INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVII

NEWARK, N. J., MAY, 1939



NO. 11

GREATEST IN HISTORY

Muehlebach Hotel Has Been Reserved to Capacity - Overflow for Hotel President

At the time of going to press, credentials have been received from 427 delegates to the Kansas City Convention. This would seem to indicate that the 44th Annual Convention will be the greatest in our history, and the number of delegates will probably be considerably in excess of the 568 that attended the Tampa Convention last year.

The first of the two official Conention headquarters hotels, the Hotel Mnehlebach, has been reserved o capacity. As they have been preiously advised that they must make their own reservations at the official otels, delegates are requested from this date forward to write direct to the Hotel President, Kansas City, Mo., for reservations. Our contract rovides that this hotel must also be filled to capacity. It is a first-class otel, one short block from the conention hall, and those who are oused in this hotel will undoubtedly be taken care of in a most satisfacorv manner.

On to Kansas City!

INTERNATIONAL MUSIC FESTIVAL AT LUCERNE

Plans for the second International fusic Festival at Lucerne, Switzerland, niddle of July to beginning of September. 1939, are approaching completion and the ollowing preliminary program, which has ust been released, will orld-wide importance of this event:

August 3: Symphony concert; director, rturo Toscanini (in Kunsthaus).

August 7: Symphony concert; director, Bir Adrian Boult; soloist, Pablo Casals, ellist (in Kunsthaus).

August 9: Chamber Music evening; sch Quartet, with Reginald Kell, clarnetist (in Kursaal).

August 11: Symphony Concert; direc-Ernest Ansermet; soloist, Sergej.

Rachmaninoff, planist (in Kunsthaus).

August 16 and 17: "Requiem," by G. Verdi, for choir, soloists and orchestra; director, Arturo Toscanini (in Jesuit Church).

Symphony Concert; direc-August 21: r. Bruno Walter (in Kunsthaus).

August 25: Symphony Concert; director, Fritz Busch, soloist not yet decided (in Kunsthaus). in Kunstnaus).

August 29: Symphony Concert; director Arturo Toscanini; soloist, Vladimir

tor, Arturo Toscanini; soloist, V Horowits, pianist (in Kunsthaus). An orchestra composed of ninety lead-

RULES FOR NOVACHORD OR HAMMOND ORGAN | SEASON OF 1939 CLOSES

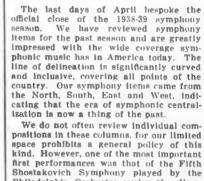
To all Locals and Members of the American Federation of Musicians

Kindly be advised that the Interna-tional Executive Board has enacted the following rules to govern the playing of Novachord or Hammond organ:

1. When Novachord or Hammond organ is added to an orchestra or any other combination of musicians, the number of men playing in such orchestra or other musical combination cannot be reduced.

Novachord or Hammond organ cannot be played by a member if it takes the place of other musicians playing at the place in which it is installed.

3. A member cannot play Novachord or Hammond organ alone in places where musicians were formerly employed except



SUCCESSFUL SYMPHONIC

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America Today.

kind. However, one of the most important first performances was that of the Fifth Shostakovich Symphony played by the Philadelphia Orchestra under the direction of Leopold Stokowski on March 28 in Carnegie Hall, New York. This is the only one of Shostakovich's symphonies which approaches the magnitude of his First, and its presentation in Carnegle Hall was the first in New York with the exception of that performance given by the N. B. C. Symphony Orchestra under the direction of Arturo Rodzinsky last year.

Shostakovich does not write any program notes, stating that his music is that of the people. The symphony opens with a rather conventional first movement; the second movement, marked allegretto, can well be imagined to be a peasant dance. The Andante is filled with strange—almost mysterious—music which one could well imagine to be inspired by one of the bitter cold, crackling nights in Siberia. The final movement may be music of the people, but it is nevertheless military music—the music of marching feet in the Kremlin. Possibly Shostakovich was thinking of the great army of the proletariat of which every Soviet citizen is so proud.

thinking of the great army of the proletariat of which every Soviet citizen is so proud.

The symphony is great music. It was heautifully played and is one of the most important recent additions to symphonic repertoire and, as before stated, the most important composition of the young Russian composer since his First Symphony. A highlight of May was the thirty-third biennial Music Featival of Cincinnati held May 2-6 in Cincinnati, Ohio, under the direction of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. Alfred Hartzel was director of the Festival Chorus of 400 voices, as well as a mixed chorus of 600 children and a choir of 150 boys.

Soloists heard during the five concerts were Kirsten Flagstad, Marjorie Lawrence, Helen Jepson, Hilda Burke and Josephine Antoine, sopranos; Kerstin Thorborg, Lilian Knowles and Elizabeth Brown, contraitos; Eyvind Laholm and William Hain, tenors; Julius Huehn and Keith Falkner, baritones, and Norman Cordon, bass.

The opening program on Tuesday evening was Haydn's oratorio "The Creation" followed by the "Alexander Feast" of Handel. Soloists for the first work were Miss Flagstad and Mr. Falkner, while Miss Burke, Mr. Hain and Mr. Falkner were heard in the Handel composition.

On Wednesday excerpts from "Watchman, What of the Night," an oratorio by

were neard in the manuel composition.

On Wednesday excerpts from "Watchman, What of the Night," an oratorio by James G. Heiler, a Cincinnati composer, received their premiere with Miss Burke, Miss Knowles, Mr. Hain and Mr. Huehn

(Continued on Page Seven)



The President Hotel, Kansan City, Mo... is one of the two official hotels of the 44th Convention of the American Federation of Musicians. All Committees with the exception of the Law Committee and the International Executive Board will hold their meetings on the Messanine floor of this hotel. The President is the newest hotel in downtown Kansan City.

ing Swiss artists has been engaged for the entire month of August. The final complete program, with detailed informa-tion about prices, preliminary sale of tickets, etc., will appear shortly.

Visitors attending the second International Music Festival at Lucerne will have an opportunity to attend the openair presentations of "The Great World Theatre," a religious play, at nearby Einsiedeln. In this instance performances are given evenings on Wednesdays and Saturdays, from July 1-September 30.

From Lucerne it will also be convenient to attend one of the Sunday afternoon "William Tell" performances in the Tell Playhouse at Altdorf near the Lake of Lucerne. The Tell Play season lasts from July 9-September 10.

4. Novachord or Hammond organ cannot be played alone for accompanying singers or instrumental soloists in broadcasting studios or film studios in which such services were formerly performed by other musicians, unless the Local Union gives its consent.

NOTE—Nothing in the above rules can be so construed as setting aside or interfering with any minimum number of men law a Local may maintain affecting all members alike.

These rules are binding upon each Local and member of the American Federation of Musicians.

Fraternally yours JOE. N. WEBER,
President,
American Federation of Musicians.

DON'T OVERLOOK OUR EDUCATIONAL FEATURES ON PAGE 14!

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International Musician

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Vol. XXXVII.



CHARTER ISSUED

-Carroll, Iowa

CHARTER LAPSED

583-Eldorado, Illinois.

CONDITIONAL MEMBERSHIP ISSUED

A 952—Burton Balus.
A 953—Floyd Petersdorf.
A 954—Stephen "Smudgy" Kent.
A 955—Frederick Ernest Williamson.
A 956—Carl Flanery.
A 957—Don Williams.
A 958—John Nelson Harbo.
A 959—John W. Rupp.
A 960—Henry F. Sauer.
A 961—Glibert Tull.
A 962—Joseph E. Young.
A 963—Anna May Balabanow (renewal).
A 964—Henry Balabanow (renewal).
A 966—V'lentine Balabanow (renewal).
A 966—Helen Schwartz.
A 967—Tony Toran.
A 968—William Card.

CONDITIONAL TRANSFER CARD ISSMED

323-W. E. Fields.

DEFAULTERS

Trianon Club, Tom Vlachos, operator, Huston, Pa., is in default of payment of \$212.00 due members of the A. F. of M. for services rendered.

Buford Lynch, Washington, D. C., is in default of payment of \$75.00 due members of the A. F. of M.

A. C. Berenguer, Washington, D. C., is in default of payment of \$257.00 due mem-bers of the A. F. of M. for servicea ren-dered.

The Essex Theatre, Newark, N. J., is in default of payment of \$66.00 due members of the A. F. of M.

The Strand Theatre, Summit, N. J., is in default of payment of \$99.00 due members of the A. F. of M.

J. B. Sparks, operator, Dreamland Ball-room, Stockton, Calif., is in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Dave Clark, Jackson, Tenn., is in default of payment of \$363.00 due members of the A. F. of M. for services rendered.

Charles Seidner, New York, N. Y., is in default of payment of \$850.00 due members of the A. F. of M. for services rendered.

Delmar Pavilion, G. G. Franklin, president, Delmar, Iowa, is in default of payment of \$40.00 due members of the A. F. of M. for services rendered.

Eagles Mountain Home. Stony Creek Mills, Pa., is in default of payment of \$16.00 due members of the A. F. of M.

Civic Theatre, Wichita, Kan., is in default of payment of \$175.00 due members of the A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY

Steve Brody's, Asbury Park, N. J.

THE DEATH ROLL

Asbury Park, N. J., Local 399—Randolph Ross, Jr.
Bangor, Me., Local 768—Roland C.

Beloit, Wis., Local 183-Rube Tronson. Boston, Mass., Local 9—Edmond J. Query, John W. Little, Frederick W. Nissen, Carl E. Merrill.

Buffalo, N. Y., Local 43-Charles R. Faulhaber.

Cedar Rapids, Iowa, Local 137—E. E. McElhinney.

Chicago, III., Local 10—Harry L. Alford, Richard Goldsmith. A. P. Hiltwein, Mrs. Alta M. Lauletta. Herman Peters, Edward L. Kennedy, Reuben L. Tronson, Christ Heldinger, Ernest F. Kemnis, Wilbur Hogblom, Frank Rizzo 2d.

Cleveland. Ohio, Local 4-James Daw-

Cincinnati, Ohio, Local 1-Robt. Krapp, John Wetzel.

Davenport, Iowa, Local 67-Ernst Otto. Elizabeth, N. J., Local 151-Fred Doma-

Eureka, Calif., Local 333-W. M. Lawton, Karl Gulott.

Kansas City, Mo., Local 34-Frank E.

La Crosse, Wis., Local 201-Tom Tro-

Louisville, Ky., Local 11—William E. Miller.

Milwaukee, Wis., Local 8—Martin Wingerter, Sr., Esther Edwards.

Minneapolis, Minn., Local 73—Ray Kammerer, S. D. Palmer.

Newark, N. J., Local 18—Robert Griesenbeck, F. E. J. Felty, Jack Raymond Glassner.

New London, Wis., Local 300 — Larry Frailing.

Omaha, Nebr., Local 70-James C.

Kassel. Philadelphia, Pa., Local 77 — Prospero ortese, Alfred Valinote.

Pittsburgh, Pa., Local 60—Elmer Gilbert, Paul Hermann.

St. Louis, Mo., Local 2 - Isaac N. Gavin. San Francisco, Calif., Local 6—J. L. Stewart, John Allen, "Jack" Hibbard.

Scranton, Pa., Local 120-B. R. Davis. Seattle, Wash., Local 76—Mrs. C. R. Wildes, O. B. Renninger.

Toronto, Ont., Canada, Local 149-eorge Wright. Vallejo, Calif., Local 367-Joe F.

WANTED TO LOCATE

To Officers of All Locals:
Any Local officer or member of the
Federation having any knowledge as to
the Locals in which the following musicians—Loren Towne, drums; Earl Byrn cians—Loren Towne, drums; Earl Byrn or Earl Blessey, trumpet; Arley Cooper, bass; George Francis, saxophone; Lee Ulbrich, Phil Mullenburg, piano—hold membership kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Information requested by Local 174, New Orleans, La.

Anyone knowing the whereabouts of Anyone knowing the whereanouts of one Gay Martis, a guitar player, former member of Local 254, Sloux City, Iowa, kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J., at once.

Anyone knowing the whereabouts of one James Turner, violinist, age about 50, located in Glens Falls, N. Y., about 10 years ago and later in Detroit, Mich., kindly communicate with Carl Demangate, Jr., Secretary, Local 35, 1620 Rugby Road, Schenectady, N. Y.

Anyone knowing the whereabouts of one Arthur Robsham, planist, age about 45, formerly a member of Local 85, Schenectady, N. Y., kindly communicate with Carl Demangate, Jr., Secretary, Local 85, 1620 Rugby Road, Schenectady, N. Y.

Anyone having information as to the location of one Theophilus I. Panalle, pianist, age 23, 5 feet tall, light brown color with one gold tooth, kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J. Panalle was formerly with the Dark Town Scandals and also for a time was located in the jurisdiction of the Subsidiary Local of No. 2, St. Louis, Mo.

OFFICERS OF NEW LOCALS

Local 425, Monroe, La.—President, W. S. Martin, P. O. Box 702; Secretary, R. H. Terrell, 407 Hudson Lane.

Local 648, Oconto Falls, Wis.—President, Paul Peterson, 129 Franklin Ave.; Secretary, J. C. Pavlik, Main St.

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Local 28, Leadville, Colo.—Pres Harry Gartside, 210 East Eighth St. -President.

Local 77, Philadelphia, Pa.—President, Frank P. Liuzzi, 120 North 18th St. Local 333. Eureka, Calif.—Secretary, John T. McNicholas, Box 758.

Local 391, Ottawa, Ill.—President, Al. aVelle, 814 Sycamore. Local 430, Logan, Utah—President, David England, 378 South First, West.

Local 441, Oswego, N. Y.—Secretary, Donald A. Wallace, 26 Tallman St.

Local 449, Coffeyville, Kan.—President, Mark Ehart, 302 West Second St. Local 492, Moundsville, W. Va.—President, Hubert Downs, 1402 Center St.

Local 497. Pensacola, Fla.—Secretary, Bennie Lombardo, 1513 West Garden St. Local 507, Fairmont, W. Va.—President, James C. Morgan, 540 Pierpoint Ave.

Local 522, Shelby, N. C.—President, Louis Cathay, 207 West Fourth St., Gastonia, N. C.; Secretary, Robert Cabiness, 424 South Lafayette St., Shelby, N. C. Local 538, Baton Rouge, La.—President, John W. Kidd, D. K. E. House, University,

Local 573, Sandusky, Ohio—President, James Graham, 430 Decatur St.

Local 620, Joplin, Mo.—President, Wal-ter Weilep, 302 Byers; Secretary, Abc Radunsky, 310 Main St.

Local 746, Plainfield, N. J.—President, Arthur G. Ostrander, 210 Leland Ave.; Secretary, William Bellerjeau, 440 East Sixth St.

CHANGE OF OFFICERS' ADDRESSES DURING **APRIL**, 1939

Local 45, Marion, Ind.—Secretary, Donald Jenkins, 1826 South Washington St.
Local 235, White Plains, N. Y.—President, Ralph Foster, 47 Stevens St.
Local 273, Fayetteville, Ark.—Secretary, John L. Waller, 629 West Dickson

Local 291, Newburgh, N. Y.—Secretary.

Thomas J. Vecchio, 59 Ann St.
Local 469, Watertown, Wis.—President,
Clem H. Schoechert, 1100 River Drive.
Local 571, Haliffax, N. S., Canada—
President, Russel T. Ward, 62 Summit St.
Local 575, Batavia, N. Y.—President,
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Local 663, Escanaba, Mich.—Secretary,
W. D. Ladouceur, 328 North 16th St.
Local 798, Taylorville, Ill.—President,
Amos M. Pinkerton, 512 West Vine St.

COMMUNICATIONS FROM

The President

IOSEPH N. WEBER

FORBIDDEN TERRITORY

Jubilee Pavilion, Oshawa, Ont., Canada, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 149, Toronto, Ont., Canada. JOSEPH N. WEBER

President, A. F. of M.

Pulakos on the Lake, Erie, Pa., is de-clared Forbidden Territory to all mem-bers of the A. F. of M. other than mem-bers of Local 17, Erie, Pa.

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

IMPORTANT NOTICE!

The following musicians are suspended members of Local 526, Jersey City, N. J.: Calagero Restivo, accordion; Felix B. Restivo, accordion; Emmanuel Restivo, violes

It has been reported to both the Local and the Federation that they are representing themselves as members in good standing. They are not members, and if they are in possession of any cards or credentials purporting to show membership in any Local, kindly confiscate same and forward to this office immediately.

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

Television

NOTHER epochal chapter was added to the history of television on April 23 when the dedication of the R. C. A. Building at the New York World's Fair was telecast across the metropolitan area. David Sarnoff, president of R. C. A., spoke before a microphone in the garden behind the building as a hundred or more members of the press and guests, seated at the television receivers in the Radio City studios, watched and listened.

Introduced by Lenox R. Lohr, president of the National Broadcasting Company, Mr. Sarnoff stated: "It is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society."

Television is a miracle of engineering skill, he continued, which will one day not only bring the world to the home, but will bring a "new American industry to serve man's material welfare."

material welfare."
Following a brief introduction by Graham McNamee from the Radio City studio camera, the scene shifted to Flushing, where announcer George Hicks took charge. The alteration of announcements and shifting of scenes which followed demonstrated the unlimited possibilities of "switch-over" in telecasting, which is comparable with present-day remote control

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of "switch-over" in telecasting, which is comparable with present-day remote control.

Spectators were able to see the perisphere and trylon and other views of the Fair as the camera moved about, including men at work and the raising of the Stars and Stripes at the opening of the ceremony. Every detail was distinct.

Among those who spoke during the dedication were Major-General James G. Harboard, R. C. A. board chairman; E. J. Nally, first president of R. C. A.: Major Gladstone Murray, director of radio in Canada; Edwin S. Friendly, business manager of The Sun; Neville Miller, president of the National Association of Broadcasters, and Dr. Vladimir K. Zworykin, inventor of the iconoscope.

The scene was then transferred from the Fair to New York, where a boxing match between Jack Pembridge, Golden Gloves champion in the 118-pound class, and Pat Dunne, Police Athletic League star, was televised from a roped arena in the studio. The former heavyweight champion, Max Baer, refereed, and Bill Stern served as commentator.

Also telecast was a newsreel showing a television studio in operation, this to show the educational possibilities of television. Of course, during this dedication the publicity emphasis was upon television sets, which are now again on the market. In a recent issue of "Fortune" it was estimated that R. C. A. has spent between \$5,000,000 and \$10,000,000, C. B. S. \$2,000,000, Farnsworth \$1,000,000, Philco \$1,000,000 and General Electric \$2,000,000 in television research. "It is certain, however, that R. C. A.'s position is the strongest in the business," the article states, "and that Farnsworth and R. C. A. together will hold a large majority of the worth-while television patents."

In a recent notice released by Commander E. F. McDonald, Jr., president of

worth-while television patents."

In a recent notice released by Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, Chicago, and mailed to all radio dealers in the country, he stated: "Zenith believes it is unfair to the public and knows it is unfair to the public and knows it is unfair to the dealers to ask them to finance the television industry's experiments... When Zenith believes television is ready for general use in the store and the home. Zenith will supply you with television receivers and not before." Mr. McDonald began his anti-tele drive when television first began getting some publicity in this country, and has not, evidently, been yet convinced that television is set.

