, Schedule A. The matter is laid over for further consideration.

Paragraph 7 of counter-proposal is accepted by the independents committee.

Section 5 of their Schedule A is reworded to coincide with Section 8 of I. R. N. A. wording.

Section 6 of their Schedule A is again discussed and they request that Section 13 of I. R. N. A., Schedule A, be added thereto.

Section 13 of their Schedule A they will accept our two-year agreement.

Section 14 of their Schedule A they accept our 24-hour notice for non-payment.

I. R. N. A., Schedule A No. 19, is discussed. Section 8 of the independents' plan of settlement is discussed together with same.

The matter is laid over for further consideration.

The Executive Board resolves into an executive session. The Board decides that there is very little opportunity to enforce conditions in cities where no locals are in existence.

Paragraph 6 of Independents' Schedule A is qualified and accepted and 13 of I. R. N. A. is added "Records of pilfered music are not to be used under any circumstances."

The independents' committee returned at 8:20 P. M.

They accept the \$20,000.00 exemption with \$15,000.00 deduction for stations grossing over \$20,000.00.

They accept the 5 1/2 per cent.

They accept the ratio proposition (No. 3).

Their Schedule A, No. 4, and our counter-proposal of I. R. N. A. No. 8 are discussed. Same is clarified to define staff musicians as "those employed by the week."

Our counter-proposal No. 5 is accepted as read.

Their No. 6, Schedule A, is accepted with adding "regional and occasional transcontinental network programs" and add "records of pilfered music are not to be used under any circumstances."

Their No. 8, Schedule A, is accepted.

Their No. 5 add "Should any controversy develop as to the length of said notice same shall be determined by the Federation."

Their Schedule A, No. 14, add the following:

"In case the Independent shall be in default with respect to moneys owed to musicians for services rendered, the Independent shall be entitled to only 24 hours' notice."

Their plan of settlement No. 8 must be placed in Schedule A instead of plan of settlement.

After "exchanged" in fifth line on page 5 add "(not agreed to)."

At 10:40 P. M. the meeting adjourned until Saturday at 10 P. M.

New York, N. Y.,

April 23, 1938.

President Weber calls the meeting to order at 10:15 P. M.

Present: Bagley, Hayden, Weaver, Petrillo, Parks and Blrnbach.

Excused: Brenton and Murdoch.

The Independents' Committee state that they are in the position of agreeing to matters in principle, and that their attorney and two members of their committee will sit with our attorney and those designated by the Executive Board to draft agreements.

Schedule A, No. 4.

Same is accepted by the Independents' Committee.

Their Plan of Settlement No. 8 is discussed. All that part ending with the word "exchanged" in line 5, page 5, is accepted by committee and Executive Board.

Mr. Gentling states that they are here only because they must have transcriptions and phonograph records. For this reason they must have an agreement that will provide these recordings for their portion of this industry. Mr. Thomas states that we are not far apart and we must find a way to make the intentions of both committees clear. That is the principal task now confronting this meeting. They are in no way interested in any manufacturer of recordings, they are only customers that must have places to buy them for their own use.

President Weber states that we have given the small stations every consideration.

The Executive Board offers the following addition:

"If such satisfactory number of non-exempt stations have signed the contracts, then all stations, exempt and non-exempt, are to be considered coming under this contract and entitled to the benefits of all stipulations contained therein in reference to the employing of musicians or in the use of phonograph records and electrical transcriptions."

Which is to be the second paragraph of No. 8.

The independents resolve into executive session.

President Weber explains the developments in the motion picture industry. Demand has been made by the Federation that all dubbing be stopped and that atmosphere music be no longer furnished by records. The Executive Board will meet with the motion picture producers after the convention to discuss the matter of their theatres.

The Independents' Committee returns and accepts No. 8 eliminating everything after the words "actually exchanged" on page 5.

The entire deal is therefore accepted and President Weber explains the necessary details to effect a settlement in line with the agreement between their committee and the International Executive Board.

The independents advise that their subcommittee will stay in New York and work with the Federation.

The committee retires at 1:30 P. M.

The Board again considers the National Phonograph Network, Inc., proposition.

The matter is laid over for further investigation by the President, the result of the investigation to be reported back to the Executive Board.

The Board considers the appeal of N. B. C. in regard to the broadcast of the Boy Scout Jubilee Program and other programs in the public interest. On motion the Board holds that the Racine Local should not under the circumstances, try to collect the stand-by money. The Board decides that if an appeal is made from the decision of a local in demanding stand-by money for a broadcast, the International Executive Board will consider the proposition of whether or not the aspect of the broadcast was of national or regional importance and in the public interest.

The Board again considers Case No. 1063.

The Board holds it has no authority to allow a claim of this nature and therefore denies the claim.

The request of Local 248 for a reopening of Case No. 883 is again considered.

On motion the case is reopened to give the defendant an opportunity to enter his defense.

The question of a test case on the right of a recording company to accept and operate under the proposed Federation license is again considered. The question of a strike due to the recording situation is again discussed.

On motion the Board decides not to call a strike on recordings.

On motion the Board instructs the chairman to take the matter of the advisability of a test case up with our attorneys.

On motion the matter of the negotiations with the independents is left in the hands of the President, the President to call in a sub-committee when he, in his opinion, finds it is necessary so to do.

The President explains to the Executive Board the law pertaining to the property rights and royalties on recordings.

At 5 P. M. the Board adjourns subject to the call of the Chair.

Symphony Orchestras

(Continued from Page Eleven)

the overture to "Rienzi," the prelude to Act I of "Lohengrin," the overture to "Tannhauser," Siegfried's "Rhine Journey" and the Prelude and Liebestod from "Tristram and Isolde." The orchestra is under the direction of Frank Potl.

The Montreal, Canada, Orchestra concluded its eighth season on March 27, at His Majesty's Theatre. This concert concluded a series of 10 evening and four young people's concerts. Soloists during the past season were Percy Grainger, Beveridge Webster, Charles Naegle, Kathleen Long, pianists; Ossy Renardy and Stephan Hero, violinists; Cecil Leeson, saxophonist, and Felix Salmond, violoncellist. The high-lights of the season were performances of Sibelius' first symphony, the fourth symphony of Brahms, the London Symphony of Vaughan Williams and the Brahms B flat piano concerto.

At the last concert the orchestra gave an exceptionally fine performance of the Brahms C minor symphony.

The Lincoln Symphony Orchestra of Lincoln, Neb., with Leo Kucinski, conductor, gave its final concert on April 18. Albert Spalding was the guest artist.

Reinhard & Hofmeister, architects of the Radio City Music Hall, have designed a music building to seat 2,500 persons, which has been erected at the New York World's Fair, as a center for the international music festival. The musical program planned for the fair is so extensive that one building alone will not be large enough to house all events. To accommodate the overflow the Marine Amphitheatre of the New York State Building will be used in conjunction with the music center.

The choral singers and music patrons of Westchester and Southern Connecticut are giving their 14th annual Westchester Music Festival at the County Center. The first concert took place on May 13 and the next two will be on the evenings of May 20 and 21. At the first performance a junior chorus of high school students sang music by Bach, Franck, Handel and other composers accompanied by a band of 100 high school students. The Columbia University Band also played.

For the second performance the festival will present a symphony concert given by the Philadelphia Orchestra, with Eugene Ormandy conducting music by Wagner, Brahms, Debussy, Strauss and Weinberger.

The Philadelphia Orchestra will also play the last program, but this time it will accompany a group of senior chorusers. This last performance will include the B minor Mass by Bach, "The Origin of Fire," by Sibelius and an oratorio by Nathaniel Dett entitled "The Ordering of Moses."

The New Haven Symphony Orchestra of New Haven, Conn., gave its final performance of the season at Yale University on April 18. Dr. David Stanley directed Horatio Parker's oratorio "Hora Novissima" and Dr. Smith's "Cathedral Prelude" for orchestra and organ. Harry Benjamin Jepeon was soloist at the organ in Dr. Smith's composition.

The Syracuse Symphony Orchestra concluded its present series of 12 subscription concerts, under Andre Polak, on April 19 in Syracuse, N. Y. Miss Elisabeth Mulfinger, pianist, was soloist.

Jerzy Bojanowski, talented conductor, is now the permanent director of the

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The drive for funds for a continuation of the National Symphony Orchestra of Washington, D. C., has been more than successful.

The Little Symphony Orchestra of Waterbury, Conn., under William A. Tinsley gave a concert in Waterbury on April 24 with Hugo Kortschak, violinist, as soloist.

The six concerts to be given by Arturo Toscanini next summer in London, England, with the B. C. Orchestra, will include two performances of Verdi's "Requiem."

The 45th annual May Festival of the University of Michigan was held from May 11 to 14 at Ann Arbor. Sixty concerts were played by the Philadelphia Orchestra directed by Eugene Ormandy.

The Baltimore Symphony Orchestra, under the young director, Werner Janssen, is increasing rapidly in popularity.

Now, in its fifteenth year of existence, the Hamtramck Philharmonic Orchestra of Hamtramck, Mich., rehearses weekly and plays from eight to 10 concerts a season.

Mr. Eugene Ormandy, one of America's foremost conductors, spoke at the complimentary luncheon given by the Woman's Civic Club of Pittsburgh to Mrs. William Thaw, president of the Orchestra Association for 30 years.

At its spring concert, the Nashua, N. H. Symphony Orchestra, directed by Elmer Wilson, featured the third movement from the Casar Franck D minor Symphony.

Helen Jepson, glamorous Metropolitan Opera soprano, was heard as soloist with the Hartford Symphony Orchestra at its most recent concert.

The Kalamazoo Symphony Orchestra, Kalamazoo, Mich., brought its 17th consecutive season to a close on April 10.

Among the soloists for next season's concerts are Jose Iturbi, pianist; Herman Felber, Jr., violinist; Frieda Snow Wall, pianist, and Bernard Heine, guest conductor for the December concert.

The Essex County Symphony Society, Mrs. Parker O. Griffith, president, will give a series of four concerts, June 8-23, at the stadium in Newark, N. J.

which is composed of Josephine Antoine, Helen Olheim, Joseph Bentonelli and Chase Baromeo.

The final concert of the initial season of the Philharmonic Orchestra of Scranton, Pa., directed by Dr. Felix M. Gatz, was given recently with a program devoted to excerpts from Wagner's "Parsifal."

The Duluth Symphony Orchestra will again have Paul Lemay as its conductor next season. The orchestra, under his baton is concluding its present session with concerts on April 23 and one on May 20.

The Erie Philharmonic Orchestra, under John Metcalf, and the combined a cappella choirs of Academy and Strong Vincent High Schools of Erie, Pa., presented Grieg's cantata "Olaf Trygvasson" on May 3 and 4 in that city.

TREASURER'S REPORT

FINES PAID DURING APRIL, 1938

Table listing names and amounts of fines paid during April 1938, including entries for Alway, Thomas R., Anderson, Alton, Applegate, Sid, Arensman, Pat, etc.

Table listing names and amounts of claims paid during April 1938, including entries for Toyer, William E., Thomas, Len (by Local 59), Thornton, Roger, Tasse, Emil, etc.

CLAIMS PAID DURING APRIL, 1938

Table listing names and amounts of claims paid during April 1938, including entries for Albert, Don, Armstrong, Lillian, Barnes, Walter (10% refund), etc.

Respectfully submitted, H. E. BRENTON, Financial Secretary-Treasurer.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

Table listing suspensions, expulsions, and reinstatements across various local chapters, including entries for Atlanta, Ga., Baton Rouge, La., Boston, Mass., etc.

Table listing names and amounts of claims paid during April 1938, including entries for Kelly, J. H. Pierson, Albert R. Flock, Ross M. Reynolds, etc.

EXPULSIONS

Table listing expulsions from various local chapters, including entries for Colorado Springs, Colo., Detroit, Mich., etc.

REINSTATEMENTS

Table listing reinstatements from various local chapters, including entries for Allentown, Pa., Atlantic City, N. J., Aurora, Ill., etc.

LOCAL REPORTS

Local Report No. 1, CINCINNATI, OHIO. New members: Flavious Robert Bartlett, W. Keith Harman, Kenneth F. Hines, Herbert J. Erik, Kathleen, etc.

Bluffs, Richard Childs, Donald Adrien, Milton Fresh-

LOCAL NO. 82, BEAVER FALLS, PA.
New members: Irvin Ault, Wm. Campbell, Albert

LOCAL NO. 83, SCHENECTADY, N. Y.
New members: Cecil Earl Angell, Marlon Mateo Veco.

LOCAL NO. 102, COLUMBUS, OHIO
New members: Russell K. Dreyer, R. W. Lambrecht,

LOCAL NO. 103, BLOOMINGTON, ILL.
Transfer withdrawn: A. Tessell.

LOCAL NO. 104, COLORADO SPRINGS, COLO.
New member: Howard Ditt.

LOCAL NO. 105, SPRINGFIELD, OHIO
New members: E. Arne Horvath, Hob. Weikert, Joe

LOCAL NO. 106, WASHINGTON, D. C.
New members: Mrs. Louise Ehrman, Herman H. Hill,

LOCAL NO. 107, SPRINGFIELD, MASS.
New members: Edwin Pelicarski, Maxwell M. Balbel.

LOCAL NO. 108, BAHAMATH, CAN.
Officers for 1938: President, Matt Betton; vice-president,

LOCAL NO. 109, SHREVEPORT, LA.
New member: Edgar Berger, Jr.

LOCAL NO. 110, SPokane, WASH.
Transfer issued: Clair Brock, Frank Brandt, Frank

Travelling members: Rudolf Prins, Jr., Nelson McGrath,

LOCAL NO. 148, ATLANTA, GA.
Transfer issued: Paul Maera, Clark Buckman.

LOCAL NO. 149, TORONTO, ONT., CANADA
New members: Tommy Benzetti, Wallace R. Young.

LOCAL NO. 151, ELIZABETH, N. J.
New members: Percy Post, William Hebel, William

LOCAL NO. 154, COLORADO SPRINGS, COLO.
New member: Howard Ditt.

LOCAL NO. 160, SPRINGFIELD, OHIO
New members: E. Arne Horvath, Hob. Weikert, Joe

LOCAL NO. 161, WASHINGTON, D. C.
New members: Mrs. Louise Ehrman, Herman H. Hill,

LOCAL NO. 169, MANHATTAN, CAN.
Officers for 1938: President, Matt Betton; vice-president,

LOCAL NO. 171, SPRINGFIELD, MASS.
New members: Edwin Pelicarski, Maxwell M. Balbel.

LOCAL NO. 174, NEW ORLEANS, LA.
New members: Alois Max Hirt, Jr., Shirley Latreya,

LOCAL NO. 176, MARSHALLTOWN, IOWA
New members: Elaine Simpson.

LOCAL NO. 180, WINNIPEG, MANI., CANADA
New officer: President, J. Carr.

Transfers deposited: Preston Rutledge, 301; Roy Chris-

LOCAL NO. 201, LA CROSSE, WIS.
Transfer deposited: Robert McLean, Robert A. Peterson,

LOCAL NO. 203, HAMMOND, IND.
New members: Andrew Hrens, Frank Gombas, Jerome

LOCAL NO. 220, BISMARCK, N. D.
Officers for 1938: President, Guy Larson; vice-president,

LOCAL NO. 238, POUCHKEEPSIE, N. Y.
New members: Leon Talley, Theodore Pryor.

LOCAL NO. 241, BUTTE, MONT.
Officers for 1938: Trevor Thomas, president; O. W.

LOCAL NO. 240, IRON MOUNTAIN, MICH.
Reigned: Robert Holt.

LOCAL NO. 253, WARSAW, IND.
New member: Walt Hofer.

LOCAL NO. 257, NASHVILLE, TENN.
Travelling members: Don Bestor, H. L. Alderson, Arthur

LOCAL NO. 264, KEOKUK, IOWA
Transfer issued: Frank Paar, Harley Walker.

LOCAL NO. 272, SANDUSKY, OHIO
Travelling members: Del Smith, 410; Fran W. Reck,

LOCAL NO. 282, KANKAKEE, ILL.
New members: John Howard Wynn, Tommy Billadeau,

LOCAL NO. 285, POCATELLO, IDAHO
Officers for 1938: M. C. Brimhall, president; Paul Gar-

LOCAL NO. 325, SAN DIEGO, CALIF.
New members: Jack Ramsey, W. A. Matter, Glen S.

LOCAL NO. 338, MACOMB, ILL.
Travelling members: F. Torrey, H. Tanner, H. Griff-

LOCAL NO. 333, EUREKA, CALIF.
New members: Leo F. Schussman, Winston E. Schoss-

LOCAL NO. 339, GREENSBURG, PA.
Reigned: Clifford Woudery.

LOCAL NO. 352, FRANKFORT, IND.
New members: Ralf I. Paddock, Charles Baker, Martin

LOCAL NO. 355, GREAT FALLS, MONT.
New members: Norma Hawkins.

LOCAL NO. 367, VALLEJO, CALIF.
New member: Alfred Hardell.

LOCAL NO. 372, LAWRENCE, MASS.
New member: Gildo J. Consentino.

LOCAL NO. 373, OKLAHOMA CITY, OKLA.
Officers for 1938: President, E. D. Graham; vice-presi-

LOCAL NO. 379, EASTON, PA.
Transfer issued: Charles D. Knetch, Jr.

LOCAL NO. 380, GREELEY, COLO.
Reigned: Charly Wincate, Mildred Wingate.

LOCAL NO. 256, PARKERSBURG, W. VA.
 New members: Donald Doss, Regis Walden De Vere, Ted Doss, Bud Hupp, Mildred Hupp, Sarah L. Eoz...

LOCAL NO. 283, QUINCY, ILL.
 Assigned: A. F. Pellman, James Dwyer, J. K. Williams, George Moore, Jr., J. T. Hayes, William Klem, Arthur...

LOCAL NO. 258, HARRISBURG, PA.
 Change in officers: President, Edward Brubaker; secre...

LOCAL NO. 286, TOLEDO, OHIO
 Transfer issued: Harold Jackson.

LOCAL NO. 201, NEWBURGH, N. Y.
 New members: Raymond Bator, Jr., Gordon Osborn, Sara...

LOCAL NO. 282, SANTA ROSA, CALIF.
 Transfers deposited: Dorothy Ferry, O. B. Purdy. New members: Joe Wright, John E. Dodds, Raymond...

LOCAL NO. 285, HAMILTON, ONT., CANADA
 Officers for 1938: President, E. J. Potter; first vice...

LOCAL NO. 284, LANGASTER, PA.
 New members: Leonard Levitt, Robert E. Launier, Lewis...

LOCAL NO. 289, MACOMB, ILL.
 New members: J. E. Dennis. Traveling members: George Graham, H. Fry, L. Besse...

LOCAL NO. 287, JUNCTION CITY, KAN.
 Assigned: Harold Hunt, Edwin Burke, Kenneth E. Fowler, Newell Mainbery, H. F. Adams, W. A. Robertson.

LOCAL NO. 288, LIVINGSTON, MONT.
 Officers for 1938: President, Robert E. Howe; vice...

LOCAL NO. 287, VALLEJO, CALIF.
 Assigned: H. B. Woodward, Paul E. Bracy. Blased: Bess Mathews, Ralph Richard, Clyde Christian.

LOCAL NO. 288, LAS VEGAS, NEV.
 New members: Fred Krastel, Harold Friedman.

LOCAL NO. 277, ARHEVILLE, N. C.
 New members: Paul Vestreman, Vasco Guetl. Transfers issued: W. T. Hall, Jr., Kenneth Bushboard.

LOCAL NO. 279, EASTON, PA.
 New member: Leo J. Patis. Assigned: Matthew Jankel. Transfers deposited: Joseph Roselli, Kenneth Clayton.

LOCAL NO. 288, BREEKLY, OGLD.
 Assigned: Beverly Oop. Transfer issued: Ann M. Brothers, 62.

LOCAL NO. 288, HARTFORD, CONN.
 New members: Frank Foley, Raymond C. Niese. Transfers deposited: Donald McCutcheon, 40; Michael...

LOCAL NO. 288, ST. CLOUD, MINN.
 Transfer issued: Dick Crawford, Ray Palmer, Anthony...

LOCAL NO. 288, BALTIMORE, MD.
 Officers for 1938: President, Charles E. Gorman; vice...

LOCAL NO. 288, ATLANTIC CITY, N. J.
 New members: Nick Nickerson, Harry Blasen. Assigned: Louis Amoski, Des Deluca, E. A. Horan, John...