Other companies joining in this cry of premature publicity regarding television include such firms as Ray Thomas Co., Los Angeles; Ballou, Johnson & Nichols Co., Gas Engine & Electric Co. and others, all of which handle Zenith products.

However, in spite of the complaints of these newer groups, N. B. C. and C. B. S. are continuing with their television activities as planned.

One of the major complaints brought out by the anti-group is that it will be some time before even the major cities of the United States will be equipped to tele-cast, and then only 50 per cent of the listening area could be to the that the keenest.

There is no doubt but that the keenest competition in the history of the networks is about to begin as both N. B. C. and C. B. S. prepare television schedules.

Although N. B. C. has a slight advantage over C. B. S., having gone through the preliminaries, the natural reaction will be to present more hours of telecast-

ing as time proceeds, and if N. B. C. isn't watchful it may find itself drowned in excess costs. Major Lenox R. Lohr, president of N. B. C., states that if this happens production costs on programs alone will be beyond the budget set aside for the television experiments.

C. B. S. is planning to take things a little easier and wait for the television audience to dictate the amount of time to be spent transmitting television.

At the present time two hours transmission per week costs approximately \$500,000 for twelve months.

The ever-resourceful Henry Ford has ade plans for television demonstrations The ever-resourceful Henry Ford has made plans for television demonstrations as an added feature to the Ford Motor Company exhibits at the World's Fair. This exhibit will bring the number of television demonstrations to three, including R. C. A. and General Electric. Mr. Ford is not planning to enter the business of manufacturing television sets, however, but will use this medium for advertising the Ford cars.

The Federal Communications Committee is preparing to secure immediately addi-tional information concerning all aspects of television from leaders all over the country—this being a result of its re-cently concluded inspection tour of tele-vision methods at New York City and

Philadelphia.
From its first-hand observations

vision methods at New York City and Philadelphia.

From its first-hand observations the committee is now convinced that the technical development of television has progressed in great strides during the past year, but they also believe that television is now at a turning point (and doesn't know which way to turn) in respect to its practical public service.

The committee has also discovered that there are two decisive schools of thought concerning the methods of initiating television service, one group contending that from a technical standpoint television is definitely ready for public participation through purchase of receivers and the other group proclaiming that the proposed standards are still too stolid to permit improvements in the near future without jeopardizing the initial public investment in receivers.

It is the committee's hope that a practical system may be developed through private enterprise which will permit early service to the public and at the same time allow improvements in quality without a too rapid obsolescence of receivers.

During its tour of the eastern television laboratories the committee conferred with Farnsworth and Philco Corporation in Philadelphia and in New York with the National Television Radio Corporation, the International Television Radio Corporation and representatives of General Electric, R. C. A., Bell Telephone, C. B. S. and the DuMont Laboratories.

A new type of film scanner, said to eliminate one of the big problems of television, namely that of transmitting motion pictures without distortion, bas been recently announced by Columbia Broadcasting System. It was developed by Dr. Peter Goldmark, chief television engineer of C. R. S., and is being placed in opeartion in the C. B. S. station atop the Chrysler Building.

This new device will obviate the necessity of developing a special type of film

or C. B. S., and is being placed in opeartion in the C. B. S. station atop the
Chrysler Building.

This new device will obviate the necessity of developing a special type of film
for telecasts, which had seemed necessary,
and will permit motion pictures to be
transmitted almost as easily as they are
projected in the theatre.

Another recent discovery has hastened television along. It is a simple receiver for television pictures which can be attached to any radio set without much expense, according to an announcement by the Wald Radio & Television Laboratories, the wald radio a receivation Laboratories, Inc., New York. Another patent held by this company is said to permit the send-ing of programs over hundreds of miles by means of "mixed frequencies" without the costly relay stations.

General Electric has set July 1 as the date to begin its regular daily televised

Play a New Holton Model 25 and Save the \$8500 Difference And when you save on your pockethook you will be saying your "lip" as well. For the Holton 25 is marvelously easy to blow and can be played in perfect tune! You barely need to breathe in it to start a note. Its tone is rich, full and beautiful, with that touch of brilliance that adds sparkle and life. Non-corroding pistons, aluminum action rods, and stationary valve bumpers give fast, light, DEPENDABLE action! These are just a few of the outstanding features of this fine new Holton. Write for complete details and information regarding trial arrangements. You can't buy a better instrument at any price. FRANK HOLTON & CO. 5922 N. Church St., Elkhorn, Wis. NOTE: There are new Trombones and Trumpets to match this Cornet. Write for descriptive folder.



programs from their Helderberg station, programs from their Helderberg station, twelve miles from Schenectady and fifteen miles from Albany. They plan to devote several hours weekly to televised pictures, which will be handled between the N. B. C. WGY studio in Schenectady and the Helderberg station.

Although none has been sat as yet it

Although none has been set as yet, it is expected the first commercial televised program will originate in this station.

program will originate in this station.

Another corporation to enter the television field this Spring with little fanfare and publicity is the Stewart-Warner Corporation. The set they plan to market (produced after several years of secret research) is said to be built according to the specifications set forth by the Radio Manufacturers' Association, and claims a distinctive high fidelity sound channel in addition to the sight apparatus.

American Television Company is now negotiating with a New York hotel to install television receivers in various rooms for use by guests. More details for the "Hotel Service Television" will be announced later. However, it is understood that a mast receiver will be used to supply the individual rooms.

According to Sayre M. Ramsdell, vice-president of Philco Radio & Television Corporation, television reception has reached a high level of efficiency, but reception is not the chief problem confronting television as an industry. He states that television, from the point of view of reception and receivers, is ready to take its place with the top industries, but "the problems of broadcasting television have been slower in solution and the progress in the broadcasting end has fallen behind that attained in reception."

Philco Radio & Television Corporation states that a new line of television receivers would be introduced at the national convention to be held at French Lick Springs, Ind., from May 15 to 19.

Baird home television receivers arrived here April 28 along with television theatre equipment and cameras. The negotiations for the showing of television scenes in various Broadway picture theatres is expected to result in the actual showing of the pictures beginning the middle of this month. The program will be in conjunction with regular theatre programs and pictures will be 12x13 feet in size.

—GENE HODGES.









Hymie Jerry Noni SHERTZER TEROME RERNARDI

BENNY and 6 of HIS PLAYERS ARE

Name Bands

ATE in April young America gave the final word and Artie Shaw took over the throne of orchestra leaders. The crown was bestowed upon Artie through the results of Billboard's second annual musical poll conducted among editors of college newspapers, magazines and humor publications at 100 leading colleges and universities scattered throughout the country. The runner-up was Kay Kyser, with Tommy Dorsey third, Benny Goodman fourth and Larry Clinton fifth.

By the same poll Bea Wain was proclaimed queen of song, seconded by Ella Fitzgerald and her little yellow basket. Other swing lassies reaching the higher brackets were Ginny Simms, Maxine Sullivan and Martha Tilton, in the order named.

Bing Crosby received top votes for leading male voice, followed by Jack Leonard, Kenny Baker, Kenny Sargent and Nelson Eddy.

It becomes increasingly evident that a powerful force of the dance world is mone other than our campus crowd from Maine to California. Rigorous in their own standards, fleeting in their fancies, they can catapult a name to fame as fast as they can cast another in the discard.

While swing continues to hold its own with a blare of trumpets and roll of drums there is much to be said for sweet music. In another poll, that of the Radio Editors, conducted yearly, Guy Lombardo again heads the list of favorite dance orchestras. Guy has been at the top since 1932, having scored seven consecutive successes to date.

In a recent issue of "Stage Magazine" the dance leader was quoted as saying: "Sweet music is the only kind of music we can play. It is the only kind we have ever played. I'm afraid if it has stood by us all these years, we'd better stand by it now."

Speaking of favorites, Phil Spitalny, in co-operation with his sponsor, General Electric, and their "Hour of Charm" program over N. B. C., has been conducting a contest which requires listeners to write in what they think is American Music (the title of a song), giving the reasons for their selections. So far the songs most mentioned have been "In the Gloaming," "I Love You Truly," "Carry Me Back to Old Virginia." "Old Susannah," "Mighty Like a Rose," "The Rosary" and "The Last Round-Up."

Apropos of the same subject, the recent Astaire-Rogers film, "The Story of Vernon and Irene Castle," has done much to revive old songs such as "Oh, You Beautiful Doll," "Come, Josephine, in My Flying Machine," "By the Light of the Silvery Moon." "Darktown Strutters' Ball," "Pretty Baby," "Smiles," "Walting for the Robert E. Lee" and "Missouri Waltz."

Robert E. Lee" and "Missouri Waitz."

The month of May brings dancing under the stars for New York with many hotels unshuttering their roofs for the sultry period. Joe Rines and his orchestra is on hand at the top of the St. Regis; Enric Madriguera is lending atmosphere to the Hotel Pierre; Xavier Cugat opened at the Waldorf May 10 for out-of-door dancers, and Tommy Dorsey comes to the Pennsylvania on the 25th for a Summer engagement.

Holding down the ground floors are Sammy Kaye, still at the Commodore; Blue Barron at the Edison, Jack Marshard being kept on by the Hotel Plaza and Will Oeborne finishing up his five-week date with the Park Central. Larry Clinton follows on May 17, to be supplanted June 13 by Artie Shaw; Chick Webb is scheduled for a run of 10 weeks, beginning June 28, at the same hotel. Hal Kemp finishes up at the Waldorf June 2 on the heels of Eddy Duchin, who has an eight-week contract. April 10 Frankie Masters followed Guy Lombardo into the Roosevelt for three weeks, with Wayne

King promised for the thereafter. A new band combination at the 52nd Street Swing Club is Sally Sharran and the Dixle Debs. Sally directs in the "New Orleans style" of rhythm, popularized by Ray Buedric and Louis Prima.

In night spots around and about New York the coming weeks will find Glenn Miller at the Glen Island Casino; Charlie Barnett at Playland, Rye, from June 16 to September 16, and Red Norvo playing for Murray's in Tuckaboe.

On the Jersey side, Ted Fio Rito opened Ben Marden's Riviera May 15, and Woody Herman is getting ready to step out of Frank Dailey's Meadowbrook in Cedar Grove; Jimmy Dorsey will come into that spot May 20.

In Boston, Les Brown arrives from the St. Paul Hotel, St. Paul, Minn., May 16, to play for the Raymor Ballroom; and on Memorial Day Hen Bernie will open the roof of the Ritz-Carlton.

roof of the Ritz-Carlton.

Jumping to Ohio we have Seger Ellis and His Choir of Brass completing an April engagement at the Netherland Plaza's Pavilion Caprice, Cincinnati; Ted Lewis back at Beverly Hills Country Club, Cincinnati; Seger Ellis moving on to the Van Cleve, Dayton, for a month, beginning May 3; and Emerson Gill at the Nu Elms Ballroom, Youngstown, April 1. April 13, Jimmie Lunceford played the first week-end stand at Euclid Beach Park, Cleveland. Cleveland.

Within recent weeks there were some shifts in name bands for Chicago. May 12 Stuff Smith paid his farewells to the La Salle Hotel after a highly successful engagement; Eddy Duchin prepared to pack up at the Palmer House after a sixweek stay; Earl Hines shuffled into the Grand Terrace Cafe, and Jack Teagarden replaced Bob Crosby at the Blackhawk Cafe, May 8. Bands who play on are Ted Weems at the Drake and Freddie Fisher at the Rose Bowl; Freddie has changed his "Schnicklefritzer" billing for "All-American Band." The Summer season will begin June 10 for the Edgewater Beach Hotel's Beach Walk with Lawrence Welk furnishing his "champagne music." Henry Busse and a new band may bow out Russ Morgan at the Chez Paree late in May. in May

on the West Coast there is Buddy Rogers playing for Topsy's, Southgate, near Los Angeles; and Larry Kent leaving the Biltmore Bowl, Los Angeles, May 27, for the Utah Hotel, Salt Lake City. In San Francisco, Leon Mojico can be heard at El Patio Ballroom, with Henry King promised for the Fairmont Hotel May 23. Kay Kyser opens the Catalina season late in May.

Skimming other Western spots, April 11 Emery Deutsch left the Hotel Nicollet, Minneapolis, for Milwaukee's Hotel Schroeder: May 9 he took his orchestra to St. Paul for four weeks at the St. Paul. After a month at the Book-Cadillac, Ben Cutler switched to the Nicolett on the 6th of May; Seger Ellis will follow into that same Minneapolis hotel come early June. Beginning April 7 Anson Weeks played out two weeks at the Hotel Muchlebach, Kansas City; he and his orchestra were

replaced by Frank Dailey, who came from an engagement at the Turnpike Casino, Lincoln, Neb. Al Kavelin opened at the Chase Hotel, St. Louis, April 11, with Jack Fulton scheduled for the first two June weeks. Another April opening was Marvin Frederick at the Coemopolitan Hotel, Denver. Jimmy Richards took over the stand of the "400" Club in Wichita, Kansas, for three weeks, starting May 7.

Stopping in the South there are Ted Travers and his orchestra at the Henry Grady Hotel, Atlanta; and the King's Jesters at the Iroquois Gardens, Louisville, after a date with the Adolphus Hotel, Dallas. Red Nichols finished up May 11 at the Greyhound Club, Louisville, while Emil Velazco played for two weeks in April at Lexington's Blumeadow Country Club. One of Russ Morgan's July dates is set for the 31st at the Fort Worth Casino Manana, Fort Worth; Russ plans on two weeks.

Cross-country tours continue to be scheduled for many name bands. During the month of April Bob Baker and his Chez Paree orchestra, Eddie deLange and Mike Riley were heard at Loew's State Chez Paree orchestra, Eddie deLange and Mike Riley were heard at Loew's State Theatre, New York City; Bob went on to Washington for a date at the Capitol Theatre April 14 and the following week appeared at the Paramount in Atlants, Ga. Tommy Dorsey brought his orchestra to New York's Paramount early in April as part of their prolonged trek.

March 31 Vincent Lonez ment one night

Ga. Tommy Dorsey brought his orchestra to New York's Paramount early in April as part of their prolonged trek.

March 31 Vincent Lopez spent one night at Ann Arbor, Mich., and the following night in Grand Rapids; he and his orchestra came to the State Theatre, Hartford, Conn., for a week beginning April 3 and moved on immediately for an engagement at the Flatbush Theatre, Brooklyn. He completed his three-month theatre tour late in April at the Earle, Washington. On the 29th his orchestra supplied the music for Golden Spike Day in Omaha, Neb., a celebration staged in connection with the world premiere of the motion picture, "Union Pacific." In the first weeks of May the Lopez band played one-nighters in Lincoln, Neb.; Cedar Rapids, Iowa; Chicago, Ill., and Milwaukee, Wis.; May 12 they were heard in Chapel Hill, N. C., for two days.

Don Bestor kept an engagement at the Flatbush Theatre, Brooklyn, the week of April 21; that same week Al Donohue was at the Circle Theatre, Indianapolis, moving over to Oshkosh, Wis., for a date at Lawrence College, April 29.

In Chicago Stuff Smith came into the Regal Theatre for a week, May 12; a stop-over for Ina Ray Hutton was made at the Hotel Morrison for the N. B. C. Engineers' Ball April 14. Other recent dates for the Hutton orchestra were March 31-April 1 at the Castle Farms, Cincinnati, and April 17, a week at the Hippodrome Theatre, Canada.

When Artie Shaw played the Palais Royal Baliroom, Toronto, Canada, recently he smashed an all-time attendance record; he broke another record when he took his orchestra to the State Theatre, Hartford, Conn., for five days.

Blue Barron's schedule for the near future will include a dance in Scranton, Pa., May 29; June 2, the Virginia Polytechnic Institute, Blacksburg, Va.; June 16, a week at the Warner Brothers Theatre, Philadelphia, and another week beginning the 23rd at the Stanley, Pittsburgh.

In quick jumps here and there we note that Joe Rines played the Akron and Vouncetone the Alley Pittsburgh.

In quick jumps here and there we note In quick jumps here and there we note that Joe Rines played the Akron and Youngstown theatres, the week of March 27 and began at the Circle, Indianapolis, on the 31st... April 14, 15 and 16 Buddy Fisher was at the Paramount, Fort Wayne, Ind., after closing at the Old Vienna, Cincinnati. April 3... April 28 Phil Spitalny appeared with his orchestra at the Boston Gardens, Boston... The week of May 12 Jimmy Dorsey stopped over at the Rivoli, Toledo, Ohio... May 4, 5 and 6 Ferde Grofe kept a date at the Rhode Island Auditorium, Providence, R. I... and Jimmy Lunceford recently played for the Clemson University prom.

April 14 the Paul Whiteman orchestra gave a concert for the Rochester Sym-phony Society and two days later played at the Symphony Hall in Boston. Mr.

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Whiteman opened on the 20th at the Paramount Theatre, Springfield, Mass., for a five-day engagement.

The sponsors of Paul Whiteman and his Wednesday night program over C. B. S. have renewed his contract for thirteen more weeks.

Short bits about name bands tell us that Louis Amen, trick planist, is busy organizing his own ten-piece outfit . . . Will Hudson is forming a new band with five brass, four sax, four rhythm and a girl vocalist. . . . Benny Meroff has a new orchestra with a definite style for dancers. . . . Cy Baker has joined Jimmy Dorsey's organization, increasing the trumpet section to three men.

"Spud" Murphy, ace arranger-composer and now band leader, and his orchestra made their New York debut at Greenwich Village's well-known night spot, Nick's, Tuesday, April 25. He was accompanied by Lucille Mathews, charming vocalist, formerly of Sardi's in Hollywood.

"Spud," who has arranged for many of the country's outstanding swing bands, including the Casa Loma orchestra, Benny Goodman's orchestra, etc., recently formed his own swing combination and has just completed a very successful engagement at the Palomar Ballroom in Los Angeles.

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Grand Opera

APRIL marked a milestone in grand opera production in America. Outstanding was the new opera written expressly for radio production, Gian-Carlo Menotti's "The Old Maid and the Thief," reviewed hereafter in this column.

Menotti was commissioned by the National Broadcasting Company to write this opera some two years ago. The result is a delightful operabouffe with descriptive music and two beautiful arias, one for soprano, the other for baritone. Mr. Menotti also wrote the libretto which, from the time Bob announces that he is "a wanderer and beggar, a wind-tossed leaf" until the end of the hour of the production, keeps the fun going in a fast and uproarious manner.

While Mr. Menotti's style is still Italian, it is much more original than "Amelia Goes to the Ball," and the music fits the moods ad-

and the music fits the moods admirably. All in all, it is the production of a genius and with a minimum number of changes could be used as a most successful stage production.

The other event worthy of special mention was the Radio City Music Hall of the Air opera productions, which must have had a salutary effect upon the millions of listeners that tune in this program regularly every Sunday noon. The productions were ideal, being smooth in line and beautifully sung. The performances of Jan Peerce, tenor; Robert Weede, bartone; Rosemarie Brancato, Maria Delden, Annelles von Moinar and Viola Philo, sopranos, were excellent. No doubt many additional opera fans have been created by these fine tabloid productions under the baton of Erno Rapee.

Although the official, brilliant winter season and the all-too-brief post-period of opera at the Metropolitan have now made history, the famous opera house remains a focal point for musical events of the coming months. In early April interest was centered on the winners of the fourth series of Metropolitan Opera auditions of the air, Annamary Dickey, lyric soprano of Decatur, Ill., and Mack Harrell, baritone, of Greenville, Tex.

In addition to the coveted opportunity

In addition to the coveted opportunity to appear next season on the stage of the "Met," Miss Dickey, 25-year-old daughter of an Illinois dentist, and Mr. Harrell, 29, who started his career as a violinist, received checks for \$1,000 and silver medal-

The awards were presented by H. D. Whittlessy, first vice president of the Sherwin-Williams Company, sponsors of the annual auditions, before a studio audience of 1,200 on a coast-to-coast radio network program of the National Broadcasting Company.

Precedent was established this year when Winifred Heldt, 29. of Detroit, and Jean Merrill, 26, a granddaughter of Frederick Metz. first conductor of the Baltimore Symphony Orchestra, received optional contracts and fellowships of \$500 each. They are to continue their studies this Summer and, if they pass supplementary auditions in the Fall, may get opportunities to appear with the opera company.

company.

Miss Dickey has studied at Chautauqua and at the Juilliard School of Music in New York and has appeared with the Cincinnati Opera Company and the St. Louis Municipal Opera Company.

Mr. Harreil has sung in Europe and has appeared as soloist with the New York Philharmonic-Symphony Orchestra at a children's concert. He gave his first New York recital at Town Hall last October.

Five new directors were elected to the board of the Metropolitan Opera Guild at the annual meeting of the Guild April 18 at the Hotel Pierre. The new directors are Mrs. Alexander McLanahan, Mrs. Carl Pforzheimer, Mrs. George B. St. George, Dr. Clinton B. Barker and Dr. Otto Susman. Donald Peabody Blagden was ap-

pointed chairman of the executive com

In reports of the Guild's progress it was noted that membership increased 4 per cent in and near New York. The group membership to which schools are eligible has doubled its ranks since last year. The Philadelphia branch of the year. The Philadelphia branch of the Guild has increased its membership by 30 per cent and the San Francisco branch has added subsidiary branches in Sacramento and Oakland. The radio membership has quadrupled and has representation in forty-five states and six foreign countries.

countries.

The return of "Madame Butterfly" to the repertory of the Metropolitan has been rumored for next season, with Grace Moore in the title role. It is hoped that Miss Moore will come to New York after her engagement with the Chicago Opera in "Madame Butterfly" and "Tosca."

The newly formed Twentieth Century Grand Opera Company, Alfredo Salmaggi, artistic director, opened at the Hippodrome April 8. The list of operas for the first eight days included "Traviata," Saturday night, April 8: "Cavalleria Rusticana" and "Pagliacci," Sunday night, April 9; "Barber of Seville," matinee, and "Madame Butterfly," evening, Monday, April 10; "Hansel and Gretel," Tuesday afternoon, April 11, and Friday afternoon, April 14; "The Bartered Bride," Wednesday afternoon, April 12; "Martha," Thursday afternoon, April 13; "Madame Butterfly," matinee, "Aida," evening, Saturday, April 16, "Hansel and Gretel," "The Bartered Bride" and "Martha" were presented in English.

Mr. Salmaggi will direct the four-week

Mr. Salmaggi will direct the four-week season of grand opera given in June at Randall's Island Stadium by the Chicago era Company

Opera Company.

There will be four performances weekly with "Aida" the opening bill. "Alda" will be followed by "Traviata," June 2; "Cavalleria Rusticana" and "Pagliacci," June 3, and "Carmen," June 4. These operas are to be repeated in the same order during each succeeding week. Pageants are promised between the acts of these works.

The world premiere of Gian-Carlo Menotii's opera, "The Old Maid and the Thief," written exclusively for radio under a commission from the National Broadcasting Company, was well received by a capacity N. B. C. studio audience Saturday evening, April 22. Mr. Menotti's work is a satirical farce, introducing only four characters, the scene of which is laid in a small American town of today. Robert Weede sang the baritone role of the roving but respectable Bob; Lydia Sommers, contraito, was cast as Miss Todd, an elderly, apprehensive maiden lady; Margaret Daum sang the leading soprano role, the charming, unscrupulous maid, Letitia; and Dorothy Sarnoff, soprano, was heard as Miss Pinkerton, a village gossip.

The performance of the opera, presented with the N. B. C. Symphony Orchestra, concluded that organization's series of Saturday night broadcasts for the season. Alberto Erede, young Italian

conductor of the Salzburg Guild, was guest conductor.

The Juilliard Opera School gave performances of Henry Purcell's "Dido and Aeneas" and Ravel's "L'Heure Espagnole, March 29, 30, 31 and April 1. Albert Stoessel conducted the two operas, both of which were sung in English with alternating casts. The original orchestration and the Edward J. Dent edition of the text by Nahun-Tate were used for Purcell's opera.

The "Radio City Music Hall on the Air"
Opera Company, Erno Rappee, director, continued its pleasing series of Sunday broadcasts, April 9, with an offering of "Die Walkuere." The occasion was the fiftieth anniversary of the first American performance of Wagner's "The Ring of the Nibelungen."

Heading the cast was Jan Peerce, tenor, as Siegmund, and Annelies von Molnar, Continental operatic soprano, as Sieglinde; Louise Bernhardt, contralto, as Fricka; Raymond Lutz, baritone, as Wotan, and Maria Delden, soprano, as Brunnhilde.

While "Die Walkuere." like all the operas in this present series, was given in tabloid version, the performance included all of its most famous music, prefaced by a narration and explanatory comments on the work.

a narration and explanation the work.

The following Sunday, April 16, the company presented Leoncavallo's "Pagliacci." Singing principal roles were Jan Peerce as Canlo, the heart-broken clown; Madame von Molnar as Nedda; Robert Weede as Tonio and Silvio, and Mario Berini, tenor, as Beppo.

Offenbach's best-known comic opera.

Berini, tenor, as Beppo.

Offenbach's best-known comic opera,
"Tales of Hoffman," seldom heard on
radio broadcasts, was given April 23. The
opera was sung in English with Jan
Peerce in the role of Hoffman, Rosemarie
Brancato heard as Olympia, Guiletta and
Antonia; Louise Bernhardt the Nicklausse, and Eugene Frey as Crespel,
Luther and Lindorf.

Enid Szantho, contralto, of the Vienna State Opera, and Edwin McChesney, tenor, have been engaged for next season by the Chicago City Opera Company.

Miss Szantho made her debut with the Chicago Symphony Orchestra during the 1938-39 season, singing "Das Lied von der Erde." Mr. McChesney, a newcomer, may be heard in the role of Romeo, Lucien Muratori having been engaged to coach him in that role. him in that role.

him in that role.

Plans are being completed for the 1939 Summer season at Bayreuth. In a period of almost full five weeks twenty-four festival performances are to be given, the greatest number since the inauguration of the Bayreuth festival. Conductors will be Karl Elmendorff, Franz Hoesslin, Victor de Sabata and Heinz Tietjen.

The 1939 schedule of the Bayreuth Wagner Opera Cycle is as follows: July 25, "Flying Dutchman"; July 28, "Tristan"; July 27, "Pareifal"; July 29, "Ring" (Rheingold); July 30, "Ring" (Walkuere); July 31, "Ring" (Slegfried); August 2, "Ring" (Goetterdaemmerung); August 4, "Flying Dutchman"; August 16, "Parsifal"; August 8, "Flying Dutchman"; August 12, "Parsifal"; August 14, "Tristan"; August 16, "Flying Dutchman"; August 17, "Tristan"; August 21, "Ring" (Walkuere); August 22, "Ring" (Siegfried); August 24, "Ring" (Goetterdaemmerung); August 24, "Ring" (Goetterdaemmerung); August 27, "Tristan"; August 28, "Parsifal", August 27, "Tristan"; August 28, "Parsifal", August 27, "Tristan"; August 28, "Parsifal", August 27, "Tristan"; August 28, "Parsifal."

A revised version of Glinka's opera, "Ivan Susanin," a patriotic work of the Nineteenth Century, was given April 2 in Moscow. The original version, entitled "A Life for the Czar," glorified czarism and the first Romanoff Czar, Mikhail, elected in 1613 by a council of Boyars. In the modern presentation by S. A. Samosud the words of the famous finale music are changed from "Glory, glory to the Czar" to "Glory, glory to the Fatherland."

A highlight of the Italian opera season was the premiere of Jacopo Napoli's "Il

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Malato Immaginario" (The Imaginary Patient). Signor Napoli, young composer of Naples, offers a one-act lyric comedy taken from the Moliere classic. In the Italian operatic version the chief characters are translated as Argante (protagonist), Angelica (his daughter), Cleanto (her lover), Tonietta (maid), Dottor Diafoirus (physician), Tommaso (his son) and Gelsomino (druggist).

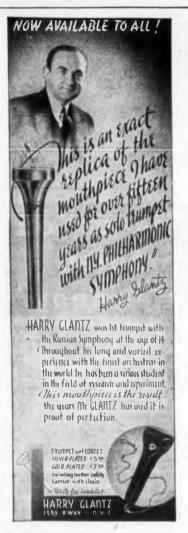
The late Spring series of operas at Covent Garden, under Sir Thomas Beecham, began May 1. The seven-week schedule includes "The Bartered Bride" and "Tajernstvi" (The Secret) by Smetana; "Russalka" by Dvorak; two Mozart operas, "Il Seraglio" and "Don Giovanni"; one cycle of "The Ring" and Wagner's "Tannhaeuser" and "Parsifal"; Verdi's "Otello," "Aida," "Trovatore" and "Traviata"; and Puccini's "Turandot" and "Tosca."

Among the singera for the series are

ata"; and Puccini's "Turandot" and "Tosca."

Among the singers for the series are Maria Caniglia, Hilde Konetzni, Kerstin Thorborg, Edith Furmedge, Gladys Ripley, Constance Willis, Beniamino Gigli, Lauritz Melchior, Torsten Ralf, Richard Tauber, Jussi Bjorling, Herbert Janssen, Ezio Pinza, Ludwig Weber, Fritz Krenn and Norman Walker.

The schedule for the Festival at Glyndebourne, which will be held June 1 to July 1, is nearing completion. Operas to be presented are Mozart's "Figaro," "Don Giovanni" and "Cosi fan tutte"; Verdi's "Macbeth" and Donizetti's "Don Pasquale." New singers engaged include Margherita Grandi, an Italian of British birth; Gino Del Signore, a young Italian tenor; and Rise Stevens, who made her debut at the Metropolitan during the Winter season.





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Band Concerts

THE Thayer Military Band of Canton, Ohio, held its 47th Annual Spring Concert in the City Auditor. Spring Concert in the City Auditorium, Sunday afternoon, March 19. The history of the Band dates back to the 1890's when five youngsters, inspired by the military splendor of the old Grand Army Band, decided to form one of their own. With the addition of thirteen boys the "kid band" stepped out in 1892 under the direction of H. Clark Thayer, Canton music teacher. Two years later the band became a permanent organization and during that year it was hired by the Cleveland K. of P. organization to play a week's engagement at the annual national encampment in

Washington, D. C. More engagements followed and the Thayer Band, as

it was called officially, quickly became an integral part of Canton.

In 1903 William E. Strassner succeeded Mr. Thaver as director, a post which he has held for the last 36 years. Mr. Strassner and Adam A. Shorb, the band's president and bass player, are the only two of the original 18 members.

Other officers are Paul Herrnstein, manager; Louis Hausrath, secretary; R. H. Rogers, treasurer, and George Krabill,

Plans have been announced for the 1939 Summer series of the Daniel Guggenheim Memorial Concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman. The New York concerts will again be the gift of the Daniel and Flor-Guggenheim Foundation, as they have been for the past eight years.

The opening concert at the Mall, Central Park, July 9, will mark the anniversary of the birth of Daniel Guggenheim, and a special program has been arranged as a tribute to his memory.

According to the schedule the band will According to the schedule the band will play at the Mail, Central Park, on Sunday, Monday, Wednesday and Friday evenings, with the exception of Monday, July 31st, and Labor Day, Monday, September 4th; and at the Concert Grove, Prospect Park, Brooklyn, on Tuesday, Thursday and Saturday evenings. All concerts will start at 8:30 P. M. Through the courtesy of Local 802, A. F. of M., several programs will be brondcast each week.

The Goldman hand is at present playing

The Goldman band is at present playing a 15-week engagement at the Golden Gate International Exposition in San Fran-

Frank Simon was guest conductor of the All-State High School band at its concerts of May 11, 12 and 13, held in the McCaskey High School, Lancaster, Pa.

Approximately 250 high school boys and girls were selected to play for the concerts through district band contests held throughout the state.

Maestro Giuseppe Creatore, veteran handmaster and showman, was guest conductor of the Philadelphia Federal Symphonic Band Sunday evening, April 30. The program included Verdi's Triumphal March from "Aida," the Mozart overture to "The Magic Flute," "Solveig's Song" from the "Peer Gynt" music by Grieg, "Dance of the Houris" from Ponchielli's "La Gloconda," the Strauss walts, "On the Reautiful Blue Danube"; Schumann's "Traumerei" and the symphonic poem, "Cleopatra," by Mancinelli.

In New Orleans, public parks have again been assured good band music for the coming Summer months with renewal of A. F. of M. contracts for both City Park and Audubon Park.

The City Park engagement goes Michel (Mike) Cupero, well-known tru well-known trumpet player and bandmaster, who conducted his first season in New Orleans last year.

In Audubon Park Charles Wagner, who has won recognition through introducing strings to the military band, will again present novelties to his Sunday audiences.

The Spring calls for baseball all over the country but, in Chicago, at the open-ing of each National League season, there are additional calls for Jack Bramhall, baseball band manager of the Cube for

baseball band manager of the Cubs for forty-seven years.

On April 20 Jack and his thirty-piece band sounded off his team to their first game of 1939 with a program which included the usual opening number. "O Solo Mio"; "In the Shade of the Old Apple Tree"; "Let Me Call You Sweetheart";

"Meet Me Tonight in Dreamland," and
"Alexander's Ragtime Band."

On Saturday, April 22, Bandmaster Bramhall, one of the oldest members of Local 10, A. F. of M., took a twenty-piece band to the opening game of the White Sox. When Chicago fans want music they can always count on Jack to play it.

CIRCUS NOTES

In early April the Ringling Bros. and Barnum and Balley Combined Circus came to New York's Madison Square Garden. Director of music is Merle Evans, who has been with Ringling Bros. since 1919. It has been said that Mr. Evans holds the pulse of the entire show the beauty one of the several acts. in his hand. Every one of the several acts appearing simultaneously in the rings, hippodrome track or lofty aerial riggings, get their cues from him and in every stance the success of the act depends upon

For twenty years Mr. Evans has been on For twenty years Mr. Evans has been on hand for every performance of the circus to provide the essential musical background for the Greatest Show on Earth. Included in the present membership of the band are a number of men formerly with Sousa, Pryor and Conway.

Up to the time of going to press only the Ringling-Barnum and Bailey and Cole Brothers shows have signed Federation agreements.

Members are not permitted to play with any other circus until it has reached an agreement with the A. F. of M.

WHAT NEXT?

The Ranger Engineering Corporation has announced development of a new stream-lined airplane motor which is the most powerful in the world in proportion to its size. It is air-cooled; has 12 cylinders in inverted-V formation; develops 500 horsepower and weighs only 640 pounds. It is 200 pounds lighter than any in-line motor now produced in Europe.

Research chemists announced recently that synthetic production of glycerine from petroleum gases had progressed so that cost of this substance vital to national defense is lower than that of natural glycerol. They told the American Chemical Society meeting in Baltimore that both natural gas and waste fumes from gasoline production could be utilized in making the new compound for use in explosives, paints, varnishes, and scores of other materials.

Talking traffic lights to warn pedestrians of impending signal changes were demonstrated at the annual convention of the Greater New York Safety Council recently. With the device in use, pedestrians would be saved being caught in the middle of the street by cars through a voice saying, "Do not cross now; the light is about to change."

Homes "glued together" in groups of 10,000 as a means of solving the nation's housing problem were visualized by Raymond V. Parsons, research engineer, at a Yale University low-cost housing conference. The units would be erected in large garden cities and would house 30,000 to 100,000 persons paying rents as low as \$15.00 a month, he said. They would be "glued together" with a new resin compound, eliminating nails.

Traffic policemen of Beverly Hills, Calif., recently, were outfitted with candid cameras, to help them identify and convict traffic law violators. More recently they were provided with two-way radio sets, which run on the motorcycle battery. The cop can talk over it as he rides. It has a speaking range of approximately 15 miles.



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Symphony Orchestras

(Continued from Page One)

as soloists. The second half of the evening offered Mahler's Eighth Symphony, which was enhanced by a double chorus, a boys' choir and eight soloists.

a boys' choir and eight soloists.
At the third concert, Thursday afternoon, the orchestra accompanied Miss Flagstad in Wagnerian solos and the aria, "Abscheulicher," from Beethoven's "Fidelio." The remainder of the program was devoted to works of Bach-Klenosky, Wagner and Strauss.
On Friday evening Saint-Saene's "Same

on Friday evening Saint-Saens's "Samon and Delilah," with Miss Thorborg. Mr Delilah," with Miss Thorborg, Mr. Mr. Huehn and Mr. Cordon, was

resented.
Saturday afternoon a new "Magnificat"
y Hermann Hans Wetzler was sung by
its Jepson and the children's chorus.
That evening the festival was brought
to a close with the performance of the
econd act of "Parsifal."

A Mozart festival was given the evenings of April 25, 26, 27 and 29 in the Juilliard Concert Hall by the faculty and students of the Juilliard School of Music. The festival opened with a presentation of "The Marriage of Figaro" and closed with "The Abduction from the Seraglio." Both operas were sung in English by members of the Juilliard Opera School under the direction of Albert Stoessel. April 26 a concert of chamber music was given by Carl Friedberg, Louis Persinger, Felix Salmond and Albert Stoessel, and on the 27th a concert program was offered by Ernest Hutcheson, Rosina Lhevinne, Josef Lhevinne and Albert Spalding.

Saturday evening, April 1, Bruno Walter conducted his fourth consecutive concert with the N. B. C. Symphony Orchestra. Dr. Walter chose an all-Berlioz program, which included the seldom heard "Corsair" overture, the familiar orchestral excerpts from "The Damnation of Faust." consisting of "Dance of the Will o' the Wisp," "Dance of the Sylphs" and "Rakoczy March," and the Fantastic Symphony, No. 1, in C major.