LOCAL NO. 288, ATLANTIC CITY, N. J.
 New members: Darnell Walker, Ivis Williams, Pal...

LOCAL NO. 288, ST. VERNON, N. Y.
 Transfers withdrawn: Frank Carbone, William Kullin,...

LOCAL NO. 406, MONTREAL, QUE., CANADA
 Traveling members: Vincent Travers, 262; Gessie...

LOCAL NO. 411, BETHLEHEM, PA.
 New members: Lewis H. Jashelmer, Robert M. Neltter,...

LOCAL NO. 412, COLUMBIA, MO.
 Officers for 1938: Eldon Jones, president; Conrad...

LOCAL NO. 427, ST. PETERSBURG, FLA.
 New members: Harold Gallup, Edith Ginn, Chas. Scalls,...

LOCAL NO. 433, WINONA, MINN.
 Resigned: Lillian Kurth, Harry Voelker, Mrs. Harry...

LOCAL NO. 434, MERCED, CALIF.
 Traveling members: Frank Wolfcott, John Wright, Lloyd...

LOCAL NO. 474, YORKE, PA.
 New member: John L. Eisenboth. Transfer issued: Daniel D. Ferra.

LOCAL NO. 475, WHITE PLAINS, N. Y.
 Transfers issued: John Smith. Traveling members: William Woodworth, Florindo Rosco...

LOCAL NO. 467, BRAINERD, MINN.
 Transfer withdrawn: Helen Larson.

LOCAL NO. 468, RHINELANDER, WIS.
 Transfers deposited: Harold Stevens, Harold Russell,...

LOCAL NO. 476, VANDERGRIFT, PA.
 New members: Joseph Misha, John P. Snyder, Richard...

LOCAL NO. 488, MISSOULA, MONT.
 Full member from transfer: Frances Pullin. Transfers issued: Bos E. Young, Vernell Williamson.

LOCAL NO. 505, CENTRALIA, WASH.
 Transfers deposited: Don Henricks, 238; Vernell Wil...

LOCAL NO. 508, CHICO, CALIF.
 New members: Velma Vaughn, Vernon Allen, Paul...

LOCAL NO. 518, POTTSVILLE, PA.
 Officers for 1938: President, Robert W. Suttler; vice...

LOCAL NO. 522, WALKER, N. Y.
 New members: Gordon VanKeruan, Harold E. Yeapli,...

LOCAL NO. 528, NEWPORT, R. I.
 Traveling members: Ray Holland, Arthur Carrocci,...

LOCAL NO. 535, BOSTON, MASS.
 Officers for 1938: John H. Barkley, president; Newton...

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 New members: Nick Nickerson, Harry Blasen. Assigned: Louis Amoski, Des Deluca, E. A. Horan, John...

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UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Pittsfield, Mass.
 American Legion Band, Oconomowoc, Wis.
 Barrington Band, Camden, N. J.
 Bristol Military Band, Bristol, Conn.
 Capital City Boys' Band, Ottawa, Ont., Canada.
 Cheshire Band, Cheshire, Conn.
 Convention City Band, Kingston, N. Y.
 Conway, Everett, Band, Seattle, Wash.
 Crowell Publishing Co. Band, Springfield, Ohio.
 East Syracuse Boys' Band, Syracuse, N. Y.
 Fantini's Italian Band, Albany, N. Y.
 Firemen's and Policemen's Band, Niagara Falls, N. Y.
 Fort Cralo Band and Drum Corps, Rensselaer, N. Y.
 German-American Melody Boys' Band, Philadelphia, Pa.
 German-American Musicians' Association Band, Buffalo, N. Y.
 High School Band, Mattoon, Illinois.
 International Harvester Co. Farmall Band, Rock Island, Illinois.
 Joe Zahradka Pans Band, Pana, Illinois.
 Judge, Fl. and His Band (Francis Judge), Middletown, N. Y.
 Legg, Archie and His Band, Klamath Falls, Ore.
 Liberty Band, Emaus, Pa.
 Lincoln-Logan Legion Band, Lincoln, Illinois.
 Mackert, Frank, and His Lorain City Band, Lorain, O.
 Martin, Curley, and His Band, Springfield, Ohio.
 New England Military Band, New Britain, Conn.
 Oneonta Military Band, Oneonta, N. Y.
 103rd Field Artillery Band, Providence, R. I.
 Owens III. Glass Co. Band, Bridgeton, N. J.
 Police and Firemen's Band, Philadelphia, Pa.
 Potter, Roy, and His Band, Wilmington, N. C.
 P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa.
 Slim Thompson's Cowboy Band, Fargo, N. D.
 Southern California Girls' Band, Los Angeles, Calif.
 South Perinton Band, South Perinton, N. Y.
 V. F. W. Band, Haverhill, Mass.
 Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES and GARDENS

Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.
 Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
 Castle Gardens, Art Gustakow and George Madler, Appleton, Wis.
 Edgewood Park, Manager Howald, Bloomington, Ill.
 Flamingo Park, Miami Beach, Florida.
 Forest Amusement Park, Memphis, Tenn.
 Gay Mill Gardens, Hammond, Indiana.
 Grand View Park, Singac, N. J.
 Japanese Gardens, Salina, Kansas.
 Jefferson Gardens, The South End, Ind.
 Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
 Lakeside Amusement Park, Wichita Falls, Texas.
 Mayfair Gardens, Harry Helm, Manager, Baltimore, Md.
 Midway Gardens, Tony Rolio, Manager, Mithawaka, Ind.
 Moonlight Garden, Ernest E. Wendler, Manager, Davenport, Iowa.
 Palm Gardens, Five Corners, Totowa, N. J.
 Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.
 Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
 Riverside Park, Frank Jones, Manager, Saginaw, Mich.
 Roman Gardens, Ogden, Utah.
 South Side Ball Park, Lebanon, Pa.
 Winnipeg Beach, Winnipeg, Manl., Canada.
 Winter Gardens, St. Mary's, Ont., Canada.
 Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Banks, Touss, and His Evening Stars Orchestra, Plainfield, N. J.
 Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
 Boston Symphony Orchestra, Boston, Mass.
 Bowden, Len, and His Orchestra, St. Louis, Mo.
 Brewer, Gage, and His Hawaiian Entertainers, Wichita, Kan.
 Brown, Charlie, and His Orchestra, Evansville, Ind.
 Buresh, Louis, and His Orchestra, Oxford Junction, Iowa.

Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
 Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
 Childs, Chlll, and His Commanders, Chattanooga, Tenn.
 Clarke, Juanita Mountaineers Orchestra, Spokane, Wash.
 Cole, Forest, and His Orchestra, Marshfield, Wis.
 Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
 Du Wayne Orchestra, Guy Chet, Madison, Wis.
 Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
 Esposito, Peter, and His Orchestra, Stamford, Conn.
 Farrell, Gene, Traveling Orchestra.
 Flanders, Roy, Orchestra, Concord, N. H.
 Frolickers, The, Plainfield, N. J.
 Goldberg, Alex., Orchestra, Clarksburg, W. Va.
 Graf's, Karl, Orchestra, Fairfield, Conn.
 Griffith, Chet, and His Orchestra, Spokane, Wash.
 Harris, Stanley, Orchestra, Auburn, N. Y.
 Hawkins, Lem, and His Hill Billies, Fargo, N. D.
 Helton, Wendall, Orchestra, Atlanta, Ga.
 Hoffman, Monk, Orchestra, Quincy, Illinois.
 Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
 Hopkins Old-Time Orchestra, Calgary, Alberta, Canada.
 Howard, James E. (Jimmy), Orchestra, Fort Arthur, Texas.
 Imperial Orchestra, Earle M. Freiburger, Manager, Baraboo, Wis.
 Jacobson's, Jay, Orchestra, Oakland, Calif.
 Judkins, Howard, Orchestra, Topeka, Kan.
 Kern, Dale, Orchestra, St. Joseph, Mo.
 Kneeland, Jack, Orchestra, Las Vegas, Nevada, Lewis Mayer, Manager, Philadelphia, Pa.
 Layton, Ben, Orchestra, Richmond, Va.
 Leone, Bud, and Orchestra, Akron, Ohio.
 Linden, Fred, Orchestra, Moline, Illinois.
 Lodge, J. B., and His Orchestra, Beacon, N. Y.
 March, Paul, Orchestra, Swedeland, Pa.
 Miloslavich, Charles, and Orchestra, Stockton, Calif.
 Myers, Lowell, Orchestra, Fort Wayne, Ind.
 Neilsen's Harold A., Orchestra, Davenport, Iowa.
 Oliver, Al., and His Hawaiianians, Edmonton, Alb., Canada.
 Polson, Art, Orchestra, Terre Haute, Indiana.
 Roberts, Tiny, Orchestra, Essex, Ont., Canada.
 Ross, Napoleon, and Orchestra, Farmington, N. H.
 Scott, Cecil, and His Cam Nova Orchestra, St. Louis, Missouri.
 Stromeier, Gilbert, Orchestra, Preston, Iowa.
 Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
 Tony Corral's Castilliana, Tucson, Ariz.
 Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
 Williams, Gene, and His Orchestra, Marion, Ohio.
 Williams' Orchestra, Mt. Pleasant, Iowa.
 Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA
BIRMINGHAM:
 Sellers, Stan.
GADES:
 Gadsden High School Auditorium.
MOBILE:
 Murphy High School Auditorium.

ARIZONA
DOULAS:
 Rogers, Geo. Z., Manager, Palm Grove Cafe.
PHOENIX:
 Arizona Biltmore Hotel.
 Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS
FORT SMITH:
 Junior High School.
 Senior High School.
LITTLE ROCK:
 Bryant, James B.
 Du Val, Herbert.
 Fair Grounds.
 Oliver, Gena.
TEXARKANA:
 Gant, Arthur.
 Municipal Auditorium.
 Texas High School Auditorium.

CALIFORNIA
CHICO:
 Tower Cafe Club, Fred Nafly, Owner, and Fred Atton, Manager.
SHOENHILL:
 Colwell, Clayton "Staky."