Dr. Walter hade farewell to the N. B. C. audience April 8 with a presentation of Mahler's First Symphony in D major. As a pupil and friend of the composer, the guest conductor gave a sympathetic interpretation to the first Mahler work which has appeared on an N. B. C. Symphony program. The first half of the evening was devoted to the "Faust" Overture by Wagner and his "Slegfried Idyll."

The following week Hans Lange, associate conductor of the Chicago Symphony Orchestra, appeared with the N. B. C. Orchestra. Dr. Lange conducted Ernest Bloch's Concerto Grosso for string orchestra with piano obligato, Joseph Kahn, pianist; the Beethoven Symphony No. 4, in B flat major; "In a Summer Garden," by Delius; and the Strauss tone poem, "Don Juan." Saturday evening, April 1, Bruno Walter

"Don Juan."
The N. B. C. Symphony Orchestra concluded its current series of Saturday night broadcasts April 22 with the world premiere of "The Old Maid and the Thief," by Gian-Carlo Menotti. Alberto

Albert Spalding, violinist, and Gaspar Cassada, 'cellist, were guest soloists with the New York Philharmonic Symphony Orchestra at its concert of Thursday, March 23, for a performance of Brahms' double concerto for violin and cello. John Barbirolli opened the program with the Beethoven overture to "Coriolanus," which was followed by Elgar's Second Symphony.

For the evening of March 29 Mr. Barbirolli offered a program consisting entirely of Beethoven, with Adolf Busch as guest artist. Mr. Busch played the violin concerto on a program which included the three "Equali" scored for four trombones and the "Pastoral" symphony.

Sunday afternoon, April 2, Jose Iturbigave a stirring performance of the Liszt piano concerto in E flat major. Further included on this program were "White Nights," a novelty prelude by Eugene Boiner; Nikolai's "The Merry Wives of Windsor" and the Sibelius First Symphony.

phony.
In observance of Holy Week the Phil-In observance of Holy Week the Philharmonic Orchestra revived Rossini's "Petite Messe Solennelle" for its concert of April 5. The orchestra was assisted by the Westminster Choir under the direction of John Finley Williamson and soloists Ria Ginster, soprano; Bruna Castagna, contraito; Charles Kullmann, tenor, and Leonard Warren, baritone.

Monday evening, April 10, John Barbirolli and the orchestra were presented in Newark, N. J., by the Griffith Music Foundation in co-operation with the Associate Alumnae of New Jersey College for Women. The program consisted of Beethoven's overture to "Egmont," the Reethoven Symphony No. 7, Wagner's prelude to "Lohengrin," "Siegfried's Rhine

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Journey," "The Ride of the Valkyries" from "Die Walkuere" and the overture to

Journey, the Ride of the various from "Die Walkuere" and the overture to "Tannhaeuser."

Mr. Barbirolli chose a program of unusual interest for the Philharmonic concert of Thursday evening, April 13, when he presented the second act of "Tristan und Isolde" in its entirety. Soloists with the orchestra included the American tenor, Eyvind Laholm, who made his first appearance as Tristan; Kirsten Flagstad as Isolde, Enid Szantho as Brangaene, and John Gurney as King Mark.

Georges Enesco, Serge Prokofieff and Albert Stoessel have been scheduled as guest conductors for the New York Phil-harmonic-Smyphony Orchestra during the 1939-40 season, when John Barbirolli, its permanent director, takes his mid-Winter

wacation.

Mr. Enesco will appear for two weeks, Mr. Enesco will appear for two weeks, directing the concerts of December 28, 29 and 31 and of January 4, 5, 6 and 7. This will mark Mr. Enesco's fourth consecutive year as guest director of the orchestra.
Mr. Prokofieff, Russian composer, planist and conductor, will appear one week late

and conductor, will appear one week late in February.

Mr. Stoessel, American conductor and teacher, will take over the podium during Holy Week of next year. On March 20 and 21 he will present Bach's St. Matthew's Passion in association with the Oratorio Society of New York, of which he is conductor. On Easter Sunday he will he assisted by Ernest Hutcheson as piano soloist in a program to be announced later.

The Philadelphia Orchestra gave a concert in Carnegle Hall Tuesday evening, April 11, with Paul Hindemith as guest conductor for his own concert suite, "Nobilissima Visione." from the ballet "Saint Francis." The occasion was notable as the first orchestral performance in New York of the Hindemith suite. The program further included Buxtehude's "Passacaglio," the Mozart Symphony in Gminor and Rimsky-Korsakoff's "Russian Easter" overture, conducted by Eugene Ormandy.

Enster" overture, conducted by Eugene Ormandy.

The orchestra closed its New York season with a brilliant concert in Carnegie Hall on April 26 when Ormandy presented Haydn's Symphony No. 7 (97) in C major and Berezowsky's Tocatto, variations and finale, for string quartet and orchestra, with the Coolidge String Quartet as assisting artists. The composer is second violin in this quartet and in this composition, particularly in the in this composition, particularly in the Andante, his genius is beginning to show in a definite romantic style and mood. Mr. Ormandy also conducted "Tapiola" by Sibelius and closed with an inspiring per-formance of Ibert's "Escales."

Dr. Stock presented Josef Hofmann with

Dr. Stock presented Josef Hofmann with the Chicago Symphony Orchestra Thursday evening, March 24, playing Rubenstein's Concerto in D minor, the same composition with which Mr. Hofmann made his Chicago debut 41 years ago. The program was concluded by Sibelius' "Pohjola's Daughter" and the Ninth Symphony in D minor by Bruckner.

The same evening the Chicago conductor was awarded the Bruckner Medal of Honor of the Bruckner Society of America, Inc., in recognition of his efforts to create greater interest in and appreciation of Bruckner's music.

Tuesday afternoon, March 28, the Pro Arte Quartet appeared with the orchestra, introducing two works new to Chicago, a concerto for string quartet and orchestra by Bohuslav Martinu and a Ballade by Marcel Poot. Dr. Stock gave a second performance of Felix Borowski's new Symphony in G major, closing the concert with Sinigaglia's overture to "Le Baruffe Chiozzote" and "Scenes de Ballet" by Glazounow.

Hans Lange took over the baton for the concerts of Thursday and Friday, offering a program made up of Leo Sowerhy's concerto for organ and orchestra in C major with E. Power Biggs as soloist: Edwin S. Stringham's Nocturne, No. 2, dedicated to the conductor; Overture in D major by Handel; the Mozart C major symphony, and Wagner's Bacchanale and Finale from "Tannhaeuser."

Saturday evening Dr. Stock conducted the orchestra in Beethoven's overture to

"Tannhaeuser."

Saturday evening Dr. Stock conducted the orchestra in Beethoven's overture to "Egmont," the "Clock" symphony of Haydn, two Debussy nocturnes, "Clouds" and "Festivals"; and Wagner's prelude to "Lohengrin."

The last concert of the Tuesday series

and "Festivals"; and Wagner's prelude to
"Lohengrin."

The last concert of the Tuesday series
was given April 11, with Jose Echaniz,
planist, as guest soloist. Dr. Stock conducted a program which included the
Rachmaninoff plano concerto, played by
Mr. Echanis; Bach's Concerto in G major,
the First Symphony of Schumann and the
Wagner prelude to "Die Meistersinger."

Next season's soloists for the Tuesday
series of concerts will include Gulomar
Novaes, Percy Grainger, Patricia Travers,
Vronsky and Babin, Myra Hess, Artur
Rubinstein, planists; Zino Francescatti,
Nathan Milstein, violinists; Igor Stravinsky, composer-conductor, and Georges Enesco, composer, conductor and violinist.

In Pittsburgh Frits Reiner, musical di-



rector of the Symphony Orchestra, continued the Beethoven cycle of concerts Friday and Saturday, March 24-25. The schedule consisted of Overture, "Leonore," No. 2; the "Pastorale" symphony, and Symphony No. 7, A major.

The cycle was completed March 31 and April 1 with Beethoven's stirring Ninth Symphony and Overture, "Leonore," No. 3. Heard with the Pittsburgh Symphony Orchestra were the Mendelssohn Choir of Pittsburgh, under the direction of Dr. Ernest Lunt, and guest soloists, Elisabeth Schumann, Helen Olheim, Joseph Bentonelli and Julius Huehn.

Saturday evening, April 8, the farewell

elli and Julius Huehn.
Saturday evening, April 8, the farewell concert of the season was given with Alec Templeton, pianist, as guest artist. Mr. Templeton offered Greig's piano concerto in A minor, and his own group of "Lavender Blue," improvisations, musical impressions and "Toccata." Mr. Reiner conducted the Symphony Orchestra in Dvorak's Overture, "Carneval," Molinari's arrangement of "Moto Perpetuo," by Paganini, polka and fugue from "Schwanda," by Weinberger, and Strause' "Emperor Waltz."

The fourteenth symphony program of the Minneapolis Symphony Orchestra was given Friday evening, March 31, when Dalles Frantz, pianist, appeared as guest artist. Dimitri Mitropoulos, permanent conductor of the orchestra, opened the concert with Mosart's overture to "The Magic Flute," followed by the Hindemith symphony, "Matthias the Painter" and

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Liszt's concerto for plano and orchestra, No. 1, in E flat major. The second half of the evening was devoted to Beethoven's Symphony No. 6, in F major.

Sunday afternoon, April 2, the orchestra made its first appearance in Willmar, Minn., under the auspices of Austin F. Hanscom Post No. 167, American Legion. Mr. Mitropoulos presented the Weber overture to "Oberon," Beethoven's Symphony, No. 5, in C minor; polka and fugue from "Schwanda," by Weinberger; Gluck's "Dance of the Happy Spirits," from "Orpheus and Eurydice," and "Capriccio Espagnol," by Rimsky-Korsakow.

During the week of April 10 the orchestra filled three engagements beginning Thursday afternoon with the second in a series of concerts for students and faculty of the University of Minnesota. In the evening the orchestra appeared at the Hotel Nicollet for a party given to honor guarantors who contributed to the support of the symphony society during the past two seasons. After several orchestral works under the baton of Mr. Mitropoulos and special numbers by members of the orchestra there was music for dancing under the direction of William Muelbe. dancing under the direction of William

dancing under the direction of William Muelbe.

A regular symphony program was given Friday evening. The works of three contemporary Greek composers were presented, three movements from M. Calonirls' "Hellenic" suite; "The Eagle," a fantasie on a Greek theme by G. Sclavos, and five Greek dances by N. Scalcotas. Mr. Mitropoulos closed with the Berlioz symphony, "Harold in Italy."

The magnificent Kirsten Flagstad was presented with the orchestra as guest artist at its closing concert of the subsubscription series, Friday evening, April 21. The first half of the program was devoted to Beethoven, for which Madame Flagstad offered the scene and aria, "Ah! Perfido." Mr. Mitropoulos conducted the Grand Fugue in B fiat major and the Sonata in B fiat major. Following the intermission the orchestra played Siegfried's Rhine Journey and Funeral March from Wagner's "Die Goetterdaemmerung," and Madame Flagstad sang Bruennhilde's Immolation and the closing scene from the same opera.

Royal guests at the concert were the

the same opera.

Royal guests at the concert were the Crown Prince Frederik and Crown Princess Ingrid of Denmark. The distinguished visitors were welcomed with an outburst of applause and the orchestra played the Danish and Icelandic national anthems in their honor.

anthems in their honor.

Sunday afternoon, April 23, the orchestra gave a gala, final concert with Madame Flagstad again as assisting artist. The all-Wagner program consisted of the overture to and Senta's ballad from "The Flying Dutchman," Prelude and Elsa's Dream from "Lohengrin," overture to, Bacchanale, introduction to Act III and aria, "Dich Theure Halle," from "Tannhaeuser," and Prelude and Isolde's "Llebestod" from "Tristan and Isolde."

"Liebestod" from "Tristan and Isolde."

The final program of the Indianapolis Symphony series was held April 1-2, when Fabien Sevitzky and the orchestra gave a performance of Mozart's "Requiem," with the Indianapolis Symphonic Choir, and Jeannette Vreeland, Grace Leslie, Howard Harrington and David Blair McClosky as guest soloists. The concerts included the Indianapolis premiere of George McKay's "Fantasy on a Western Folk Song," "Good Friday Spell," from Wagner's "Parsifal," Act III, and the Rimsky-Korsakow overture, "Russian Easter."

Throughout 1938-39 Mr. Sevitzky presented the work of an American composer at each of the orchestra's subscription concerts. Those represented were Bloch, Borowsky, Bransen, Burleigh, Sesana, Chadwick, Converse, Dubensky, Foote, Foster, Griffes, Grimm, Hadley, Howe, James, Johnson, Lieberson, Mason, Morrls, McCollin, McDonald, McKay, Rogers, Sanders, Schaefer, Shepherd, Sowerby, Stillman-Kelley, Stringham, Sullivan, White and Whithorne.

Georges Enesco returned to Cleveland early in April for his second annual engagement with the Cleveland Orchestra. Mr. Enesco offered one of his own compositions at the concerts of April 6 and 8, his recent third orchestral suite. "Villageoise," Opus 27, No. 1. Also included were the Beethoven overture, "Leonore," No. 3; Beethoven's "Eroica" symphony, and "Morceau Symphonique." from "The Redemption" by Cesar Franck.

April 13 and 15 Adolf Busch was guest artist with the orchestra, playing Peet-

April 13 and 15 Adolf Busch was guest artist with the orchestra, playing Beethoven's violin concerto, D major, Opus 61. Orchestral compositions offered by Dr. Rodzinski included D'Indy's Symphony No. 2. B flat major, heard for the first time at these concerts; and a first Cleveland performance of Nicolas Nabokoff's orchestral suite based on the "Goldberg Variations" by Bach.

The symphony season in Cleveland was brought to a brilliant close April 20 and 22 with a presentation of Beethoven's Ninth Symphony, under the baton of Dr. Rodzinski. Assisting the orchestra were guest solojsts Rosa Tentoni. Anna Kaskas, Pani Althouse and Julius Huchn, and the



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Cleveland Philharmonic Chorus, under the direction of Boris Goldovsky.

The Cleveland Orchestra under Dr. Rod-

zinski will be heard in New York during the 1939-40 season as part of the Hurok concert series.

Olga Steeb, pianist, appeared with the Los Angeles Philharmonic Orchestra, April 14-15, for a presentation of the Rachmaninoff second piano concerto. Dr. Klemperer's opening and concluding numbers were Strauss' tone poem, "Death and Transfiguration" and the Fourth Symphony of Brahms. phony of Brahms.

phony of Brahms.

The eighth pair of concerts of the San Francisco Symphony Orchestra, under Pierre Monteux. March 17-18, brought Roland Hayes as guest artist. Mr. Hayes was first heard with the orchestra in the aria, "Only Be Still," from Bach's Cantata, No. 93; "Aria Eviva Rosa Bella" from "La Calamita Dei Cuori," by Galuppi, and "Arietta Amour Quand Tu Veux" from Rameau's "Dardanus."

Later on the program Mr. Monteux conducted Berlioz's "Childhood of Christ" with Mr. Hayes singing the tenor solo of "The Flight Into Egypt."

For his final offering the famous tenor sang a group of Negro spirituals, which was applauded again and again by the San Francisco audience.

The assisting artist of the following week, March 24-25, was Robert Casadesus, planist, who played with the orchestra for performances of D'Indy's Symphony on a French Mountain Air and "Konzertstuck" for Plano and Orchestra in Fminor, by Weber. The program also included Vaughn Williams "Fantasia on a Theme" by Thomas Tallis; "Lea Preludes," a symphonic poem by Liszt, and Chabrier's "Bourree Fantasque."

The tenth pair of concerts were given March 31 and April 1 with Nathan Milstein, as guest soloist, playing "Symphonie Espagnole," for violin and orchestra, by Lalo. For the remainder of the program Mr. Monteux chose Wagner's Prelude to "Lohengrin," and "Good Friday Spell," from "Parsifal"; "The Last Knight," by Davis, after the poem of G. K. Chesterton: and Arnold Schoenberg's orchestration of the Brahms Plano Quartet in G minor.

During the week of April 3 The National Symphony Orchestra of Washington, D. C., under Dr. Hans Kindler, was heard in four cities beginning in Richmond, Va., with the final concert of its annual series in that city; Wednesday, April 5, the orchestra played at the University of North Carolina, Chapel Hill, N. C., and Thursday it appeared at the Municipal Auditorium in Raleigh, N. C. Three concerts were given Friday and Saturday at Columbia, S. C., in connection with the Columbia Music Festival. Sunday afternoon, April 9, Dr. Hans Kindler devoted the second half of the program of the National Symphony Orchestra to "The Evolution of the Waltz." This portion of the concert comprised the scherzo from Schubert's Fifth Symphony: "Furlant," by Smetana; Strauss' "Weiner Blut" and "Voices of Spring"; two waltzes from the Brahms "Liebeslieder"; Sibellus' "Valse Triste" and the waltzes from "Der Rosenkavalier" by Richard Strauss. Dr.

Kindler opened the program with a Handel-Harty suite, followed by Smetana's "Moldau" and the first performance of Cesar Franck's organ Chorale in E major, arranged and conducted by Louis Potter, Washington composer.

Bruno Walter conducted the Orchestra the following Wednesday evening with a program which consisted of the overture to Weber's "Oberon," the Mozart symphony in G minor, Strauss' "Death and Transfiguration," Wagner's "Siegfried Idyll" and the preludes to "Lohengrin" and "Die Meistersinger."

Dr. Kindler closed the orchestra's eighth season Sunday afternoon, April 16, with his annual request program. It included the Tschaikowsky "Pathetique" symphony, Sibelius' "Finlandia," the Liebestod from Wagner's "Tristan und Isolde," and the conductor's arrangement of the Introduction, Coronation Scene and Love Music from "Boris Godunoff" by Mussorgsky.

The Sioux City Symphony Orchestra, Leo Kucinski, conductor, gave its final concert of the season Monday evening, April 3. The Sioux City Civic Chorus, under the direction of Paul MacCollin, assisted the orchestra in an all-Wagner program comprised of the Overture to and the March and Chorus from "Tannhaeuser"; Song of the Rhine Maidens from "Goetterdaemmerung" and Spinning Chorus from "The Flying Dutchman"; Prayer from "Lohengrin"; Bell and Grail Scene and Choral from "Parsifal"; Address of Hans Sachs and Finale from "Die Meistersinger."

Rudolph Seidl and Thurlow Lieurance shared the podium of the Lincoln Symphony Orchestra, March 27, when Leo Kucinski, regular conductor, appeared as soloist. Mr. Kucinski and the orchestra played Mendelssohn's Concerto in E minor for Violin and Orchestra, with Mr. Seidl conducting. The program included several of Mr. Lieurance's compositions, Selections from "Trails Southwest"; Barcarolle. "In the Path of the Moon"; Idyl, "Drcam Tides"; and "By the Waters of Minnetonka" were presented under the baton of the composer. Minnetonka" were probaton of the composer.

The Kansas City Philharmonic Orchestra with Karl Krueger, conductor, recently completed its sixth season. During the 1938-39 season the Orchestra played to a larger audience at its 62 concerts than it ever has previously. The played to a larger audience at its 62 concerts than it ever has previously. The regular ten pair of subscription concerts given in Music Hall of the Municipal Auditorium here were all particularly well attended, due not only to the outstanding array of assisting talent which appeared with the orchestra, but to the orchestra's remarkable development during the season. Among those who appeared in Kansas City with the orchestra last winter were planists Walter Gleseking, Louise Mary Meissner and Evelyn Swarthout; Gaspar Cassado, cellist; John Charles Thomas, baritone; violinist Samuel Thaviu, concert-master of the orchestra, and Jules Seder, first bassonist of the orchestra who gave Fogg's bassoon concerto its American debut.

Two particularly outstanding highlights

Two particularly outstanding highlights the past season were the presentation a concert version of the Strauss opera,

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"Elektra," with Rose Pauly, Enid Szantho, Paul Althouse, and Chase Baromeo as soloists, and the Beethoven Ninth Symphony which wound up the season with two performances on March 2 and 3.

Out of town Mr. Krueger directed the orchestra at LaSaile, Ill.; Dubuque and Burlington, Iowa; Concordia, Salina, Great Bend, Wichita, Emporia, and Lawrence, Kan., and at four pairs of concerts in Topeka, Kan. Four young peoples' concerts, three popular concerts, a Beethoven-Brahms cycle of four matinees and a special coast-to-coast broadcast over the Columbia Broadcasting System made up the principal part of the remainder.

The orchestra played two benefits dur-

The orchestra played two benefits during the winter—one a tribute to Sir Carl Busch, local composer of international fame, and the other for the annual charities drive

Plans for next season, while not yet complete, call for the return of Karl Krueger as conductor, and every one of the men has been asked to return. The list of assisting artists already under contract for appearances next year includes Robert Virovai, violinist; Glenn Darwin, baritone, formerly from Kansas City; Rose Pauly, soprano; The Saxophone Quartet of Paris; Samuel Thaviu, violinist; Anna Kaskas, contraito; Josef Hofmann, pianist; and Louise Mary Meissner, pianiste.

The orchestra recently gave its first Hi-Jinks and Ball in the Kansas City Plans for next season, while not yet

mann, planist; and Louise Mary Meissner, planiste.

The orchestra recently gave its first Hi-Jinks and Ball in the Kansas City Municipal Auditorium under the direction of its conductor, Karl Krueger. The program got under way with Mr. Krueger and the drummer alone on the stage carefully beating time for Ravel's "Bolero," while the rest of the orchestra made belated entrances. From that point, Hal Phares, piccoloist for the Philharmonic, acted as Master of Ceremonies to introduce various amusing feature acts which included a toy band of 22 men playing "The Parade of the Wooden Soldiers" with tin whistles. ocarinos, toy trumpets, slide whistle, harmonica and cymbals, under the baton of Mr. Krueger; a take-off on the mannerisms of several famous women singers by Miss Lois Craft, harpist for the orchestra, and a symphonic transcription of "I Got Rhythm," arranged by Bruce Chase, violist. Completing the program were 15 minutes of rehearsal, by popular request, and the Haydn "Farewell Symphony," by candielight. Following the Hi-Jinks, the rest of the evening was devoted to dancing. dancing.

The Wheeling Symphony Society Orchestra of Wheeling, W. Va., gave its fifth and final concert of the season April 12. Antonio Modarelli conducted the program which included Mozart's overture to Marriage of Figaro"; Symphony No. 5 in E minor by Tschaikowsky; Bach's Concerto for Two Pianos and String Orchestra in C minor, with Clara Ceo and Elizabeth Cook as soloists, and Modarelli's tone poem. "Unto the Hills."

The Canton Symphony Orchestra closed its symphony season March 29 under the baton of its regular conductor, Richard Oppenheim. Heard on the program were Haydn's Symphony, No. 2; the "Shadow Song," from "Dinorah," by Meyerbeer, with Genevieve Rowe as soloist; Strauss'

"Blue Danube"; a group of songs, "Les Filles de Cadix" by Delibes, Gretchaninoff's "Slumber Song," "A Little China Figure," by Leoni and "Liebeslieder Walzer," by Strauss-Growz, sung by Miss Rowe; and Tschalkowsky's "Overture Solennelle, 1812."

Lauritz Melchior was guest artist with the Charlotte Symphony Orchestra April 14. During the first half of the program Mr. Melchior was heard in "Farewell to Swan" and "Lohengrin's Narration" from Waguer's opera, "Lohengrin." Following the intermission he sang the "Love Song" from "Die Walkuere" and the "Prize Song" from "Die Meistersinger." G. S. DeRoxlo, conductor, completed the concert with all-Wagner compositions.

The Evansville Philharmonic Orchestra closed its 1938-39 symphony season April 11 with a concert under Gaylord H. Browne, conductor. Paul Fidlar, pianist, appeared as assisting artist for presentations of Schumnan's "Concertstueck" piano and orchestra and Liszt's "Hungarian Fantasie.

The Symphony Orchestra of Central Florida, affiliated with Rollins College at Winter Park, Fla., completed ith thirteenth season recently with a children's concert, conducted by Alexander Bloch, at Orlando, Fla. In addition to its four regular concerts in Winter Park, the orchestra also appeared at Sarasota and DeLand.

Rudolph Thomas, who appeared as guest conductor earlier this season with the Albany Symphony Orchestra of Albany, N. Y., has been engaged as regular conductor of that organization for next Fall.

Alexander Brailowsky, Russian pianist, was the soloist at the concluding concerts of the season of the New Jersey Symphony Orchestra, under Rene Pollain, given April 17 at the Orange High School and the following night at Mount Hebron Junior High School, Montclair, N. J.

The Houston Symphony Orchestra, under Ernst Hoffman, gave a perform-ance of Horace Johnson's suite, "Im-agery," at its concerts of April 3 and 4.

Horace Johnson's suite "Streets of Florence" was played by the Duluth Symphony Orchestra, directed by Paul Lemay, on its program of May 12.

The Essex County Symphony Society will hold its summer concerts, June 6, 13, 20 and 27, under the direction of Alexander Smallens. This will be the second season that Mr. Smallens has served as conductor for these concerts.

At the fifth and concluding concert of the Wisconsin Federal Symphony Orches-tra, April 12, Dr. Sigfrid Prager offered a program which included Glazunow's Symphony No. 4 in E flat major.

March 15 the Portland Federal Symphony Orchestra, under Misha Pelz, presented Dorothy Gorbovitzky, pianist, playing Beethoven's "Emperor" concerto. Also heard during the evening was a first performance of Frederick Preston Search's overture, "Exhilaration."

David Blair McClosky, American barine, was soloist with the Buffalo Philtone, was soloist with the Buffalo Phil-harmonic Orchestra, March 28; Franco Autori conducting.

The Minneapolis Federal Symphony Orchestra gave a concert March 6 under the baton of Bernard Anderson. Highlights of the evening were Beethoven's Eighth Symphony and the Wagner prelude to "Tannhaeuser."

April 23 Master Norman Carol, ten-year-old violinist, was guest artist with the Philadelphia Federal Symphony Or-chestra for a performance of Bruch's G minor concerto. Guglielmo Sabatini con-ducted.

Two interludes from Ernest Bloch's "Macbeth" and a "Prelude, Air and Fugue" by Percy Whitlock, English composer, were among the shorter numbers presented by the festival orchestra, under Richard Austin, at the recent festival at Bournemouth, England.

Zinka Milanov, of the Metropolitan Opera, has been engaged as soprano solo-ist for the performance of Beethoven's "Missa Solemnis" which Arturo Toscanini will conduct May 26 and 28 at Queen's Hall during the London Music Festival.

The fifth "Musical May" held in Florence, Italy, began April 27. The program includes the Fourth International Music Congress, devoted to the discussion of practical problems of musicology, aesthetics, production and related topics. The festival will close June 6.



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Stage Shows

PRIL was a most surprising month in the show business. This is generally the time when theatre managers are making arrangements to close out their stage shows for the summer. Happily, this year the trend is in the opposite direction. Loew's State Theatre in Cleveland, Ohio, which had been without stage shows for years, returned to vaudeville and for the week ending April 26 grossed a fine \$31,000. Grauman's Chinese Theatre in Los Angeles opened with its first stage show since 1932 on May 12 with Clifford C. Fisher's "Folies Bergere." The Shubert Theatre in Brooklyn opened with a vaudeville-motion picture policy on April 8. New Haven, Conn., saw its first determined attempt to present stage shows when

Nat Podoloff opened Sunday shows in the Arena. The first attraction on April 9 was Paul Whiteman, who played to 6,500 paid admissions. On April 16 Glen Gray and his Casa Loma Band, plus vaudeville, drew \$,000. Mr. Podoloff is providing splendid entertainment and, in addition to the traveling orchestras, has a pit band of 12 men under the direction of Harry Berman, well known local conductor. New Haven got behind this venture with a bang, and there is every indication that it may wake up the circuits to the opportunity they are passing up in the Yale University town.

So successful has been the policy of Brandt's Flatbush Theatre in Brooklyn that they are now extending their stage shows to the Audubon Theatre in New York, Windsor Theatre in Jamaica. In Torrington, Conn., is another theatre that added stage shows in April. The State Theatre opened with vaudeville the first three days of each week.

Johnny Perkins, well known M. C. and comedian, has offered the St. Louis Amusement Company \$52,000 a year for Loma Band, plus vaudeville, drew

Conn., with \$16,850 for five days. Jan Garber, at the Riverside, in Milwaukee, grossed \$14,250.

Garber, at the Riverside, in Milwaukee, grossed \$14,250.

For the week ending April 7 Tommy Dorsey gave the New York Paramount a fine \$54,000, while Guy Lombardo zoomed the Strand Theatre in the same city to an excellent \$50,000 figure. Orrin Tucker grossed \$10,500 at the Lyric in Indianapolis, and Happy Felton and his orchestra \$7,500 at Fay's in Providence. Phil Spitalny and his girls' orchestra gave Shea's, Buffalo, a fine \$18,300, while Fred Waring hypoed the Capitol in Washington to its best figure in weeks with \$23,000. In Chicago, Lou Breese with Stepin' Fetchit drew \$16,000 at the Oriental Theatre.

For the week ending April 14 Chick Webb and Ella Fitzgerald drew \$20,000 at the Fox in Philadelphia, while Fred Waring drew \$25,000 at the Stanley in Pittsburgh and Orrin Tucker \$33,000 at the Chicago Theatre in Chicago. Vincent Lopez drew \$10,980 for four days at the State in Hartford and Abe Lyman \$14,500 at the Paramount in Newark, In New York City Tommy Dorsey drew \$42,000 for his second week at the New York Paramount. Joe Venutl and his orchestra, with Judy Garland, grossed \$37,000 at the

with Bill Robinson last month, we stated that the orchestra was under the direction of Charles L. Cooke. Mr. Cooke made all the orchestra arrangements for the production and had arranged to assume the conductorship, but two days before the opening plans were changed and William Parson was engaged as musical director. With only two days' rehearsal he opened the production and received fine press notices for the work of the orchestra.

"The American Way" continues to top ail New York legitimate theatres in weekly grosses. As previously stated, this production is one of the big surprises of show business and one that is giving the Center Theatre its most successful run since being turned over from vaudeville to legitimate. Advance sales for the four May weeks total \$100,000. The average weekly gross continues to hover around the \$40,000 figure. Out-of-town reservations have already been sold for performances in the middle of September.

"Kiss the Boys Goodbye," New York's most successful comedy, is playing the Henry Miller Theatre. This is one of the many New York houses that has followed George Abbott's lead in engaging orchestras for straight dramatic productions. From all indications the vogue of no orchestras, started by the late Charles Frohman, is fast passing into the discard, as nearly every dramatic house in New York City today has an orchestra. George Abbott bought another production, a new comedy entitled "Carriage

with Bill Robinson last month, we stated

New York City today has an orchestra. George Abbott bought another production, a new comedy entitled "Carriage Trade" by Robert Thomsen. Mr. Abbott announces this show for early Fall production. It will be a valuable addition to the Rodgers and Hart musical comedy, "The Boys from Syracuse" and "What a Life," which celebrated its first anniversary at the Mansfield Theatre on April 13.

The famous Municipal Outdoor Opera

sary at the Mansfield Theatre on April 13.

The famous Municipal Outdoor Opera in St. Louis will open its 39th season on June 2 with "Rose Marie." A feature story on this splendid institution will be carried in the June edition of The International Musician. The second summer opera season at the Iroquois Amphitheatre, Louisville, Ky., will open on July 3 and run for six weeks. Productions announced under the direction of J. J. Shubert will be the "Student Prince," "Roberta," "Blossom Time," "No, No, Nanette," "Bitter Sweet" and "Gay Divorcee." John Shubert will be the resident manager.

cee." John Shubert will be the resident manager.
"Pins and Needles" has finally taken on its 1939 cloak, its second edition having recently been introduced at the Labor Stage Theatre. Six new episodes with music and lyrics by Harold J. Rome have been introduced, and this rollicking musical comedy is now more hilarious than ever. The first edition ran more than a year and a half and with further revisions, like Tennyson's "Brook," it will probably run on forever. sions, like Tennyson's probably run on forever.

In the same vein as the vaudeville theatres, legitimate stage shows little letdown in April. Of course, Holy Week and bad weather had their effects on the box office, but late April saw a practical

return to mid-season form. return to mid-season form.
For the week ending April 1, "Kiss the
Boys Goodbye," No. 3 company, grossed
\$14,000 in one-night stands from Louisville to Atlanta. "Knickerbocker Holiville to Atlanta. "Knickerbocker Holiday" drew \$17,000 at the Nixon in Pittsburgh; "Tobacco Road," \$12,000 for its fifth St. Louis engagement at the American Theatre, and "The Women," \$10,400 for its engagement at the Cass Theatre in Detroit. John Barrymore in "My Dear Children" drew \$9,000 for five performances at the National in Washington; Gertrude Lawrence in her new production, "Skylark," \$15,600 for eight performances at the Royal Alexandra in Toronto, and Lunt and Fontanne \$24,000 for eight performances of "Amphitryon 33" and "Sea Guil" at the Pabet Theatre in Milwaukee. In Boston, Ruth Draper drew \$10,000 at the Plymouth Theatre and "The Importance of Being Earnest" \$6,000 at the Wilbur. Chicago gave "Angela Is 22" \$6,000; "What a Life" \$8,000, and "Kiss the Boys Goodbye" \$11,200. "I Married An Angel," in its fourth week, continued its business with a fine \$22,000. On the West Coast, "Broom for the Bride" drew \$9,000 at the Curran in San Francisco, and Ethel Barrymore in "Whiteoake" \$3,000 at the Geary in the same city. In Philadelphia, D'Oyly Carte Opera Company, in its third and final week, drew \$28,500, topping the gross of the two previous weeks. "Five Kings" drew \$9,000 for its second week at the Chestnut, while Cornelia Otis Skinner in "Candida" drew \$8,500 at the Locust. In New York City, "Boys from Syracuse," in its 20th week at the Alvin, drew \$20,500; "Hellsapoppin," 29th week at the Winter Garden, \$33,000; "Hot Mikado," third week at the Broadhurst, \$13,500 "Leave It To Me," 22nd week at the Imperial, \$30,000; "One For the Money," ninth week built back at \$12,000; "Set To Music," 12th week at the Music Box, \$15,000; "Stars in Your Eyes," ninth week at the Majestic, \$24,000; "American Way," 11th week at the Center, \$37,500, and "Pins and Needles," in its 71st week, \$4,200. ville to Atlanta. "Knickerbocker Holiday" drew \$17,000 at the Nixon in Pitts burgh; "Tobacco Road," \$12,000 for its

For the week ending April 8, "I Married An Angel," in its fifth week at the Grand in Chicago, drew \$20,000, and "What a Life," in its fifth week at the Erlanger, \$7,500. Katharine Cornell, in her new production, "No Time for Comedy," drew \$18,500 in short stands in Louisville, Cincinnati and Columbus. The D'Oyly Carte Opera Company upset Holy Week traditions with a tremendous \$27,500 at the National in Washington. "The Women" in its second week at the Cass in Detroit, drew \$7,000 at a \$1.00 top, while "Kiss the Boys Goodbye" grossed \$12,200 in Montgomery and Birmingham, Ala., Memphis, Tenn., and Little Rock, Ark. On the West Coast, Ethel Barrymore grossed \$8,000 in her second week at the Geary Theatre in San Francisco, and "Of Mice and Men" \$6,000 for its first week at the El Capitan Theatre in Hollywood. In New York, musical shows showed the following grosses: "Boys From wood. In New York, musical shows showed the following grosses: "Boys From Syracuse," \$20,000; "Hellzapoppin," \$33,-Syracuse." \$20,000; "Helizapoppin." \$33,000; "Hot Mikado," \$14,000; "Leave It To Me," \$27,500; "One For the Money," \$12,000; "Set To Music," \$14,000; "Stars In Your Eyes," \$22,000; "The American Way," \$34,000, and "Pins and Needles,"

Way," \$34,000, and "Pins and Needles," \$4,100.

For the week ending April 15 Broadway gave the same shows the following grosses: "Boys From Syracuse," \$21,000; "Helizapoppin," \$40,000; "Hot Mikado," \$14,500; "Leave It To Me," \$24,000; "One for the Money" jumped to \$13,000; "Set To Music" drew \$14,000; "Stars In Your Eyes," \$21,000; "The American Way," \$41,000. This was the first week of "Pins and Needles" revised production, and the gross jumped to \$4,500. In Boston, Maurice Evans in "Hamlet" and "Henry IV" drew \$15,000 at the Shubert Theatre; "Candida," with Cornelia Otis Skinner, \$10,000 at the Colonial, and "Lady Has a Heart," with Elissa Landi, \$7,000 at the Plymouth. In Chicago, "I Married An Angel" built to \$22,000 and "What a Life" enjoyed an excellent sixth week at the Erlanger at \$8,500. "Kiss the Boys Goodbye," in its first of two weeks at the American in St. Louis, drew \$14,500, and Lunt and Fontanne \$18,000 at the Taft in Cincinnati. John Barrymore grossed \$8,000 for four performances in Buffalo, N. Y., in "My Dear Children," while Walter Huston in "Knickerbocker Holiday" drew a nifty \$20,000 at the Cass in Detroit. In Toronto "The Women," at a \$1.00 top, drew \$9,000 at the Royal Alexandra, and in Baltimore Katharlne Cornell's "No Time for Comedy" played to standing room only at the Maryland Theatre with a fine \$23,500. Gertrude Lawrence in "Skylark" grossed \$16,000 at the National in Washington and in Milwaukee "Tobacco Road" at the Davidson Theatre drew \$7,000 for six performances. In Lea Angels "Of Mice and \$1000 at the Cass "Of Mice and \$1000 at the National in Washington and in Milwaukee "Tobacco Road" at the Davidson Theatre drew \$7,000 for six performances. In Lea Angels "Of Mice and \$1000 at the Cass "Of Mice and \$100 in Milwaukee "Tobacco Road" at the Davidson Theatre drew \$7,000 for six performances. In Los Angeles, "Of Mice and Men," at the El Capitan, built to \$11,000 s second week, and "Our Town" ed \$8,500 for its first week at the

in its second week, and "Our Town" grossed \$8,500 for its first week at the Biltmore.