HOLLYWOOD:
 Cohen, M. J.
 Morton, J. H.
LOS ANGELES:
 Bonded Management Inc.
 Howard Orchestra Service.
 W. H. Howard, Manager.
 Newcorn, Cecil, Promoter.
 Selby, Ralph, Director of Southern California Girls' Band.
 Weinstein, Nathan.
 Williams, Earl.
 Wilshire-Ebbell Club.
MODESTO:
 Rendesvous Club, Ed. Davis, Owner.
OAKLAND:
 De Asvedo, Suarez.
 Fauset, George.
 Lerch, Hermie.
SAN FRANCISCO:
 Carlson, Bert.
 Kahn, Ralph.
SAN JOSE:
 Trianon Ballroom, Philip Trianon, Manager.
STOCKTON:
 Sharon, C.
 Sparks, James B.
TULARE:
 Vio's Tavern

COLORADO

DENVER:
 Darragh, Don.
 Kit Kat Club, J. A. Wolfe and H. Hyman, Props.
 Oberfelder, Arthur M.
 Tirolli Terrace, Thomas Rommolo, Manager.
PUEBLO:
 Congress Hotel.

CONNECTICUT

FAIRFIELD:
 Dameshak, John.
HARTFORD:
 Ginsburg, Max.
 Stevenson, William.
NEW BRITAIN:
 Lentini, J. C.
 Scaringe, Victor.
NEW HAVEN:
 Nixon, E. C., Mgr., Moose Hall.
NEW LONDON:
 Cluster Inn, F. Wilson Innes, Manager.
SOUTH NORWALK:
 Weld, Miss Lodioc M.
STAMFORD:
 Vuono Operating Co., Mary C. Vuono, President.
STRATFORD:
 Doyle, Peggy, Crystal Ballroom, Lordship Beach.

DELAWARE

LEWES:
 Riley, J. Carson.
WILMINGTON:
 Chippey, Edward B.
 Crawford, Frank.

FLORIDA

JACKSONVILLE:
 Embassy Club.
 Florida Roof Garden.
 Sellers, Stan.
 Seminole Hotel.
 Show Boat.
 Windsor Hotel.
LAKE WORTH:
 Lake Worth Casino, J. H. Elliott, Manager.
MIAMI:
 Evans, Dorothy, Inc.
 Fenias, Otto.
 Forge Club.
 Forty-One Club.
 Jimmy's Bar.
 Merry-Go-Round Nite Club.
 Minsky's Music Hall, Joseph Weinstock, Manager.
 Steele-Arrington, Inc.
ORLANDO:
 Central Florida Exposition.
 City Auditorium.
 Wells, Dr.
ST. PETERSBURG:
 Huntington Hotel.
SARASOTA:
 Loudon, G. S., Manager, Sarasota Cotton Club.
WEST PALM BEACH:
 Mayflower Hotel and Pier.
 Walker, Clarence, Principal of Industrial High School.

GEORGIA

SAVANNAH:
 DeSoto Hotel.
 Southland Orchestra Service, Frank Morris and Ossie Jefferson, Managers.
VALDOSTA:
 Wilkes, Lamar.
WAYNESBORO:
 Mitchell, W. M., Manager, Tobacco Barn.
ILLINOIS
CHICAGO:
 Associated Radio Artists' Bureau, Al A. Travers, Proprietor.
 Bernet, Sunny.
 Denton, Grace.
 Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.
 Graham, Ernest, Graham Artists' Bureau.
 Gray, Milton.
 Imroth, Walter.
 Kapp, David.
 Krassner School of Dancing.

Krim, Sheldon.
 Magee, T. Leonard.
 Morris, J. Co.
 Opera Club.
 Orchestra Service Co.
 Pacelli, William V.
 Parent, Bill.
 Phillips, Ben Guy, Theatrical Promoter.
 Pignoli Products Company.
 Plinkoff, Frank.
 Quodbach, Al.
 Rosenberg, Leo, and Richards, J. L., Promoters.
 Rubenstein, Joseph.
 Saeco Creations, Tommy, affiliated with Independent Booking Circuit.
 Schaffner, Dr. H. H.
 Sherman, E. G.
 Silverman Orches. Printers.
 Sistrer, Horace.
 Stanton, James B.
 Valentine, Joe.
 Weinstein, Nathan.
 Williams, Earl.
 Wilshire-Ebbell Club.
CHICAGO HEIGHTS:
 Prospero, Mike.
DANVILLE:
 Wolford Hotel.
EFFINGHAM:
 Keenan, John, Jr.
FOX LAKE:
 Meyer, Harold, Owner, Cedar Crest Pavilion.
 Mineola Hotel.
GALESBURG:
 Oriole Cafe, Horace Clark, Manager.
JACKSONVILLE:
 McMurray College for Women.
KANKAKEE:
 Devlyn, Frank, Booking Agent.
LA SALLE:
 Pittman, Archie, Paramount Club.
MATTSON:
 Mohler, E. H.
 Pyle, Silas.
MELROSE PARK:
 Gault, Arthur.
MOBILE:
 Masonic Temple.
 Scottish Rite Cathedral.
NAPERVILLE:
 Spanish Tea Room.
NORTH CHICAGO:
 Dewey, James, Promoter of Expositions.
PATTON:
 Green Lantern.
PEKIN:
 Jones-Kosder Co.
PEORIA:
 Betar, Alfred.
PRINCETON:
 Bureau County Fair.
QUINCY:
 Newcomb Hotel.
 Smith, Russell.
 Three Pigs, M. Powers, Manager.
 Ursa Dance Hall, William Korvia, Manager.
 Vincent, Charles E.
ROCKFORD:
 Knipper, Frank.
 Weber, George.
ROCK ISLAND:
 Beauvette Night Club.

KANSAS

EL DORADO:
 Municipal Auditorium.
MUTCHINGS:
 Brown Wheel Night Club.
 Fay Brown, Proprietor.
INDENGENCES:
 Memorial Hall.
JUNCTION CITY:
 Hillside Pavilion, Noel Clothier, Manager.
 Woodman Hall.
MANHATTAN:
 Sandell, E. E., Dance Promoter.
PARSONS:
 Blue Moon Pavilion, C. T. Kile, Manager.
SALINA:
 Cottage Inn Dance Pavilion.
 Eagles' Hall.
 Twin Gables Night Club.
TOPEKA:
 Egyptian Dance Hall.
 McOwen, R. J., Stock Co.
 Washburn Field House and the Women's Club.
WICHITA:
 Bedinger, John.
KENTUCKY
ASHLAND:
 Kyler, James.
HOPKINSVILLE:
 Steele, Lester.
LEXINGTON:
 Marble, Dr. H. B.
 Wilson, Sylvester A.
LOUISVILLE:
 Allen Hotel.
 Elks' Club.
 Inn Logolia, Arch Wetterer, Proprietor.
 Miller, Jarvis E.
 Norman, Tom.
LOUISIANA
ABBEVILLE:
 Roy's Club, Roy LeBlanc, Manager.
MONROE:
 City High School Auditorium.
 Neville High School Auditorium.
 Ouchita Parish High School Auditorium.
 Ouchita Parish Junior College.
PINE PRAIRIE:
 Childs, E. Moulins Rouge Night Club Revue.
SHREVEPORT:
 Adams, E. A.
 Castle Club.
 Tompkins, Jasper, Booking Agent.
MARYLAND
BALTIMORE:
 Delta Sigma Fraternity.
 Earl Club, Earl Kahn, Prop.
 Erod Holding Corporation.
 Riviera Club.
 Good Hope Lodge and Hall (colored).
 Hardy, Ed.
 Knights of Pythias Lodge (colored).
 Manley's French Casino.
 Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers.
 Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs.
 Monumental Elks' Lodge and Hall (colored).
 Odd Fellows' Lodge and Hall (colored).
 Phi Kappa Sigma Fraternity.
 Pride of Baltimore Elks' Lodge and Hall (colored).
 Pythian Castle (colored).
 Swithgall, Samuel, Proprietor, Rail Inn.
 Tyler, Harry.
FROSTBURG:
 Shields, Jim, Promoter.
GALISBURG:
 Truitt, Avery.
MASSACHUSETTS
BOSTON:
 Fisher, Samuel.
 Moore, Emmett.
 Nazzaro, Tommaso.
 Paladino, Rocky.
 Royal Palma.
 Thorne, Clement.
ONESEA:
 Hesse, Fred.
FALMOUTH:
 Abbott, Charles, Prop., Old Silver Beach Club.
LOWELL:
 Paradise Ballroom.
 Porter, R. W.

DES MOINES:
 Hoyt Sherman Auditorium.
 Hughes, R. E., Publisher, Iowa Unionist.
 Lacuta, Miss, Dancing Academy.
 Young, Eugene R.
EAST DUBUQUE:
 Karstens, Walter, Hilltop Inn.
EMMETTSBURG:
 Davis, Art.
NAVELOCK:
 Riddotto Ballroom.
LAURENS:
 Oleson, Darlowe.
LANSAR:
 Wagner, L. F., Manager, Whitewas Pavilion.
MAPLETON:
 Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators.
MARSHALLTOWN:
 Burke, Poik.
 Haakenson, H. G.
 Keeley, Gene.
MUSCATINE:
 Rosenberg, Simon, Paradise Ballroom.
OSSELWEIN:
 Moonlite Pavilion.
 Wildwood Pavilion.
STYUNWA:
 Baker, C. G.
PERRY:
 City Club Dance Hall, Harry Atwood, near Perry.