For the week ending April 22 Broadway musicals showed the following results: "Boys From Syracuse," at the Alvin, \$18,000; "Helizapoppin," at the Winter Garden, \$33,000; "Hot Mikado," at the Broadhurst, \$15,000; "Leave It To Me," \$26,500; "One For the Money," at the Booth, \$13,000; "Set To Music," at the Music Box, \$13,000; "Stars in Your Eyes," at the Majestic, \$21,500: "The American Way," at the Center, \$37,500, and "Pins and Needles," at the Labor Stage, \$4,500. In Boston, the D'Oyly Carte Opera Company, in its first of a four-week run, grossed \$23,000 at the Colonial. Maurice Evans, in his second and final week at the Shubert, drew \$18,000; "The Women," at \$1.00 top, at the Opera House, \$11,000, and "Lady Has a Heart," at the Plymouth, \$4,000. Chicago gave "I Married An Angel," in its second week, \$24,000, and "What a Life," \$6,800. In Pittsburgh, "Brown Danube" bogged down to \$5,000 at the Nixon and "The Mother," at the National in Washington was only able to attract a gross of \$6,200. John Barrymore in "My Dear Children," grossed \$15,000 for a week of one-nighters from Knoxville to Nashville, while Lunt and Fontanne drew \$9,000 for four performances at the English Theatre in Indianapolis and \$9,000 for the same number of performances at the Hartman in Columbus, Ohio. Walter Huston in "Knickerbocker Holiday" split the week between Cincinnati and Columbus and grossed a fine \$17,800. "Tobacco Rosad" gave eight performances in four Wisconsin cities for \$13,800, while "Kiss the Boys Goodbye," at the American in St. Louis, drew \$10,000 in its second week. In Baltimore, "Skylark," with Gertrude Lawrence, drew \$1,500 on the West Coast Ethel Barrymore drew \$2,500 for six performances at the Strand Theatre in Vancouver, B. C., Canada, while in Los Angeles "Of Mice and Men" grossed \$9,000 for its third week at EI Capitan, and "Our Town" drew \$10,000 in its second and final week at the Biltmore.



Helen Claire who plays "Cindy Lou" in "KISS THE BOYS GOOD-BYE," Brock Pemberton's comedy hit by Clare Boothe at Henry s comedy hit by Clare Boothe at Henry Miller's Theatre

a lease on the St. Louis Theatre, St. Louis, Mo. If accepted, Perkins will install combination shows sometime in May. The Shubert Theatre in Brooklyn is another with split-week attractions which opened on April 11. Other additions are the Capitol Theatre, Manitowoc, Wis.; Capitol Theatre, Madison, Wis.; Fond du Lac Theatre, Fond du Lac, Wis.; Orpheum Theatre, Fond du Lac, Wis.; Orpheum Theatre, Jersey City, N. J.; Liberty Theatre, Freehold, N. J.; Carlton Theatre, West New York, N. J.; Grand Theatre, Evansville, Ind., and the National Theatre, Louisville, Ky. The Paramount in Atlanta, Ga., switched from low-cost units to big attractions and grossed \$17,500 for a five-day engagement of Mae Weet and her unit.

For the week ending March 31 Kay Kyser gave the Earle, in Washington, a smashing \$24,000 gross, while Joe Venuti grossed \$17,000 at the Fox Theatre in Philadelphia. In New York City Charlie Barnet and orcheatra with Dorothy Lamour and Mischa Auer grossed \$32,000 in their second and final week, while Jimmy Dorsey grossed \$17,000 for his second week's engagement at the Strand, which was not too bad considering that it was Holy Week. Artie Shaw broke the house record at the State Theatre in Hartford,

State Theatre and Guy Lombardo \$35,000 for his second week at the Strand.

For the week ending April 21 Tommy Dorsey in his third and final week at the Paramount—in New York drew \$30,000, Eddie DeLange and his orchestra with George Givot \$26,000 at the State and Guy Lombardo concluded his three-week run at the Strand with \$25,000. Clyde McCoy drew \$11,400 at the Denver Theatre in Denver, Abe Lyman \$9,800 at the Lyric in Indianapolis, with Al. Donahue drawing \$9,500 at the Circle Theatre in the same city. Wayne King built the Orpheum Theatre in Minneapolis to a splendid \$16,000. Vincent Lopes drew \$13,500 at the Earle in Washington and Jimmy Dorsey \$16,000 at the Palace in Cleveland. The Tower Theatre in Kansas City returned to Seak with Okrain Thecker and his The Tower Theatre in Kansas City returned to fissh with Orrin Tucker and his band. The result was a gross of \$12,500. The previous week in straight films, "The Life of Alexander Graham Bell" drew only \$5,000.

The legitimate field witnessed an innovation in April when a private promoter took over the "Swing Mikado" from the WPA. It has been moved to a 44th Street Theatre and been given new scenery, and continues to attract wonderful business. In our comment on "The Hot Mikado" in

HERE, THERE AND EVERYWHERE

W. M. LAWTON

W. M. Lawton, for the past 27 years secretary of Local 333, Eureka, Calif., passed away in that city on April 17 at the age of 71 years, as the result of an automobile accident suffered on January 21. Brother Lawton was born in New York City in November, 1867, and migrated to California in 1889. He settled in Eureka in 1909 and became secretary of the Local in 1912.

Brother Lawton was also a member of the Knights of Pythias and the Redmen's Lodge.

the Knights of Pythias and the Lodge.
Lodge.
Funeral services were held in Eureka on April 19 with interment in Oceanview Cemetery. He is survived by his wife, one daughter and two brothers, Alfred Lawton of Waterloo, Iowa, and Ralph Lawton of Great Valley, N. Y.

WILLIAM H. KEEVER

William H. Keever, charter member, treasurer, and one of the organizers of Local 599, Greenville, Ohio, died on March 25 at the end of a lingering illness. Brother Keever was born in Rossburg. Ohio, in 1885 and moved to Greenville in 1908 to enter the express business.

At the time of his death he was manager of the Railway Express Company office. An active musician. Brother Keever helped found Local 599, played in several orchestras, and was a member of the

helped found Local 599, played in several orchestras, and was a member of the Greenville Concert Band. He was also a member of the Masonic Lodge.

Survivors include his widow, four daughters, two brothers, one sister, and his parents, Mr. and Mrs. George Keever of Rossburg. Funeral services were held in St. Paul's Lutheran Church and interment in Greenville Cemetery.

The Editor has been informed that a friend is in possession of an antique E flat Clarinet which is a relic and should be placed in some museum of musical instruments. This clarinet was a gift in 1877 by Andrew Protzman. It was played by Mr. Protzman in a U. S. military band in the War of 1812.

If any member has knowledge of a museum that would be interested in obtaining this clarinet, which is of German make, kindly have them write to the Editor of "The International Musician."

Local 391, Ottawa, Ill., held its annual meeting and election of officers in the American Legion Hall on April 2. Thomas J. O'Gorman was re-elected Secretary-Treasurer of the Local for his 38th consecutive term, truly a long period of service for any official and probably exceeded only by that of President Weber. Other officers elected were Al La Velle, President, and A. J. Leix, Vice-President.

We welcome to our advertising columns We welcome to our advertising columns Fotoshop, Inc., which maintains at 18 Fast 42nd Street an entire five-story building. Prominent members of the Federation who are consistent customers are Vincent Lopez, Hal Kemp, Will Osborne, Carl Hoff and many other name band leaders. The 42nd Street store features meeting rooms, exhibition rooms, four excellently equipped darkrooms, studios, projection room, plus other interesting features. The darkrooms have proven very popular with musicians who prefer doing their own developing and printing, and take advantage of the spare time between rehearsals.

veen rehearsals.
Stocked with one of the country's out standing assortments of movie and still cameras, equipment and supplies. Foto-shop has everything and anything de-sired. Readers are urged to visit this

Another new advertiser is Nathan Ein-Another new advertiser is Nathan Einhorn, for many years a member of Local 77. Philadelphia, Pa. Brother Einhorn has been granted a patent for a new mechanism for valve actions which will not stick or get sluggish when properly applied. The patentee has designed this mechanism so that it may be adapted to anyone's brass instrument.

ALWAYS PATRONIZE THOSE WHO ADVERTISE IN "THE INTERNATIONAL MUSICIAN."

The Mid-West Conference of Musicians was held in Minneapolis, Minn., on April 23 and 24. Those delegates who arrived on Saturday evening were entertained at a show at the Gayety Theatre, with Local 73 holding open house in the Radisson Hotel following the performance. The meeting was the largest in the history of the Conference, with 32 locals represented by more than 100 delegates who, together with their wives and guests of the Con-

ference, comprised an attendance of more than 200.

ference, comprised an attendance of more than 200.

The first session was held on Sunday afternoon at 1:30. Edward Ringius of St. Paul was elected Chairman of the Conference. President Joe N. Weber represented the Federation and gave an inspiring address at the Sunday afternoon session, reviewing the history of the Federation from the date of its inception up to the present time and citing the many vicissitudes encountered during its formative period. He also reviewed the activities of the International Executive Board in trying to meet the unemployment problems, particularly those caused by canned music, electrical transcriptions and phonograph records. He explained the developments of the Hammond Organ and Novachord and the rules adopted by the International Executive Board covering these instruments. At the close of his address he received a tremendous ovation.

On Sunday afternoon a banquet was held at the Radisson Hotel. Theodore Hays, veteran showman, was toastmaster and introduced Earl Gammons of WCCO; Charles Kelsey, President Emeritus of Local 73; Herbert Miller, who represented Governor Stassen: B. A. Rose, former Vice-President of Local 73 and for many years bandmaster of the University of Minnesota; Alderman Henry Bank, and William Arvold, W. P. A. Superintendent of Wisconsin. Other visitors who spoke at the banquet were President Volney Dahlstrand and Secretary E. J. Sartell, fraternal delegates from Wisconsin State Conference; James Smith of Superior, Wis.; Don Swailes of Winnipeg, Canada. George Murk, President of the Minneapolis Local, sang his way into the hearts of the delegates and, following an introduction by Secretary Claude E. Pickett, President

Don Swalles of Winnipeg, Canada. George Murk, President of the Minneapolis Local, sang his way into the hearts of the delegates and, following an introduction by Secretary Claude E. Pickett, President Weber gave another inspiring address on matters musical. The presentation of a bouquet to Mrs. Weber preceded a dance with music by Cec Hurst's Orchestra.

The Monday morning session opened with speeches by Mayor George Leach; George Lawson, Secretary of the Minneapolis State Federation of Labor; and Traveling Representative W. B. Hooper. President Weber was kept busy in conferences with officers of practically every local attending the sessions. Claude E. Pickett was re-elected Executive Secretary of the Conference and the advisory board selected consists of Mark Gavin of Dubuque, for Iowa; Dr. H. C. Zellers of Lincoln, for Nebraska; A. J. Bentley of Grand Forks, for North Dakota; Stanley Ballard of Minneapolis, for Minnesota, and Lee E. Mitchell of Sioux Falls, for South Dakota. Other visitors from the Wisconsin Conference were William E. Keller, B. J. Starks, Palmer Anderson, Martin Jacobson and Martin O'Brien. Secretary Pickett was elected as fraternal delegate to attend the Illinois State Conference on April 13 at East St. Louis. The 1940 meeting will be held in Sioux Falls, S. D.

Philadelphia Local 77 held its first an-Philadelphia Local 77 held its first annual Charity Show and Dance for the benefit of its relief fund at the Bellevue-Stratford Hotel on Tuesday, May 9. A two-hour show was presented with stars of radio, stage and screen, and Dusolina Giannini of the Metropolitan Opera Company special guest artist. In addition to two prominent name bands, four local orchestras furnished music for the dances.

orchestras furnished music for the dances. Another feature was a Jam Session, for which the "hottest" men on each instrument were selected by popular vote.

Among the patrons for the affair were Mrs. Edward Bok, Mr. and Mrs. Eugene Ormandy, Mr. and Mrs. Samuel Rosenbaum, Mrs. Edgar Allan Poe, Mrs. George Strawbridge and many others.

The officers of the relief fund ara J. Stogdell Stokes, chairman; Mrs. Wirt L. Thompson, secretary, and Mrs. Stacy B. Lloyd, treasurer. The director of entertainment is the Hon. Carmen Ventresca.

The California School Band Bill introduced by Representative Tenney (President of Local 47, Los Angeles), previously mentioned in these columns, reads as fol-

"An act relating to musicians of public institutions. The people of the State of California do enact as follows:

SECTION 1. No band or orchestra organized by or maintained by any institution supported in whole or in part by public funds or granted any tax exemption as an education institution shall furnish, or be permitted to furnish, music at any event where an admission is charged by any private person or partnership operating for profit, or by any corporation organized for profit.

SECTION 2. Violation of this act

SECTION 2. Violation of this act

Local 284, Waukegan, Ill., held its Sixth Annual Ladies' Night at the American Legion Home on Tuesday evening, April 11. The affair opened with a banquet at 7 o'clock, which was served by the ladies

To clock, which was served by the ladies of the Auxiliary.

Brother Charles E. Mason acted as toastmaster, and after many fine speeches entertainment, furnished through the courtesy of Brother Jules Stein coupled with local talent, followed. This splendid show preceded dancing, which continued until the wee small hours with music furnished by Judd Fehlberg's Orchestra of Bacine. Wis.

Another band which specializes in "hokum" comes from the cradle of such organizations, St. Paul. Minn. We refer to the Lumberjacks, which left St. Paul on March 1 after an extended engagement at the same spot which promoted Freddie Fisher and his Schnickelfritzers to a bigtime attraction. The first out-of-town engagement of the Lumberjacks will be the Midway Gardens in Chicago, following which they are booked into a prominent Minneapolis night spot and then a string of theatre dates from Mort H. Singer.

It seems that when bigger "corny" bands are to be discovered, they will probably be found in Minnesota.

ably be found in Minnesota.

In a blaze of "Great Names" the American Drummers' Association was officially launched with the election of Gene Krupa as Board President. The honor of heading the Board was tendered Gene because of the unquestioned position he holds as America's No. 1 King of Swing drummers. Though absent from the meeting in Association National Headquarters, 46 Greenwich Avenue, New York City, Krupa was notified in California by telegram and accepted the honor extended unanimously by twenty-four of his colleagues.

The National Advisory Board comprises a literal "Who's Who" of the drum world, the great drummers whose names are well known to the followers of modern music, and the greatest array of top men ever gathered into an association designed to further that one subject nearest the hearts of each—DRUMS!

The executive officers of the National Advisory Board consist of Gene Krupa, National President; Ray McKinley, National Secretary.

Active membership is open to any

National Vice-Fresident; George Wettling,
National Secretary.
Active membership is open to any
drummer. Address inquiries to Secretary,
American Drummers' Association, 46
Greenwich Avenue, New York City, N. Y.

Greenwich Avenue, New York City, N. Y.

The Hudson Valley Conference of Musicians was held in Port Jervis, N. Y., on Sunday, April 16. Six of the seven Hudson Valley locals were represented by 32 delegates. Guests included President Jack Rosenberg and Secretary William Feinberg of Local 802, New York City, as well as Mr. Yates, a representative of the State Unemployment Insurance Division.

Reports of the Locals showed a decided turn for the better. There will be Summer band concerts in at least four of the cities and stage shows have been returned to theatres in three during recent months.

Secretary Birnbach represented the Federation and in his remarks outlined the many efforts made by the International Executive Board to meet the technological unemployment caused by the inroads of canned music and the results of the agreements with the many radio interests and recording companies. He explained the Hammond Organ and Novachord regulations as well as the numerous other problems encountered by the Federation due to the diversified nature of our business. President Green and Secretary Josephs were re-elected by acclamation. The Fall Conference will be held in Kingston, N. Y.

Following the lead of Charles Magnante and his associates, Andy Arcari of Philadelphia, accordionist, was presented in a recital at the Academy of Music, Philadelphia, on Wednesday, May 10.

Incidentally, the Magnante recital was a huge success and was amply covered by the music critics of the most prominent New York dally papers.

Believing that it is time that American composers received governmental recognition for their contributions to the happiness and comfort of our citizens, Andre Kostelanetz, the noted orchestra leader, had a bill introduced in Congress recently requesting the issuance of a postage stamp commemorating the memory of Stephen Foster.

Foster.

Kostelanetz was supported in his petition by Lawrence Tibbett, baritone, and Deems Taylor, music commentator. The bill was introduced by Congressman Lex Green of Florida, who is especially interested in the movement because of the fact that the Swanee River, which is glorified in song by Foster, runs through the State of Florida.

Kostelanets in his petition pointed out that for ages other countries have paid homage and honor to their composers, and with the rest of the world in such turmoil

(Continued on Page Seventeen)



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OF THE

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JOSEPH N. WEBER, 1450 Broadway, New York, N. Y.
VICE-PRESIDENT

An obstinate man does not hold opinions, but they hold him .- POPE.

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#### Convention

THE Convention of the American Federation of Musicians is both its Congress and its Supreme Court. With the credentials rolling in, it appears that the Kansas City Convention will be the greatest in the history of the Federation.

It is one of the hardest-working conventions in America and delegates who attend and take it seriously not only assist their own Locals through taking part in the legislative channels, but at the same time receive, through the deliberations, a liberal education in the affairs of our organization.

President Weber's report to the 44th Annual Conven tion is an inspiring document. It will be printed in full in the June issue of THE INTERNATIONAL MUSICIAN, and your Editor recommends that each and every member of the Federation read every word of it, for if you do you will have a far keener insight into the affairs of the American Federation of Musicians than ever before.

#### An Opportunity for Congress

SENATORS WHEELER AND TRUMAN have introduced a bill in Congress designed to aid in clarifying one of the most vital issues of today—the transportation problem.

The bill contains a number of recommendations of the President's Committee of Six, which made a comprehensive report on the problem some months ago. The motives underlying it were expressed by Senators Wheeler and Truman in a statement, which said in part: "This bill does not concern itself solely with the railroad problem, but rather with the whole field of transportation which it treats as a unit. The Interstate Commerce Commission is given jurisdiction over transportation by common carriers, by railroads, by water vehicles, by express, by pipeline, as well as sleeping car companies, and, for rate-making purposes only, transportation by air. .

"This proposed measure seeks only to place the regu-lation of other forms of transportation on the same basis as the regulation extended to railroads. If regulating railroads is proper, then other forms of transportation which compete with them should likewise be regulated in identical ways and terms. Regulation of all carriers should be done in such a manner as to insure the nation a sound and adequate transportation system and to preserve for the public the advantages of each form transportation.

About a fortnight earlier, Representative Lea introduced a railway omnibus bill in the House, which is based primarily on the Committee of Six's recommen-

Summing up, each branch of Congress has been offered legislation that will go a long way toward establishing a sound, fair and equitable national transportation policy. The proposed legislation, at least so far as its main points are concerned, has been given support of railway management, railway labor, economists, commentators and newspapers generally. Congress has a chance to take constructive action that will benefit all sections of the country and help our nation regain its economic

#### **Educational Features**

TE are happy to be able to report that the first reaction to our educational articles has been most favorable. Letters have been received from the length and breadth of the land expressing appreciation of our initial efforts and recommending their continuance.

Mr. M. Grupp is a member of Local 802, New York. N. Y., and is internationally known as a teacher of wind instruments and one who is a specialist in helping players to eradicate complexes. In 1921 Mr. Grupp came to the conclusion that there must be something wrong with wind instrument players in many cases as they were naturally equipped with the necessary prerequisites with which to play properly and it, therefore, should be just as easy for one player to play correctly as another. "The Natural Playing" system was devised by him shortly thereafter. Mr. Grupp's method has been endorsed by many prominent artists, including Milf Mole, Jimmy and Tommy Dorsey, Harry Glantz, Bernard Baker, Freddie Pfaff, Wendel Hoss and many others.

Julius Vogeler and Joseph K. Hagen are nationally known authors of books on harmony, theory and counterpoint and have been found especially efficient in the teaching of harmony by mail. The lessons which are now being carried in The International Musician are from a textbook on harmony by these writers. Every musician should have at least an elementary knowledge of harmony and therefore should embrace the opportunity to secure it, without cost, through our columns.

We have added another writer to our staff this month in the person of William (Bill) N. Costello of New York City. Mr. Costello is a well-known New York teacher, who originated the "embouchure technique" method of playing trumpet and trombone. He is also a member of the New York Local, and before retiring to the teaching field played in the Philadelphia Orchestra, in the Strand, Paramount and Ziegfeld theatres in New York, and in B. A. Rolfe's "Lucky Strike" Orchestra.

If the response to our articles continues to be favorable we expect to add another writer who is an authority on reed and woodwind instruments, Clarence Warmelin, famous teacher, who has to his credit first instruments in many of the symphony orchestras of the United States.

These articles occupy a great amount of space and therefore greatly add to the expense of our publication. To be able to maintain them we must be able to defray the additional cost through our advertising columns. If the members of the Federation consider them valuable they should so advise the Editor and express their appre ciation by patronizing the firms that advertise in our columns, always stating that they saw the ad in The International Musician.

#### **Employment Opportunities**

NITED STATES SENATOR HILL has intro duced in the Senate a bill—S1354—known as the Army Bandsmen Act, and Congressman C. Arthur Anderson of Missouri has introduced a similar bill in the House-HR5471.

These bills have for their purpose improvement of conditions and enlargement of Army Bands. Section 6-A reads as follows:

Section 6-A. ARMY BANDS-Each authorized line band shall hereafter constitute a separate organization of the regiment or station to which assigned, under the command of the band leader, who shall be responsible directly to the commanding officer of such regiment or

Section 6-B provides for additional musicians in each band. Section 3 states that "authorized line bands" shall include every band connected with the Army or under the supervision of the War Department.

Inasmuch as this bill would provide for employment about 2,000 additional musicians in Army Bands, Local officers and members are requested to write to the Senators from their States asking support of the abovementioned bill.

Senate No. 1306, introduced by Senator Elbert Thomas of Utah, and H. R. 3840, introduced by Congressman J. Joseph Smith of Connecticut, provides for commissioning of U. S. Army and National Guard Bandmasters. Inasmuch as this is a provision for which the Federation has contended for a long period of years, Local officers and members are requested to ask the support of their Senators for this bill.

#### Jurisdiction and Prices

FFICERS and Representatives of the Federation have recently received in increasing numbers com-plaints from leaders and contractors of traveling plaints from leaders and contractors of traveling bands and orchestras playing out-of-town engagements to the effect that they are unable to ascertain the correct prices of engagements in certain Local jurisdictions and have also been unable to ascertain the jurisdictions in which numerous towns and cities are located.

Any leader or contractor who specializes in out-of-

town engagements can always secure, upon request, a directory of Locals, which defines the jurisdiction of every Local of the American Federation of Musicians. If they have any special jurisdictional problem, a telegram or an air mail letter to the Secretary of the Federation will receive immediate attention.

Complaints that Local Secretaries have failed to furnish prices upon request, as is required by Federation law, can be remedied by sending a telegram or an air letter to the License Department in President Weber's office. Such communications always receive immediate attention.

This is part of the service provided by the officers of the Federation, and members instead of complaining about the condition should take advantage of the avenues provided them.

#### Heroes of Industry

T its annual meeting, just held, the Joseph A. Holmes Safety Association, named for the first Director of the United States Bureau of Mines, gave eleven medals and many certificates of honor to pe

it justly calls heroes of industry. For example:

One medal went to Oliver Busby of Wylam, Ala., for saving the life of Coleman Burrell. Burrell was smashed up by some runaway cars in a coal mine of the Tennessee Coal & Iron Co., and was pinned under the cars and bleeding to death. Busby crawled under the car, stopped the bleeding, and lay there directing the resetting of mine timbers knocked out in the crash. Not until they were in place would he let his fellow workers come to him.

This is one of eight. "Heroes of industry" are not

#### Vaudeville's Many Deaths **But None Permanent**

By Ashton Stevens (Noted Drama Critic of Chicago)

'S there any hope for vaudeville? What can be done to make it more attractive to the public?

The questioner is Sam Honigberg of The Bill-board, who says, "Trade papers perhaps are too close to vaudeville to see it clearly."

Certainly there is hope. I have buried vaudeville as

often as Whitford Kane, the world's champion First Grave-Digger, has buried Ophelia. But vaudeville un-

failingly has refused to stay dead.

Just now too many of its practitioners, of both the very small-time and very big-time variety, are living on the numerous and neglected night clubs; and not always living in the manner to which their art should be accustomed. It takes more than magnetism and a microphone to get a hearing in a nitery. Drink is the curse of the listening classes.

Stage vaudeville, such as is beheld at the big movie houses, would be more attractive if its bookers weren't so silly and snobbish about what they call "big names." The Palace recently booked radio's Fibber Magee. He was a "big name" at a big salary, and a big disappointment, even when he removed his pants for what was certainly not a big laugh. One of my clients, Jack Read, worste indirectly acking the participation of the participatio wrote indignantly, asking how I reconciled my disesteem for Mr. Magee's stage act with Variety's good report. I can only answer that that report bears out Mr. Honig-berg's surmise that trade papers may be too close to see the subject clearly.

Vaudeville, as you care to call it, is an art, a profession, a craft. Ask W. C. Fields, Eddie Cantor, Ed Wynn, G. M. Cohan, Burns and Allen. Tough, devoted, upclimbing years in the patrician two-a-day of yesterday made them what they are today in broader but not better

Anybody can be a radio actor, almost anybody can be a movie actor, one in a hundred can be a play-actor, but hardly one in a thousand has the immediacy and spell to be a vaudeville actor. It's the hard way, but the great way, and I can prove it by Walter Huston.

#### How Holland Did It

HOLLAND—the right name for the country is the Netherlands, but more people understand at once the first name used—is doing some uncommonly fine work in housing, especially considering where she started from. In 1900, more than 80 per cent. of her low-income people lived in one and two-room houses. Now, only 25 per cent. are so housed, and the proportion

Now, only 25 per cent. are so housed, and the proportion is dropping each year.

Yet Holland is a little country, 300 square miles larger than the State of Maryland. Her natural resources are small, and have not grown. Her population is 700 per square mile; she was put to high expense in the World War and the depression; no unusual luck has come her way. How can she make such progress in a social work like housing?

By will and grit. By learning, rather suddenly, that she was allowing a bad mistake to be made, reversing her tactics—and sticking to the new way with the stubborness that wore out Spain.

borness that wore out Spain.

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(By Chauncey A. Weaver)

DAY'S EXPENDITURES

I spent twelve dollars for spring finery.
To luncheon and a show five more were

given,
And on the way home, at a beggar's plea,
I spent three cents on heaven.

-JEBBICA POWERS.



"On to Kansas City!" will be the rallying cry of several hundred delegates from Local units to the 44th Annual Convention of the American Federation of Musicians, which will open its sessions in that great city on Monday, June 12, 1939. THE INTENATIONAL MUSICIAN has from time to time given detailed information coninformation con

Chauncey A. Weaver and the duty of all Locals to try and be represented in the deliberations so far as possible.

The middle-west location will have its

The middle-west location will have its appeal to all sections.

The census of 1930 gave Kansas City a population of 399,743; but by this time it is safe to say that the city is far in advance of the half million mark.

Convention accommodations will be ample. Hotel quarters will be first-class and auditorium appointments and facilities will be all that could be desired.

Kansas City is the home of Local No. 34—one of the thriving and progressive units of the Federation. We are free to speak without reserve or mental reservation that everything essential to the convenience, comfort and pleasure of the delegates and visitors will be abundantly supplied.

supplied.

The annual convention is the annual congress of the Federation. The delegates are the law-makers. Conservation of the welfare of over one hundred thousand musicians will be the vital theme under consideration. The Federation has never been afraid to meet problems as they arose. The same high purpose will prevail when the June-time gathering rolls around.

"Novachord" is the name of the latest fly to undertake a zig-zag trail through musical employment ointment.

The New Orleans Prelude is publishing an interesting series of articles under the caption "Beyond the Sphere of Music." This does not necessarily mean outside the sphere of our own jurisdiction.

President Wallace Philley, Local No. 732, Valparaiso, Ind., who was a delegate to the Tampa convention, and will likewise attend the one to be held in Kansas City, makes interesting comment on varimatters and things in his column in ous matters and things in his column in the Valpo Reminder. He has evidently had much experience with the old-time minstrel or trouper in days gone by. In a recent contribution he discusses the question as to why this class of performers frequently demonstrated themselves to be the most blase individuals in the to be the most

I have seen and known these fellows would parade right through the battlefi (Gettysburg and never look to the righeit, the being to che old man" for keeping them out

or left, their only reaction being to cuss "the old man" for keeping them out so long.

One of my acquaintance boasts that he has been through the Royal Gorge three times and has never seen it and didn't notice Mt. Shasta until the second time he nessed it. The Taj Mahal or the Leaning Tower of Plsa wouldn't register with him. The reason for this state of mind is that to display any interest in his surroundings would stamp him as a tourist or first seasoner, a crowning disgrace in the eyes of a seasoned veteran. I recall receiving a seasoned veteran. I recall receiving a hearty chorus of what is now known as the Razzberry or Bronx Cheer, when I once made the suggestion while showing Americus, Georgia, that we chip in and hire a rig to visit the park that now adorns the site of the Andersonville prison of Civil War days, where John Louderbach and Elder Wilson, two of Valparaiso's Civil War soldlers were once detained. I was stamped as being a little short of parlah and only by a studied air of detachment to my environment was I able to live it down by the time we got around to San Antoni. One of the Jokes played on the green-horn, or first seasoner, was to pull out a watch and after feigned mental calculation to announce that at about 1:45 A. M. we

will cross the Swanee River."

The fact that the show was then in Tennessee and the subject of Stephen Foster's song is in Florida made no difference. Geographies or reference libraries were no part of show equipment.

Many a sleepy youngster sat out on the platform until the train passed some nameless creek and wrote the folks the next day of the rare experience that had been his.

Maybe it was just as well, for when one of these boys did unbend long enough to visit some object of extra interest the significance of things was generally muffed.

Of all the indefensible philosophies—one of the most sleazy is that based upon the hypothesis that if a man is past 65, or 50, or 40, his usefulness is necessarily impaired to an extent that he must be considered outside the breastworks so far as the rendition of worthwhile service is concerned. In this connection we are in receipt of an article—in poetic form—from the pen of Brother A. I. McKenzie of Local No. 151, Elizabeth, N. J., which we are glad to present in the hope that it may stimulate currents of sound thinking which will increase in sufficient volume to stem the tide of this false and heartless theorizing. All around us are men in all the varied walks of life who work as though in their prime and give their employers value for the money expended. The title of this poem is "Past 65." Here it is:

Out from the shadows a frail man strode, His clothes tho' neat, not of modern mode; His manner was keen, alert, allve, Yet he was a man past sixty-five.

He stood in line to draw his last pay, Discharged from his job only yesterday; His future looked dark, how could be survive, For he was a man past sixty-five.

He looked in vain for work, day by day, Even refused on the WPA: Smiles from the gay he tried to connive— His smile was wan, he was past sixty-five.

The crowds fleeting by gave hardly a glance, Ne'er thought of the man without a chance; Those who are young are able to strive— What chance has he now past sixty-five.

God is Love, the devout churchman said, As on bended knee and low bowed head, He prayed he might prosper, live and thrive, And thus prayed the man past sixty-five.

Praying each day for some ray of hope; Praying he might yet be able to cope With this uphill fight and still derive Peace for his soul tho past sixty-five.

The Tri-State Musicians' Association—Ohio, West Virginia and Kentucky—held a successful two-day session last month at Marion, Ohio, April 16-17.

Logan O. Teagle of Akron was reelected president, and Charles W. Weeks of Canton was elected secretary and treasurer. He-elected on the Executive Board were Hal Carr of Toledo, William Stephens of Wheeling, W. Va., Harry Curry of Louisville, Ky., R. L. Goodwin of Cleveland and Arthur Streng of Columbus. The officers were installed by Milton Kransy of Clevelaud.

Approximately 100 members and guesta

of Cleveland.

Approximately 100 members and guests attended the meeting which opened Saturday afternoon, and guest speakers included G. B. Henderson of New York City, assistant to Joseph N. Weber, President of the American Federation of Musicians of United States and Canada; Henry Pfitzenmeyer of Cleveland, and William Stephens of Wheeling, Traveling Representatives out of the New York office. A talk also was given by J. F. Simpson of Joliet, Ill., who spoke on the activities of the Illinois State Conference. Mr. Teagle presided for the two-day session.

The Conference opened Saturday afternoon with greetings from Mayor Russell Snare, John Zuck, head of the Central Labor Union, and Mrs. Fanny Benson, secretary-treasurer of Marion Local No. 531, host for the Conference. The afternoon session was given to reports of delegates.

Dale Flanigan acted as master of ceremonies at a banquet for 80 in the evening. Music was furnished by Frederick Judd and his orchestra of Mansfield, and later the group visited the Harding Museum.

Mr. Henderson was the speaker for the Sunday morning session. He expressed Approximately 100 members and guests

and his orchestra or Manneld, and later the group visited the Harding Museum.

Mr. Henderson was the speaker for the Sunday morning session. He expressed an optimistic view of the future of the music field and said that although employment opportunities had been curtailed during the last several years through the development and use of mechanized music, the membership of the international federation had been increasing slowly. The membership, he pointed out, is 130,000. At international headquarters, Mr. Henderson said, several contracts have been signed providing added employment and musical opportunities covering a period of several years, and added "anything can, and is liable to happen in the professional musical field with the scope of mechanized music widening as it is at the present time." He also talked on Social Security as it affects the musician.

as it affects the musician.

Mr. Stephens, who represents musicians traveling with circuses, discussed the music situation from a standpoint of the traveling musician, and asked the cooperation of officers of locals in the various towns in which circuses play when on tour. "President Joseph N. Weber is greatly concerned with this particular field and is putting forth every effort to protect the musician in regard to wages,



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traveling and other conditions," he told

The next Conference meeting will be held at Wheeling, W. Va.

An occasion recently arising which called us to Champaign, IiI., provided opportunity to contact for the first time Local No. 196. Champaign is the seat of the great Illinois State University, with its vast army of students, and incidentally one of the finest university bands in the entire country. It is pleasing to know that there is a harmonious understanding between the University and Local No. 196 and that the latter maintains a membership of 122. The Local is well officered and functions under the following official staff: President, L. S. Mathews; Vice-President, Nels Wyle; Secretary, D. M. Slattery; Treasurer, L. F. Helbling: Trustees: O. A. Kubltz, L. L. Stelmley and E. E. Lindsay; Sergeant-at-Arms, F. W. Schaede. Office of secretary is located at 507 West John street. Secretary Slattery has been delegate to several national conventions.

An interesting item of news emanates from Casper, Wyo., where at the time of the late general election, Local No. 381, was called upon to furnish no less than three important county officials. Mrs. Mildred Boyer, a fine piano player and vocalist, was elected county treasurer; Morgan D. Davis, clarinet player, was chosen for county superintendent, while Secretary David Foote was honored by being sent to the state legislature as representative from Natrona County. This public recognition on the part of the voters speaks well for the high mental and moral caliber of Local No. 381. Our congratulations to all concerned.

Congress may adjourn soon so that everybody can feel more or less on relief. Next year at this time there will be a real campaign on.

The Wisconsin Bandmasters' Association held a most successful session at Green Bay on March 26, and will meet again at Janeaville, August 16-17. Wisconsin is a live-wire state in matters musical, and only a glance at the program presented at the grand concert during the Green Bay session is sufficient to understand the high type of music which is constantly being featured. The WBA officiary reads: President, Peter Michelsen of Stevens Point: Vice-President; Jos. Bergeim of Milwaukes: Secretary, Harvey E. Stevens Point; Vice-President; Jos. Bergeim of Milwaukee; Secretary, Harvey E.

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The difference between novocain and novachord is, one is designed to deaden pain, the other to produce it.

It is reported that European Dictators are "getting their heads together." Perhaps a game of marbles is contemplated.

We appreciate the receipt of Volume I, No. 2, of the Richmond Musician—a new adventure upon the sometimes turbulent waters of journalism—in the state of Old Virginia. It is a lusty appearing youngster and plainly worthy of substantial support. From its pages we learn that Local No. 123 has a membership of 152—also an item announcing admission of 25 new members. An indication of healthy growth.

"More Work For More Musicians," should be the slogan for the coming new Federation year.

## **ANALYSIS OF TOMMY DORSEY'S** TECHNIQUE AND PHRASING

By M. GRUPP

Internationally Known Specialist in Teaching

(Copyright, 1939, by M. Grupp, All rights reserved.)

The Editor's remark, which appeared at the con-clusion of my ar-ticle in the last issue of the IN-TERNATIONAL MUSI-TERNATIONAL MUSICIAN, that in my next article I will analyze the playing of one of the country's outstanding wind instrumentalists, has brought to me from musicians, by mail and otherwise, a great number of suggestions in regard to whose playing I should analyze.

I am taking this opposit



M. Grupp

I am taking this opportunity to thank each and every one of you for the suggestions. The selections you have made are intelligent. For, you all chose players of first rank. Since most of you suggest that I analyze Tommy Dorsey's playing, I am abiding by the majority.

I am abiding by the majority.