MILFORD:
 Morell, Joseph.
NANTASKET:
 Sheppard, J. K.
PITTSFIELD:
 High School Auditorium.
REVERE:
 Welch, J. F.
SOMERVILLE:
 Duchin, Maurice.
MICHIGAN
ADRIAN:
 Kirk, C. L.
BATH:
 Terrace, The, Park Lake.
BATTLE CREEK:
 Battle Creek College Library Auditorium.
BAY CITY:
 Northeastern Michigan Fair Association.
BENTON HARBOR:
 Johnson, Hershel, Palais Royal.
BRIGHTON:
 Nagel, Milton, Manager, Blue Lantern Island Park Ballroom.
DETROIT:
 Becker, J. W.
 Big Four Athletic Club.
 Cavanaugh, J. J., Receiver, Downtown Theatre.
 Collins, Charles T.
 Detroit Artists' Bureau, Inc.
 Dolph, John.
 Elks' Club.
 Elks' Temple.
 Fischer's Alt Heidelberg.
 Frazer, Sam.
 Grosse Pointe Yacht Club.
 Mastin, William.
 Naval Post, American Legion.
 Paradise on the Lake, St. Claire Shores.
 Peacock Alley.
 Tice, Mr. and Mrs. Orval O.
 W.W.J. Detroit News Auditorium.
FLINT:
 Central High School Auditorium.
 High School Auditorium.
GRAND RAPIDS:
 Delta Phi Sigma Fraternity.
 St. Cecilia Auditorium.
 Sproul, Robert.
IRON RIVER:
 Sunset Lake Ballroom.
ISHPEMING:
 Anderson, Fred, Fred Nelson, Manager.
 Mather Inn.
JACKSON:
 Sigma Tau Fraternity.
KALAMAZOO:
 Stephenson, L. M.
 Van's Dancing Academy.
LAKEPORT:
 Lakeport Dance Hall.
LANING:
 Gage-Kish Co.
 Lansing Central High School Auditorium.
METRO AMUSEMENT CO.
 Walter French Junior High School Auditorium.
 West Junior High School Auditorium.
 Wilson, L. E.
MEMPHIS:
 Doran, Francis, Jordan College.
MEMPHIS:
 Adelphi Rink, Paul Miller, Manager.
MINNESOTA
AUSTIN:
 Becker, Walter J.
MASTING:
 Gerson, A. J., Manager, Armory Ballroom.
LE SEUER:
 Merchants Trade Commission.
MINNEAPOLIS:
 Borchart, Charles.
ROCHESTER:
 Desnoyers & Son.
ST. PAUL:
 Fox, S. M.
SPRINGFIELD:
 Patterson, Jay, Owner, J's Dance Palace.
WATERVILLE:
 Utley, "Doc" H. M., Proprietor of Doc's Place.
MISSISSIPPI
EDGEWATER PARK:
 Burns, Thomas, Edgewater Gulf Hotel.
MISSOURI
JOPLIN:
 Central High School Auditorium.
KANSAS CITY:
 Adkins, Alex.
 Breden, Barry.
 Fox, S. M.
 McFadden, Lindy, Booking Agent.
 Radio Orchestra Service.
 Wildwood Lake.
 Willard, Don.
ST. JOSEPH:
 Thomas, Clarence H.
 Zorbat, E. A., Zorbat 'Pharmaceutical Company.
ST. LOUIS:
 Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec.
 Arana, The, 5600 Oakland Ave.
 Ford, Jack, mgr., French Casino.
 Gill, Joseph M.
 Sokol Active Organization.
 Theatre Society of St. Louis.
 Washington University.
 Wilson, R. A.

REEDSVILLE:
Lamb, William E., Proprietor of Indian Rocks.

STANFORD:
James, Plud.

WILLIAMSON:
Albert, Irving.

WISCONSIN

ANTIGO:
Lauglade County Fair Grounds & Fair Association.

APPLETON:
Apple Creek Dance Hall, Sheldon Stammer, Mgr. Konekman, E. Mackville Tavern Hall, William Bogacs, Manager.

ASHLAND:
Barany, Joseph, Cozy Corners.

BAGADOO:
Dunham, Paul L.

BELOIT:
Illinois Tavern, Tom Ford, Proprietor.

BLOOMER:
Pines Pavilion.

CRANDON:
Netzel, Robert, Manager, Terrace Gardens.

OSTER:
Bronk, Karl. Glodoake, Arnold.

EAU CLAIRE:
Club Arabia, Doc. Wilson, Manager.

MURLEY:
Francis, James, Pelham Club.

JUNEAU:
Triangle Inn Dance Hall, Peter Kirchner, Prop.

KENOSHA:
Ann's Log Cabin. Emerald Tavern. Grand Ridge Tavern. Prince Tavern.

LA CROSSE:
Hagemo, Ingvold. McCarthy, A. J.

MADISON:
Bascorn Hall.

MANITOWOC:
Belts, Harold, Mgr., The Keg.

Maplewood:
Rince, F. Wagner, Arnold.

MERRILL:
Battery "F", 120th Field Artillery.

MILWAUKEE:
Caldwell, James. Cubie, Iva. Thomas, James.

MT. CALVARY:
Sijack, Steve.

OCONEGOWOC:
Jones, Bill, Silver Lake Resort.

POTOSI:
Stoll's Garage. Turner's Bowery.

PRAIRIE DU CHIEN:
Birchwood Pavilion, C. C. Noggle, Proprietor.

PULASKI:
Zeilinski, Vincent, Mgr., Pulaski Auditorium.

REEDSVILLE:
Bubola Grove and Hall, Robert Bobolz, Prop.

RHINELANDER:
Mercedes, Joe, Heart of Lakes.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Kohler Recreation Hall, Sheboygan County Fair.

SLINGER:
Buc, Andy, alias Buege, Andy.

SPLY ROCK:
Fabitz, Joe, Manager, Split Rock Ballroom.

STRATFORD:
Kraus, L. A., Manager, Rosellville Dance Hall.

STURGEON BAY:
DeFoe, F. G.

SUMMIT LAKE:
Waud, John, Land o' Lakes Tavern.

SUPERIOR:
Willett, John.

TIGERTON:
Miechaska, Ed., Manager, Tigerton Dells Resort.

VALDERS:
Pigeon Lake Resort, Joseph Mallman, Proprietor.

WAUSAU:
Vogl, Charles.

WAUSAUKEE:
Pette, Ralph, Mgr., Community Building.

WITTENBERG:
Dorahner, Lee, Manager, Shepley Pavilion.

WRIGHTSTOWN:
Wrightstown Auditorium Co., Ely Krautgramer, Manager.

WISCONSIN

WYOMING

CASPER:
Oasis Club, Thc., A. E. Schmitt, Manager. Whinnery, C. I., Booking Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON:
All States Democratic Club. Ambassador Hotel. Canning, T. W. Club Havana, Guy T. Scott, Proprietor. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lm., Manager, La Pasa Restaurant, Coconut Grove.

Hurwitz, L., Manager, The Kavakas Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lee, Charlie, Black and White Circle Club, Murray's Casino. Manchel, Lee. Von Hurbella, Walter O., Manager, Pilgrims' Club (Club Michel). Wardman Park Hotel.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

ONTARIO

HAMILTON:
Walsh, T. S., Owner of the Terrace Gardens.

LONDON:
Coey, Sam A. Palm Grove.

OTTAWA:
Fairmont Country Club. Finlayson, Lieut. W. B. Lido Club.

PETERBOROUGH:
Collegiate Auditorium. Peterborough Exhibition.

BARNIA:
Blue Water Inn, William Richardson, Manager.

TORONTO:
Andrews, J. Brock. Central Toronto Liberal Social Club. Cockerill, W. H. Eden, Leonard. Elesh, Murray. Legge, C. Franklin, and Legge Organ Co. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Toronto Opera Club, Mrs. Maria Urban, Manager.

QUEBEC

MONTREAL:
American Grill. Beauchamp, Gerard. Chez Maurice. Johnson, Lucian. Wynnes, Howard.

SHERBROOKE:
Eastern Township Agriculture Association.

MISCELLANEOUS

Barton, George, Manager, Shuffin Sam from Alabama Company. Bowler, Ray. Brau, Dr. Max, Wagnerian Opera Co. Burns, Charles, Theatrical Promoter. Carr, June, and Her Parisienne Creations. Clapp, Sanny. Collins, Bert, Theatrical Promoter. Cooper, A. J., Promoter. Daniels, Bebe. Del Monte, J. P. Dolan & Bonger, Theatrical Promoters. Edmonds, E. E., and His Entertainers. Ellis, Robert W., Dance Promoter. Evening in Paris Co. Fiesta Company, George H. Boles, Manager. Fox, Sam, Marathon Promoter. Fralry, Paul, Theatrical Promoter. Freeman, Harry Z., Manager, "14 Bricktops." Gabel, Al J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Ginter, Melville M., Theatrical Promoter. Gonla, George F. Goolsby, Wm. B., Promoter. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hochwald, Arthur, Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. International Walkathon Co. Jazmania Co., 1934. Kane, Lew, Theatrical Promoter. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Klipp, Roy. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawson, B. M., Promoter. Lealle, Lew, Theatrical Promoter. Lester, Ann. Lockwood, L. S., Promoter. Mack, Charlie, Manager, Chatbox & Cavalcade of Lafts Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. Macloon, Louis O., Theatrical Promoter. Messard, Jack, Promoter. Marcan, Joe, Manager, "Surprise Party" Co. Mark Twain Production Co. Melcher, James W. Mildred and Maurice, Vaudeville Performers. Miller's Rodeo. Morrison, Will, Theatrical Promoter. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. Neale Helvey Co. Noree, Miss, Vaudeville Performer. O'Hanrahan, William. O'Leary, Clifford, Promoter. Perris, Adrian, Theatrical Promoter. Fox, Coy, Promoter. Ratoff, Gregory, Theatrical Promoter. Rublick, Max, Burlesque Promoter.

Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Smith, Bert, Theatrical Promoter. Steamship Lines: Albany Day Line. American Export Line. Savannah Line. Sunderlin, Art, Manager, Promoter. Thomas, Gene. Walkathon, "Moon" Mullins, Proprietor. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. Wilner, Max, Theatrical Promoter. Wise and Weingarden, Managers, "Mixed Nuts" Co. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

YUMA:
Lyrio Theatre. Yuma Theatre.

ARKANSAS

HOT SPRINGS:
Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARNEI:
Filmar Theatre.

CORONA:
Corona Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Liberty Theatre. Rialto Theatre. State Theatre.

FERRDALE:
State Theatre.

FORT BRAGG:
State Theatre.

FORTUNA:
State Theatre.

SILROY:
Strand Theatre.

HOLLYWOOD:
Andy Wright Attraction Co.

LONG BEACH:
Strand Theatre.

LOS ANGELES:
Ambassador Theatre. Burbank Theatre. Ruffles Theatre. J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator.

LOVELAND:
Rialto Theatre.

MARVILL:
Liberty Theatre. State Theatre.

MODESTO:
Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.

OAKLAND:
Follies Theatre. Lincoln Theatre.

SAN ANSELMO:
Tampalpa Theatre.

UKIAN:
State Theatre.

WOODLAND:
National Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO

COLORADO SPRINGS:
Liberty Theatre. Tompkins Theatre.

GREELEY:
Grief Theatre. Kiva Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

DARIES:
Darlen Theatre.

HARTFORD:
Crown Theatre. Liberty Theatre.

MYSTIC:
Strand Theatre.

NEW BRITAIN:
Rialto Theatre.

NEW CANAAN:
Play House.

NEW HAVEN:
Blou Theatre. College Theatre. Palace Theatre. White Way Theatre.

SOUTH NORWALK:
Theatre in the Woods. Greek Evans, Promoter.

TARTVILLE:
Hilcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

FLORIDA

AVON PARK:
Avalon Theatre.

HOLLYWOOD:
Hollywood Theatre.

MIAMI:
Temple Theatre.

MIAMI BEACH:
Hiscayne Plaza Theatre. Capitol Theatre. Coconut Grove Theatre. Mayfair Theatre. Tower Theatre.

WINTER HAVEN:
Grand Theatre. Williamson Theatre.

IDAHO

BLACKFOOT:
Mission Theatre. Nuart Theatre.

IDANS FALLS:
Gayety Theatre. Rio Theatre.

REXBURG:
Elk Theatre. Romance Theatre.

ST. ANTHONY:
Rialto Theatre. Roxy Theatre.

ILLINOIS

CARLINVILLE:
Marvel Theatre.

EAST ST. LOUIS:
Avenue Theatre.

FREESPORT:
Winnishiek Players Theatre.

GENEVA:
Fargo Theatre.

JACKSONVILLE:
Fox Illinois Theatre.

LINCOLN:
Grand Theatre. Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

STREATOR:
Granada Theatre.

INDIANA

GOSHEN:
Lincoln Theatre. New Circle Theatre.

INDIANAPOLIS:
Civic Theatre. Mutual Theatre.

NEW ALBANY:
Grand Picture House. Kerrigan House.

TERRE HAUTE:
Rex Theatre.

VINCENNES:
Moon Theatre. Rialto Theatre.

IOWA

COUNCIL BLUFFS:
Liberty Theatre. Strand Theatre.

DUBUQUE:
Spensley-Orpheum Theatre.

MARSHALLTOWN:
Family Theatre.

SIOUX CITY:
Seif Theatre Interests.

STATE CENTER:
Sun Theatre.

WASHINGTON:
Graham Theatre.

KANSAS

EL DORADO:
Eris Theatre.

INDEPENDENCE:
Beldor Theatre.

KANSAS CITY:
Midway Theatre. Lawrence: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Fettes Theatre. Varsity Theatre.

LEAVENWORTH:
Abdallah Theatre. Lyceum Theatre.

MCPHERSON:
Rits Theatre.

MANHATTAN:
Marshall Theatre. Wareham Theatre.

PARNASS:
Rits Theatre.

BALINA:
Royal Theatre.

TOPEKA:
Civic Auditorium Theatre.

WIGNITA:
Crawford Theatre.

WINFIELD:
Rits Theatre.

KENTUCKY

ASHLAND:
Capitol Theatre. Grand Theatre.

BELLEVEUE:
Sylvia Theatre.

COVINGTON:
Family Theatre. Shirley Theatre.

LOUISIANA

LAKE CHARLES:
Palace Theatre.

MONROE:
Seige Theatre.

NEW ORLEANS:
Dauphine Theatre. Globe Theatre. Lafayette Theatre. Stud Theatre. Tudor Theatre.

ORLEANS:
Saenger Theatre.

WEST MONROE:
Happy Hour Theatre.

MAINE

PORTLAND:
Cameo Theatre. Jerring Theatre. Keith Theatre.

MARYLAND

BALTIMORE:
Belrod Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.

ELETON:
New Theatre.

MASSACHUSETTS

ATTLEBORO:
Union Theatre.

BOSTON:
Casino Theatre. Park Theatre. Tremont Theatre.

BROOKTON:
Majestic Theatre. Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre. Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.

LEOMINSTER:
Capitol Theatre.

LOWELL:
Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Victory Theatre.

MEDFORD:
Medford Theatre. Riverside Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre. Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.

STOUGHTON:
State Theatre.

MICHIGAN

BAY CITY:
Temple Theatre. Washington Theatre.

DETROIT:
Adam Theatre. Broadway Theatre. Downtown Theatre.

DOWAGIAC:
Century Theatre.

EAST GRAND RAPIDS:
Ramona Theatre.

GRAND HAVEN:
Crescent Theatre.

GRAND RAPIDS:
Rialto Theatre. Savoy Theatre.

LANSING:
Garden Theatre. Orpheum Theatre. Plaza Theatre.

MT. CLEMENS:
Bijou Theatre. Macomb Theatre.

NILES:
Riviera Theatre.

SAGINAW:
Michigan Theatre.

SAULT STE. MARIE:
Colonial Theatre. Soo Theatre. Temple Theatre.

MINNESOTA

EVELETH:
Regent Theatre.

HIBBING:
Astor Theatre.

NEW ULM:
Lyric Theatre. Time Theatre.

WINONA:
Broadway Theatre.

MISSISSIPPI

GREENWOOD:
Lyric Theatre.

JACKSON:
Alamo Theatre. Booker Theatre.

LAUREL:
Arabian Theatre. Jean Theatre. Strand Theatre.

PADUCAH:
Nelson Theatre.

PAGE CHRISTIAN:
Avalon Theatre.

ST. LOUIS:
A. and G. Theatre.

YAZOO:
Yazoo Theatre.

MISSOURI

JOPLIN:
Gem Theatre.

KANSAS CITY:
Liberty Theatre.

ST. LOUIS:
Ambassador Theatre. Loews State Theatre. Missouri Theatre. St. Louis Theatre.

WEBB CITY:
Civic Theatre.

MONTANA

BILLINGS:
Lyric Theatre.

NEBRASKA

GRAND ISLAND:
Empress Theatre. Island Theatre.

KEARNEY:
Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE

NASHUA:
Colonial Theatre. Park Theatre.

NEW JERSEY

ABURY PARK:
Ocean Theatre. Paramount Theatre.

ATLANTIC CITY:
Royal Theatre.

SELMAR:
Rivoli Theatre.

SOUND BECK:
Lyric Theatre.

OUTLET:
New Butler Theatre.

CANOE:
Apollo Theatre. Victoria Theatre. Walt Whitman Theatre.

CARTERS:
Ritz Theatre.

NEW YORK

ALBANY:
Colonial Theatre. Eagle Theatre. Harmanus Theatre. Leland Theatre. Royal Theatre.

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre. Roosevelt Theatre.

BROOKLYN:
Bronx Opera House. Newer Reel Theatre (Bronx). Tremont Theatre. Windeer Theatre.

BROOKLYN:
Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre.

BUFFALO:
Eagle Theatre.

CATSKILL:
Community Theatre.

CORTLAND:
Cortland Theatre.

DOLGEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

HAVERSTRAW:
Capitol Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

MT. VERNON:
Embassy Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Apollo Theatre. Arcade Theatre. Beacon Theatre. Belmont Theatre. Benezon Theatre. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Locomia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (14th St. and Amsterdam Ave.). West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.

OLEAN:
Palace Theatre.

OSWEGO:
Gem Theatre.

PELHAM:
Pelham Theatre.

POUGHKEEPSIE:
Liberty Theatre. Playhouse Theatre.

SYRACUSE:
Empire Theatre. Rivoli Theatre.

TRAY:
Bijou Theatre.

LONG ISLAND, N. Y.

SAVONRE:
Bayshore Theatre.

EASTHAMPTON:
Easthampton Theatre.

HICKSVILLE:
Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINGOLA:
Mincola Theatre.

PATONOGUE:
Patchogue Theatre. Rialto Theatre.

SAG HARBOR:
Sag Harbor Theatre.

SEA CLIFF:
Sea Cliff Theatre.

SOUTHAMPTON:
Southampton Theatre.



NORTH CAROLINA
CHARLOTTE:
 Charlotte Theatre.
DURHAM:
 New Duke Auditorium.
 Old Duke Auditorium.
HENDERSON:
 Moon Theatre.
HIGH POINT:
 Broadhurst Theatre.
 Broadway Theatre.
 Paramount Theatre.
KANAPOLIS:
 New Gem Theatre.
 Y. M. C. A. Theatre.
WILMINGTON:
 Academy of Music.
WINSTON-SALEM:
 Colonial Theatre.
 Hollywood Theatre.

NORTH DAKOTA
FARGO:
 Princess Theatre.

OHIO
AKRON:
 DeLuxe Theatres.
BELLEFONTAINE:
 Court Theatre.
 Strand Theatre.
COLUMBUS:
 Garden Theatre.
 Grandview Theatre.
 Hudson Theatre.
 Knickerbocker Theatre.
 Southern Theatre.
 Uptown Theatre.
 Victor Theatre.
DAYTON:
 Palace Theatre.
FREMONT:
 Fremont Opera House.
 Paramount Theatre.
LIMA:
 Faurot Theatre.
 Lyric Theatre.
 Majestic Theatre.
 Rialto Theatre.
MARIETTA:
 Hippodrome Theatre.
 Putnam Theatre.
MARION:
 Ohio Theatre.
 State Theatre.
MARTINS FERRY:
 Elizane Theatre.
 Fenray Theatre.
PIQUA:
 State Theatre.
SNELLY:
 Castamba Theatre.
 Opera House.
URBANA:
 Clifford Theatre.
 Lyric Theatre.
WASHINGTON COURT HOUSE:
 Fayette Theatre.

OKLAHOMA
BLACKWELL:
 Baya Theatre.
 Midwest Theatre.
 Palace Theatre.
 Rivoli Theatre.
CHICKASHA:
 Rita Theatre.
ENID:
 Astec Theatre.
 Criterion Theatre.
 New Mecca Theatre.
OKMULGEE:
 Inca Theatre.
 Orpheum Theatre.
 Yale Theatre.
PIGNER:
 Winter Garden Theatre.
SHAWNEE:
 Odeon Theatre.

OREGON
EUGENE:
 State Theatre.
MEYERD:
 Holly Theatre.
 Hunt's Criterion Theatre.
POSTLAND:
 Broadway Theatre.
 Moreland Theatre.
 Oriental Theatre.
 Playhouse Theatre.
 Studio Theatre.
 Venetian Theatre.

PENNSYLVANIA
ALLENTOWN:
 Lindy Theatre.
 Southern Theatre.
CALIFORNIA:
 Lyric Theatre.
ERIE:
 Colonial Theatre.
HARTFORD:
 Capitol Theatre, Bud Irwin, Manager.
JESUIT:
 Favinus Theatre.
LANCASTER:
 Fulton Opera House.
LEBANON:
 Auditorium Theatre.
 Capitol Theatre.
 Colonial Theatre.
 Jackson Theatre.
LEWISTOWN:
 Rialto Theatre.
PHILADELPHIA:
 Anton Theatre.
 Bentley Theatre.
ALBANY:
 Colonial Theatre.
 Palm Theatre.
RENEVILLE:
 Favinus Theatre.
PHILADELPHIA:
 Apollo Theatre.
 Casino Theatre.

Fairbrock Theatre.
Gibson Theatre.
Locust Street Theatre.
Pearl Theatre.
South Broad Street Theatre
Standard Theatre.

PITTSBURGH:
 Pittsburgh Playhouse.

READING:
 Lerman, Low, United Chain Theatres, Inc.

SOUTH BROWNSVILLE:
 Elson Theatre.

WAYNESBURG:
 Waynesburg Opera House.

YORK:
 York Theatre.

RHODE ISLAND
EAST PROVIDENCE:
 Hollywood Theatre.
PAWTUCKET:
 Strand Theatre.
PROVIDENCE:
 Homes Liberty Theatre.
 Capitol Theatre.
 Hope Theatre.
 Liberty Theatre.
 Uptown Theatre.

SOUTH CAROLINA
COLUMBIA:
 Royal Theatre.
 Town Theatre.

SOUTH DAKOTA
MITCHELL:
 New Roxy Theatre.

TENNESSEE
ELIZABETHTON:
 Bonny Kate Theatre.
FOUNTAIN CITY:
 Palace Theatre.
JOHNSON CITY:
 Criterion Theatre.
 Liberty Theatre.
 Majestic Theatre.
 Tennessee Theatre.
KNOXVILLE:
 Bijou Theatre.
MARYVILLE:
 Capitol Theatre.
 Palace Theatre.
MEMPHIS:
 Princess Theatre.
 Sutor Theatre, 869 Jackson Ave.
 Sutor Theatre, 279 North Main St.

TEXAS
ABILENE:
 Rita Theatre.
BROWNVILLE:
 Capitol Theatre.
 Dittman Theatre.
 Dreamland Theatre.
 Queen Theatre.
BROWNWOOD:
 Queen Theatre.
BURNSBURGH:
 Palace Theatre.
EDINBURGH:
 Valley Theatre.
FORT WORTH:
 Little Theatre.
 Pearl Theatre.
SALVESTON:
 Dixie No. 3 Theatre.
GREENVILLE:
 Gem Theatre.
LA FERNA:
 Bijou Theatre.
LONGVIEW:
 Liberty Theatre.
LUDBECK:
 Lindsey Theatre.
 Lyric Theatre.
 Palace Theatre.
 Rex Theatre.
LUFKIN:
 Texas Theatre.
MEXIA:
 American Theatre.
MISSION:
 Mission Theatre.
PHARR:
 Texas Theatre.
PLAINVIEW:
 Fair Theatre.
PORT NECHES:
 Lyric Theatre.
RAYMONDVILLE:
 Ramon Theatre.

SAN ANGELO:
 City Auditorium.
 Rita Theatre.
 Texas Theatre.
SAN ANTONIO:
 Sam Houston Theatre.
 Zaragosa Theatre.
SAN BENITO:
 Palace Theatre.
 Rivoli Theatre.
SHERMAN:
 Texas Theatre.
 Washington Theatre.
TEMPLE:
 High School Auditorium.
TYLER:
 High School Auditorium Theatre.
WICHITA FALLS:
 Queen Theatre.

UTAH
LOGAN:
 Capitol Theatre.
 Lyric Theatre.
PROVO:
 Crest Theatre.

VIRGINIA
LYNCHBURG:
 Belvedere Theatre.
 Gayety Theatre.

NORFOLK:
 Arcade Theatre.
 Manhattan Theatre.
ROANOKE:
 American Theatre.
 Park Theatre.
 Rialto Theatre.
 Roanoke Theatre.
 Strand Theatre.
WINCHESTER:
 New Palace Theatre.

WASHINGTON
TACOMA:
 Riviera Theatre.
 Roxy Theatre.

WEST VIRGINIA
CHARLESTON:
 Capitol Theatre.
 Kearsse Theatre.
CLARKSBURG:
 Opera House.
 Robinson Grand Theatre.
FAIRMONT:
 Nelson Theatre.
GRUNDY:
 Lynwood Theatre.
HOLIDAYSCOVE:
 Lincoln Theatre.
 Strand Theatre.
HUNTINGTON:
 Palace Theatre.
NEW CUMBERLAND:
 Manos Theatre.
WEIROT:
 Manos Theatre.
 State Theatre.
WELLSBURG:
 Palace Theatre.
 Strand Theatre.

WISCONSIN
ANTIGO:
 Home Theatre.
CHIPPewa FALLS:
 Loop Theatre.
 Rivoli Theatre.
MENASHA:
 Orpheum Theatre.
MERRILL:
 Cosmo Theatre.
WAUSAU:
 Rita Theatre.

DISTRICT OF COLUMBIA
WASHINGTON:
 Rialto Theatre.
 Universal Chain Theatrical Enterprises.
 Wardman Park Theatre.

CANADA
ALBERTA
LETHBRIDGE:
 Empress Theatre.

MANITOBA
WINNIPEG:
 Beacon Theatre.
 Bijou Theatre.
 Dominion Theatre.
 Garrick Theatre.
 Province Theatre.
 Rialto Theatre.

ONTARIO
HAMILTON:
 Granada Theatre.
 Lyric Theatre.
NIAGARA FALLS:
 Webb Theatre.

OTTAWA:
 Center Theatre.
 Little Theatre.
 Rideau Theatre.
PETERBOROUGH:
 Regent Theatre.
ST. CATHARINES:
 Granada Theatre.
ST. THOMAS:
 Granada Theatre.
TORONTO:
 Arcadian Theatre.
 Capitol Theatre.
 Century Theatre.
 Cum Bac Theatre.
 Granada Theatre.
 Hart House (Theatre in connection with the University of Toronto).

QUEBEC
MULL:
 Laurier Theatre.

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

QUEBEC:
 Cartier Theatre.
 Imperial Theatre.
 Princess Theatre.
 Victoria Theatre.

SHERBROOKE:
 Granada Theatre.
 His Majesty's Theatre.

SASKATCHEWAN
REGINA:
 Broadway Theatre.
 Grand Theatre.
SASKATOON:
 Capitol Theatre.
 Daylight Theatre.

FIFE AND DRUM CORPS
 Drum and Bugle Corps.
 Walter R. Craig Post of the American Legion, Rockford, Ill.
 Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Drummer, college man; neat, sober, single; will travel or locate; read anything; experience in concert and swing work; member Sinfonia Fraternity. Address: Bob Saunders, 214 West College Ave., State College, Pa.

AT LIBERTY—Swing Drummer; Union; single; reliable; sober; age 23; experienced in all types of dance bands; read, fake; desirable circuit band, but will take anything reliable; travel or locate; best reference: Bill Tice, 125 Spruce St., DuBois, Pa.

AT LIBERTY—Drummer would like steady work with traveling or local orchestra; had seven years' experience; 24 years old; new equipment; from American Federation of Musicians, Local 228. Fred Mielke, 1217 Boardman Ave., Kalamazoo, Mich.

AT LIBERTY—Woman pianist, age 25; experienced with theatre and dance orchestras, chamber music groups, and as accompanist to concert artists; two years teaching experience. Prefer location—will consider traveling. Address, M. Gwaltney, Box 98, Gordonsville, Tenn.

AT LIBERTY—Drummer, colored, open for steady engagement; young, reliable and sober; read and fake; "ace on swing"; Union, American Federation of Musicians, Local 802. 15 years' experience in all lines. George Petty, 465 West 163rd St., New York, N. Y. Phone, EDgecombe 4-9811.

AT LIBERTY—June 15; bandmaster for summer location or will make weekly trips within driving distance; thorough musician; teach all instruments; excellent cornetist and violinist; now assistant bandmaster Oshkosh Public Schools. Charles Stroud, 23 Monroe Ave., Oshkosh, Wis.

AT LIBERTY—An all-girl dance orchestra of 10 lovely girls and man leader, desirous of summer job after June 11, 1938; can go anywhere; all Union musicians and would fit anywhere because they are clean-cut girls. Harry Robert Brown, 459 Fremont St., Lancaster, Pa.

AT LIBERTY—Girl pianist, sings; playing with girl band wants to locate with boys' band; 14 months on present engagement; young, attractive, A-1 references; capable for floor shows; read, transpose, excellent dance pianist; good voice; willing to travel. Reply, Miss Audrey Lee, 110 North Liberty St., Baltimore, Md.

AT LIBERTY—French Horn, highly recommended by Rodzinski, conductor Cleveland Orchestra, N. B. C. Symphony; conscientious, dependable; finest musicianship, tone, high range, technique, phrasing; conservatory graduate; Union; want first solo, assistant first, third, in symphony, opera, radio, symphonic jazz. Chamber Music Repertoire, (Miss) Helen Lott, 15612 Oakhill, Cleveland, Ohio.

FOR SALE OR EXCHANGE

FOR SALE—New Deagan Marimba Xylophone, 4 1/2 octave, No. 4726; cost \$390, sacrifice for \$175. Harry Owens, 601 Courtland St., York, Pa.

FOR SALE—Baritone Saxophone, Buescher, silver-plated, including case; just overhauled like new; bargain at \$62; rush. R. Shatten, 6212 Chestnut St., Philadelphia, Pa.

FOR SALE—"Kruspe" French Horn; double with case; excellent tone; condition as good as new; first \$90 takes it; trial given. L. Vell, 5238 North Sixth St., Philadelphia, Pa.

FOR SALE—J. Schmidt Double French Horn, Brass, German silver trim; used very short time; cost \$285, sell for \$115. L. F. Gaeta, 55 West Long St., Columbus, Ohio.

FOR SALE—Bettoney Silver Flute in case; fine intonation and in good condition; C. O. D.; three days' trial; \$50. L. H. Babst, 2346 Calumet St., Lincoln, Neb.

FOR SALE—Band music; large library; standard editions; catalogued in cases for traveling; list sent upon request. A. Dial, 43 Roseville Ave., Newark, N. J.

FOR SALE—Baritone, York, silver-plated, gold bell; used only about three months; latest model case and not a scratch on either. If interested write Secretary, Local 131, A. P. of M., Fostoria, Ohio.

FOR SALE—New French make Bb Bass Clarinet; Boehm system; one automatic octave key; low Eb; silver-plated keys. R. Roelofsma, 310 West 75th St., New York, N. Y.

FOR SALE—"Kruspe" Double French Horn, F-B and case; new \$300; positively like new; \$145; trial; and "Schmidt" single horn. Marion Shea, 2685 Hawthorne Road, Columbus, Ohio.

FOR SALE—German make, full size, small back, five strings, double Bass, with volume and powerful heavy tone; \$275. George Barton, Apt. 3, 331 St. Nicholas Ave., New York, N. Y.

FOR SALE—French Horn, double, Boston silver-plated with case; perfect tone and condition; excellent for concert work; will give three days' trial; \$59; bargain. I. Danzig, 16 East 177th St., New York, N. Y.

FOR SALE—Bassoon, "Bettoney"; excellent condition; conservatory system and case; low pitch; \$45; trial; fine instrument. J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.

FOR SALE—One set of Temple Blocks (5), including rack, trap table, two Cymbal holders; used very little; will sacrifice all for \$13; not a scratch on them; hurry; three days' trial. S. Hirsch, 5335 Latona St., Philadelphia, Pa.

FOR SALE—Fine Selmer B flat Boehm system wood Clarinet; complete; in fine French case; completely overhauled; and in perfect condition; \$68. C. O. D., three days' trial; want bass Clarinet. Musician, 297 West Iowa St., Urbana, Ill.

FOR SALE—Complete set Leady Drums and Traps; Marine Pearl; nobby gold console on wheels; pit size snare drum; carrying case; original cost \$400; perfect condition; 1 1/2 years old; reasonable. Howard Jacobs, 117 South Horton St., Dayton, Ohio.

FOR SALE—Buffet Bb Clarinet; wood; Boehm system; new, used one week only; \$95 will buy it; unusual opportunity; do not delay; this is not an abused instrument; trial. C. Pollen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—Piccolo, Rudall-Carte in case, Db, low pitch, open G sharp, conical bore, silver keys, right-hand ring keys, head piece silver lined, perfect condition, sacrifice \$10; also LeCrosier new metal Piccolo, Db, low pitch, conical bore, perfect tone, thumb and index finger support, leather case, very fine instrument, retail price \$75, will sell for \$45. L. H. Davis, 1257 Foster Ave., Chicago, Ill.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Address K. Attl, 1030 Bush St., San Francisco, Calif.

WANTED—Single musicians for State Hospital Orchestra, must read. Address, Thos. Hicks, Box 1840, San Antonio, Texas.

WANTED—A used Trumpet in good condition, key of D, French Besson preferred. Barney Fries, 1692 Second Ave., New York, N. Y.

WANTED—Clarinet, Bb, Ponzell or Selmer, in good condition; Selmer preferred; give full particulars, model, keys, rings and price. Paul Tsch, 2832 East 100th St., Cleveland, Ohio.

WANTED—Someone to buy my Music Store; leaving city on account of health; good business for all special teaching and repairs; 25 years in business; reasonable. P. Licata, 1442 Seventh Ave., Rock Island, Ill.

WANTED—Musical instrument repair man; single preferred; good on Reeds and Woodwind; must be all-round repair man, thoroughly familiar with dent work, lacquering, and some knowledge of string and percussion repair; salary to start, \$32.50 per week, and chance for advancement; write full particulars in very first letter; this position is for large house, 39 years established and is guaranteed permanent; position open immediately. Address, Advertiser, 259 South 15th St., "Odd Shop," Philadelphia, Pa.

SUSPENSIONS—EXPULSIONS—RESTATEMENTS

(Continued from Page Sixteen)

Columbus, Ohio, Local No. 103—Warne Emerson, Deweyport, Iowa, Local No. 67—Hy. S. Nicoll, Detroit, Mich., Local No. 5—Winifred Jagart, Joseph Corbit, Ben Ashkani (Ashley), Charles A. Manning, Richard P. Williams, Louis T. DeGulbert, Duluth, Minn., Local No. 10—R. Tischer, M. Scott, C. Burr, E. Sodahl, A. St. George, Elyria, Pa., Local No. 378—Hector L. Hay, Elkhart, Wis., Local No. 809—Lobby Brown, Ely, Nev., Local No. 212—Clifford Hittinger, Fairmont, W. Va., Local No. 507—John B. Lumsden, Frankfort, Ind., Local No. 352—Richard Young, Frankie Ray, Glasgow, Mont., Local No. 244—Milo Bentons, Harold Chamberland, Phillip R. Long, Greensburg, Pa., Local No. 339—Richard Murphy, Greenville, S. C., Local No. 894—Louis Capps, Robert G. Wood, Jennings Russell, Indianapolis, Ind., Local No. 3—Arthur Whiteley, Iron Mountain, Mich., Local No. 249—Jack Koepke, Edna Johnson, Byron Sanford, Pan F. Stanford, Oscar Lamb, Kankakee, Ill., Local No. 228—G. W. Boyd, Keokuk, Iowa, Local No. 394—Norman Hinley, Lancaster, Ohio, Local No. 683—William E. Scales, Mansfield, Ill., Local No. 336—Eugene Quinn, Marshalltown, Iowa, Local No. 176—Bill Bemis, Hazel Turner, Cliff Jacobs, Milledgeville, Ga., Local No. 578—Merton Louis Hulec, Chas. Bengough, Gus Long, Fred Hinner, Harold Carlson, Marvin Moncel, Chas. Reinhard, Hubert Sutton, John Meyer, Milwaukee, Wis., Local No. 6—Jack Teter, Roman Poplinst, Earl Clemens, Nath. Weinstein, Leo Wiciorok, Milwaukee, Wis., Local No. 807—Stanford Orler, Minneapolis, Minn., Local No. 73—Frank P. Chermak, Dr. Don Yerker, Lucille Frankman Murphy, B. J. Bakula, Edw. A. Hagen, Montreal, Que., Canada, Local No. 400—J. J. Gaultier, Ted Gray, New York, N. Y., Local No. 623—Barney Goul, Nashville, Tenn., Local No. 257—Jane Goodkins, Robert Holley, Newark, N. J., Local No. 16—John Engelberger, Fred Teala, New York, N. Y., Local No. 603—Irving Aaronson, Harry Amdon, Marc Appleton, Salvatore Ballstrieri, F. R. Bernabiet, Arthur Bianucci, Edwin Brasted, Hilda B. Brown, John Bryant, Lewis Catone, Louis C. DeGulbert, Carl G. Edson, Edward Cole, Albert C. Colombo, William Elner, E. L. Evans, Michael Fedak, Fred T. Fleming, Earl Frazer, Pedro Garcia, Joseph Gardner, Borcas Gerlach, Solomon Gordon, John E. H. Moore, Fred Moton, Herman, Adolphe Rod, More; Karver, Harold Keiler, Raymond Koh, Lewilian Ledoux, Milton Levinson, Jacob Levy, Albert Marco, Edo Manna, Ferdinand Maxwell, Jay Mills, Ed. Minkoff, Wm. H. Moore, Fred Moton, Elliot Pearl, F. W. Person, Anthony Purman, Gray B. Rains, Peter A. Renzi, Louis Ritter, Todd Rollins, Milton Rosenstock, Ben Ross, Joseph Rottenberg, Ernest L. Schwager, Irving Selentz, Terence A. Shand, Frank Sussman, Beulah Smith, William Spode, Gabriel Stein, Julia Stone, G. Thompson, Oscar M. Thompson, Wm. A. Taylor, Oscar Wagner, George Wallman, Ellis Williams, Oklahoma City, Okla., Local No. 375—James Whitaker, James W. Wash, Local No. 70—Stephen J. Loran, Paterson, N. J., Local No. 248—Charles A. Soren, Jimmy Albis, Peoria, Ill., Local No. 26—Keith Wade, Cecil Churchill, Thomas Buxey, Postville, Idaho, Local No. 235—Baron Perron, Port Arthur, Texas, Local No. 815—Guy Boutts, Port Chester, N. Y., Local No. 278—Thos. Gasparino, Los Angeles, Pueblo, Colo., Local No. 66—James W. Seavering, Richmond, Calif., Local No. 424—Walter Siegel, Richmond, Va., Local No. 18—Raymond Spurling, St. Charles, Mo., Local No. 108—James Danabain, Joseph Busch, Gerard Wagner, Mark Davis, St. Louis, Mo., Sub. Local No. 2—John Orange, Jas. Forrest, John Young, Jas. Tully, Jay Sanders, St. Paul, Minn., Local No. 36—Jack Foster, Joseph F. Florio, L. J. (Doc) Dougherty, San Diego, Calif., Local No. 323—Blanca J. Wagner, San Francisco, Calif., Local No. 6—W. E. Wagner, San Leandro, Calif., Local No. 316—Edward F. Mamood, F. W. MacDonald, San Diego, N. Y., Local No. 65—John Pope, John Ryanand, Jack Yellin, Irving Dooling, John Baaden, Fred Johnston, Seattle, Wash., Local No. 76—Edward J. Burtis, Spokane, Wash., Local No. 103—Weldon Bastian, Springfield, Mass., Local No. 171—Leo Bartlett, Edw. Morgan, James L. Gardner, Jr., Torre Novis, Id., Local No. 23—Kenneth Scott, Toledo, Ohio, Local No. 13—T. J. Tripp, Gerald Bower, Toronto, Ont., Canada, Local No. 140—Leo Aracunas, Jas. Davidson, Perry Faltz, Norman Harris, D. W. Kemp, Henry Lutz, Thos. Miller, Edw. Mod, Edw. Richardson, Hlas B. Roberts, T. H. Rowbottom, Wm. Samsen, Ivan Seebert, Walter Thompson, R. Van Evers, J. Venable, J. F. Washier, Jr., G. Waddington, Valparaiso, Calif., Local No. 367—Oscar Altmann, Oscar Villson, Warsaw, Ind., Local No. 203—Jed Lytle, Harry Linvill, Huber Gerard, Jr., Washburn, Wis., Local No. 100—Art Mann, Cecil Orlowski, Washburn, Wis., Local No. 140—W. E. Mann,

Dustin' On the Old Ones
 Farmer—Sorry, old man, but my hen laid loose and scratched up your garden.
 Neighbor—That's all right, chum, my dog just ate your hen.
 Farmer—Fine! I just ran over your dog.

Love and Money
 "But, my dear girl," said her father to Doreen, "that fellow only earns \$1.00 a week."
 "Yes, Daddy, but a week passes so quickly, especially when you're fond of one another."