For the past few years, whenever musicians "in the know" get together, a discussion sconer or later arises about Tommy's trombone playing; each expressing his opinion as to Tommy's tone, phrasing and his general technic. Most of the opinions are that besides being a natural player, due to his natural breath tongue, and lip control, Tommy is an exceptionally naturally gifted phraser. By that is meant, that he seems to understand instinctively the inner meaning of each solo he plays. He brings this fact out in his various expressions of phrasing, which I am sure pleasantly impress everyone who hears him play.

#### HIS PLAYING INFLUENCE

The following incident demonstrates the The following incident demonstrates the influential power which his playing is apt to have on one. I know of a fine symphonic trombonist who, up to a few years ago, has heartily disliked to listen to jazz music. When he tuned in the radio, he turned the dial to his desired station as quickly as possible in order to avoid hearing even a sound of a modern orchestra. Modern trombone playing was his especial swersion. cial aversion.

He once remained peeved for two years at one of my brothers, although they were childhood friends, because my brother tuned in a modern orchestra one evening when he, this trombonist, was visiting my brother's home. However, it took Tommy's trombone playing to revive the friendship of this trombonist towards my brother. wards my brother.

It all occurred, this trombonist related to me, when he was dialing for a symphonic program and, through an error, happened to tune in on a station while Tommy was playing his theme song. In his own words he told me: "It sounded so beautiful that for a few moments I felt as though I was dreaming. For a while I could not realize that such phrasing and tone could be real. I have heard, during my life, the greatest instrumentalists and singers, but none of them gave me such a thrill as did Dorsey's trombone playing. Ever since I heard him play that night I have been a constant listener of modern orchestras and I never miss an opportunity to listen to Tommy's radio programs." It all occurred, this trombonist related

radio programs."

I doubt whether there is a musician who, once having heard Tommy play, would differ with this symphonic trombonist and who would not be interested to know how Tommy accomplishes his natural playing so superbly. Therefore, I am presenting the following questions that I have been asked (in reference to Tommy's playing) time and time again by as great a number of symphonic as modern players, and which I am going to answer herewith, with the thought in mind that it may be of benefit to some wind instrumentalists.

#### TONE

What is it that makes Tommy's sound so brilliant, rich and pleas

(Continued on Page Eighteen)

## COMPLETE COURSE IN HARMONY

JULIUS VOGLER and JOSEPH HAGEN

#### LESSON 2

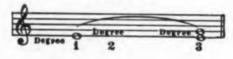
Interval is a term which in harmony is used in n double sense. It is used to express the space or distance between tones, i.e., the number of steps or half-steps from one tone to another and is also applied as a general term to any combination of two tones, the general names (primes, seconds, thirds and fourths, fifths, etc.) and nature (minor, major, perfect, augmented and diminished) of these combinations of tones being dependent upon the number of steps and diatonic half-steps between the two tones.

When computing intervals you should count the first note as one—then, ing upward, count every degree (line and space) as one each, until the second reached; the total number of degrees will give you the name of the interval.

Take for example the tone E (on the first line) and the tone G (on the second

To find the interval, commence at the lowest tone, E. Count E as one, the next degree above which is F as two, and the next degree above—which is G, as three. Therefore, the distance or interval between E and G is a third. By combining these tones, we form the interval termed a "third."

EXAMPLE 1

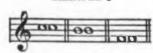


FORMATION OF INTERVALS

The following intervals are derived from the Major Scales:

PERFECT PRIME

The Perfect Prime (or unison) is formed by having both tones on the same degree, at the same pitch.



You will notice that there is no interval between the tones of a perfect prime; but, for convenience, it is classed among the intervals.

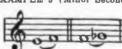
Write Perfect Primes after each note of the following exercise.



SECONDS

Seconds are formed by having one tone on the next degree either above or below other, and are Minor or Major, according to the distance between the two tones. the other, and are Minor Seconds are Minor, if the distance between the two tones is a diatonic half-step.

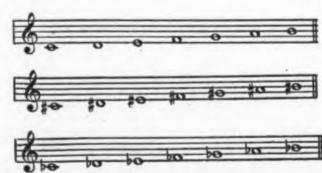
EXAMPLE 3 (Minor Seconds)



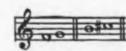
Write Minor seconds above each note of the following exercise (like Example 3).

The note is to be written on the next degree above the note of the exercise To begin, starting from first note of exercise, C, a diatonic half-step higher than C would be D flat (which is on the next degree above), not C sharp, because that yould be on the same degree.

A diatonic half-step higher than C flat is D double flat (on next degree above) and not C natural.



Seconds are Major if the distance between the two tones is a step. EXAMPLE 4 (Major Seconds)



Write Major seconds after each note of the following exercise (like Ex. 4). (Continued on Page Nineteen)

## Establishing a Gorrect Embouchure

By WILLIAM COSTELLO



It is an amazing fact that many students do not have the remotest idea of the meaning of the word "embouchure." How often have you heard teachers say that the student must play the lower register first to bulld foundation? While is true

Toundation? While it is true that in constructing a house the foundation is laid first (and this sounds like a plausible argument to some), we are not attempting to build a house and so we are at liberty to follow a different theory. Those who follow the old-fashioned rules will never be able to play the upper register consistently and with definite assurance. I believe that many students waste valuable time playing the lower register waiting for the upper register to develop. Sooner or later they become so discouraged by lack of results that they either drop out of the running or look for another angle to their problem.

My theories are based on my own personal experience and I know whereof I speak, but the old-time "die hards" cling to their beliefs and refuse to consider a new system whose merits have been proved. Naturally those who incline toward the modern way are subject to severe criticism but they can depend upon the understanding of the musician who has encountered obstacles on his road to success.

What is a foundation? Some teachers

severe criticism but they can depend upon the understanding of the musician who has encountered obstacles on his road to success.

What is a foundation? Some teachers believe in studying the notes first and disregarding lip formation, while others strive to perfect a lip formation, leaving the notes until later. Their inconsistency is apparent when they have a student who, by some stroke of good fortune, is able to produce high notes. In such cases they will urge him to play the upper register as well as the lower. If the student cannot produce any register at all he is given an elementary hook to study. Those who study notes and their values only, with the expectation of playing range and register in the not too distant future, are doomed to disappointment. Of course we concede the point that musical knowledge is an asset that cannot be taken away from you—but you have the equivalent of "frame work" but no foundation.

What chance does anyone have of obtaining any degree of efficiency unless a correct, true foundation is well established right from the first? The seriousminded student must achieve this sooner or later. There are hundreds of boys who are misled by the time-worn phrase "it will come later!" It is my sincere hope that many students will be spared years of needless work traveling the long road, when there is available to them a short cut, much less painful, leading to their goal. But you can't it back waiting for miracles to happen, you must do something to help yourself.

Have you ever seen an artist performing in an awkward position with a receded jaw, trumpet down, producing any ceded in the producing any prod

thing to help yourself.

Have you ever seen an artist performing in an awkward position with a receded jaw, trumpet down, producing any kind of brilliance? I do not believe that anyone playing in such a position consistently can ever hope to attain success.

anyone playing in such a position consistently can ever hope to attain success. A true artist, especially a cornet soloist (and I make no exceptions), must play with the lower jaw protruding in such a manner that the instrument slants upward. In playing, the brunt of the presure must be on the lower jaw, especially when producing the upper register. We know that is a high formation and that in coming down to the middle and lower register the jaw recedes a little but not enough to drive away from the pressure background. When you have acquired a good lip formation the only time your lip actually "works" is on the upper registers should require practically no effort and personally I consider them a rest period—that is, resting while playing. The maximum amount of endurance is acquired through this particular method of playing. It cannot be attained by anyone who plays with a receded lower jaw, (Continued on Page Eighteen)

(Continued on Page Eighteen)

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#### EXECUTIVE BOARD MINUTES

New York, N. Y., April 14, 1939.

President Weber calls the meeting to order at 10:00 A. M.
All members present.

The Board considers the situation in the Dominion of Canada in connection with the use of phonograph records on radio. Attorney John W. McMaster, who assisted Executive Officer Murdoch in the situation, appears before the Board and reads and explains the brief that he prepared covering the situation. This brief contains several recommendations for possible relief in Canada. Brother Murdoch explains the developments from the meetings held with the Canadian Broadcasting Corporation since his last report to the Board.

This matter is laid over for further consideration. The Board considers the situation in

President Weber explains the situation in regard to the meeting which was arranged for Monday, April 17th, between the Executive Board and the Hollywood Producing Companies.

Mr. Sidney Kent who was to represent Loew's, M. G. M., and Twentieth Century-Fox, was taken suddenly ill and is in the hospital, therefore the meeting had to be postponed. President Weber explains the situation

The Novachord and Hammond Organ situation is discussed at length and laid over pending a demonstration of the in-

The Sonny James Case which has pre-viously been re-opened is again consid-ered. The matter is laid over until the June meeting.

The Board considers a request through Local 802 from Bob Crisler of Paris for permission to be permitted to form and conduct an American orchestra in the French Concession at the World's Fair. Local 802 is favorable to the proposition. On motion, the matter is left in the hands of the Local to handle in its own best interests.

The Perry Bill, passed by the New York State Senate, which prohibits unauthorized recording of music from the air, is read to the Board by the Chairman. Inasmuch as this bill gives no protection over the state line, a similar law has been introduced in Congress at the instigation of the Federation.

The Board considers the matter of the members of Efram Kurtz in Local No. 4, Cleveland, Ohio. Kurtz was imported originally with the Monte Carlo Ballet, and this year he came in under the quota. The application filed with the Local, with questions improperly answered, is read.

The Board orders the membership of Kurtz in Local No. 4 cancelled.

President Weber lays before the Board the question of notice for the members of Ringling Bros. Circus Band at close of 1938 run. The men are entitled to two weeks' notice which the Federation will make every effort to collect.

The Board considers the case of the claim of Rennie Dare vs. the Kasey Club in Henderson, Ky.; \$168.20 was collected and held in escrow pending the decision of the International Executive Board.

Under the circumstances extant in the see, the money is ordered returned to

case, the money is ordered the Kasey Club.

The Board adjourned until Saturday morning at 10:00 o'clock.

New York, N. Y., April 15, 1939.

President Weber calls the meeting to order at 10:00 A. M.

The WPA and the Byrnes Bill are discussed at length. An amendment to take care of the white collar workers has been added to the bill, but projects will be subject to state instigation and control.

Case No. 368. Claim of Consolidated Radio Artists vs. Clyde McCoy, wherein a judgment for \$560.00 was allowed in favor of C. R. A. is, upon motion, reopened.

The Board modifies the original judgment to \$280.00.

The Board considers a situation existing in the jurisdiction of Local No. 70, Omaha, Neb., in connection with remote control broadcast laws and other local

Board refers the matter to the

President for the purpose of assigning a national officer to make proper investiga-

President Weber lays before the Board a request from M. J. Flynn, executive secretary of the Wage-Earners' Protective Conference, requesting a donation of \$250.00 to further the interests of the Connery Excise Tax Bill, H. R. 2656, which has for its purpose the protection of the American worker, and makes an explanation of the many involvements in the proposition.

On motion \$250.00 is donated.

The Board considers a letter from T. F. Welter in regard to his invention known as "Dance Vision" and the recordings incidental thereto. He requests the Federation to acquire a proprietory interest in

the invention.

The Board decides that it is not in the interest of the Federation to agree to the proposition.

The Board receives an application for re-opening of Case No. 464 from Carvel Craig who was fined \$250.00 by the International Executive Board in said case.

The Board refuses to consider re-open-

The question of coin operated machines displacing living musicians in dance halls, cafes, night clubs, is considered.

The methods by which recordings may be regulated in Canada are again discussed. Mr. McMasters again appears before the Board.

On motion, the form of protection to be afforded the Canadian musicians in the matter of control of recordings is left in the hands of the Canadian Executive Officer with full power to act. cer with full power to act.

Mr. Leo Fischer, executive secretary of American Guild of Musical Artists, appears before the Board. A brief explaining the purposes and proposals of AGMA is read to the Board. The matter is laid over to the Monday session.

A communication from Kenneth C. Davis of Davis and Schwegler of Los Angeles, Calif., is read to the Board, as well as President Weber's reply to same. The matter fails to receive favorable consideration as the Board does not consider Mr. Davis' proposition to be practical.

A request of Local 20, Denver, Colo., for permission to make transcriptions to take the place of remote control radio programs is received and considered by the Board.

On motion, the request is denied

A question of colored members of Local No. 2 Subsidiary who reside in East St. Louis and joined the Subsidiary Local because Local No. 717 refused to accept them to membership being responsible for the payment of Local No. 717's local engagement tax is considered.

The matter is referred to the President's office for the purpose of making the proper explanation to the East St. Louis Local to the effect that it can police the engagements, but no dues or tax can be collected from the colored musicians that it refused to enroll.

The Board considers a letter from Local 174 in which they seek to present charges of Arthur Zack of Local No. 174 against Julius Ehrlich of Local No. 802, for alleged violation of the Federation laws. On motion, the Local is to be advised that in this matter sufficient grounds for charges do not exist.

A letter from Ace Attractions of Chi-cago requesting a modification of prices for steady engagements in neutral terri-

tory is considered.

The request is laid over pending further investigation.

The Board adjourned until Monday morning at 9:30 o'clock.

New York, N. Y., April 17, 1939. President Weber calls the meeting to order at 9:45 A. M.

Messrs. Hager and Owens and their attorneys appear before the Board regarding the Owens patents and the possible acquisition of the patents by the Federation. Attorney Friedman attends the session. The entire situation and its involvements are discussed at great length. After due deliberation the International Executive Board decides that it is not a proper function of the Board to invest funds of the A. F. of M. in any proposition except one that is in the interest of all members of the Federation, and that before making any investment the Board must be in a position to be positively assured that the funds so invested will not involve the question of unnecessary

risk. The Board therefore does not see its way clear to invest in these patents.

The Board again discusses the Nova-chord situation. A number of proposals for regulation are considered and laid over for further study.

The A. G. M. A. situation is again dis-cussed at length and laid over until the Wednesday session.

Case No. 313. Claim of Arnin Chenak, et al., vs. Black Appel inn is re-opened. The new evidence is ordered sent to claimants for reply.

Case No. 686. Appeal of member Jacob Fishgal (Jack Fisher) of Local 9, Boston, Mass., from an action of that local in imposing a fine of \$500.00 upon him. On motion, the appeal is sustained.

Request of Local 575, Batavia, N. Y., for an extension of jurisdiction and objection interposed by Local 66, Rochester, N. Y.

The request is granted with exception of Scottsville.

Case No. 917. Request of Local 87, Danbury, Conn., for an extension of jurisdiction and objection interposed by Local 290, Peekskill, N. Y.
On motion, the request is granted.

Case No. 791. Appeal of members Bruce Anthony, James Bird, Clifford Fortier, Leonard Fortier, Thomas Jordan, Joseph Knoll and Maurice Sutton from an action of Local 180, Ottawa, Ont., Canada, in imposing a fine of \$100.00 upon Len Fortier and fines of \$50.00 each upon the otters.

The Board sustains the appeal.

Mr. Maurice Speyser of the N. A. P. A. appears before the Board in regard to the Perry Bill which has been passed by the New York State Senate.

He presents a brief containing suggestions for changes in the rules and bylaws covering the regulation of the use of phonograph records.

The matter is laid over until Wednesder.

day

The Board adjourns until Tuesday at 10:00 A. M.

New York, N. Y.,
April 18, 1939.
Vice-President Bagley calls the meeting
to order at 10:00 A. M.
Case No. 640. Claim of member Arnold
Santi against Everett Johnson, former
member of Local 532, Amarillo, Texas,
for \$300.00, alleged to be due for loss
of his instruments is considered.
On motion, the claim is dismissed.

Case No. 914. Request of Local 84, Bradford, Pa., for an extension of jurisdiction and objection interposed by Local 115, Olean, N. Y.

The request is laid over pending further investigation by traveling representatives.

The claims of Jack Wolburg, et al., against Jack Kitman for alleged balances due, are considered.

A letter from the claimants requests that the claims be held in abeyance pending collection of Kitman's claim from the Grand Hotel management. The Board grants the request.

Case No. 902. Charges preferred by Traveling Representative W. B. Hooper against member Don Strickland of Local 30, St. Paul, Minn., for alleged violation of Article X. Paragraph A. A. F. of M. By-Laws, is read and considered.

On motion, Strickland is found guilty and a fine of \$25.00 is imposed upon him.

The Board considers an application of the residents of Hastings, Minn., for a charter.

On motion, the application is granted.

An application of residents of Painesville, Ohio, for a charter and objection interposed by Local 107, Ashtabula, Ohio, is considered.

On motion, the charter is ordered issued.

Case No. 103. Request of Local 529, Newport, R. I., for an extension of juris-diction and objection interposed by Local 216, Fall River, Mass., is again consid-ered and Adamsville, Little Compton and Sakonnet are granted to Local 216.

Request of Local 578, Michigan City, Ind., for information concerning disposition of fines of \$50.00 each imposed upon Norman Carlson and Wilbur Hamann in connection with Case No. 1187, 1937-38 Docket, is received.

The Board orders the money returned to the local, as it is the property of the local.

The Board considers Case No. 734. Appeal of Basil Grachis from an action of

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Local 2, St. Louis, Mo., in expelling him from membership therein. On motion, the appeal is denied but the penalty is reduced to a fine of \$100.00.

Case No. 365. Request of Local 231, Taunton. Mass., for an extension of jurisdiction and objection interposed by Local 281, Plymouth. Mass., is considered.
On motion, Middleboro is given to Local 231, Taunton, Mass.

The report on the International Musican is read by the Secretary and placed on file

Case No. 814. Claim of Al. (Lee Allen) Smith against Bluemeadow Country Club, Lexington, Ky., for \$509.13, alleged to be due for services rendered is read and con-

The Board dismisses the claim.

Case No. 312. Claim of the William Morris Agency against member Roger Pryor of Locals 10, Chicago, Ill., and 399. Asbury Park, N. J., for an accounting and settlement is considered.

Claim denied without prejudice to claimant proceeding through the courts.

The Board considers Case No. 409 Charges preferred by Local 40, Baltimore Md., against member Jean Wessner of Local 60, Pittsburgh, Pa., for alleged violation of Article XII, Section 4-A, A. F. of M. By-Laws, in the former local's jurisdiction. isdictio

The Board dismisses the charges.

Case No. 946. Claim of member Tiny Case No. 946. Claim of member Tiny Tradshaw against the Advance Theatrical Operation Corporation of Detroit, Mich., owners of the Colonial Theatre in that city, for \$1,050.00, alleged to be due through breach of contract is considered. The claim is allowed against the Advance Theatrical Operation Corporation.

Request of Henry Scott of Local 802, New York, N. Y., for a reconsideration of his case involving Local 238, Poughkeepsie, N. Y. Case No. 694, 1938-39.

On motion, the Board decides that Scott has been sufficiently punished and directs Scott's reinstatement without payment of the fine of \$25.00.

The Board considers Case No. 685, 1938-b. Request of Local 8, Milwaukee, Wis., or a redefinition of its territory in which latter Local 193, Waukesha, Wis., is in-

The case is laid over until the conven tion in order that the delegates from both locals may have the opportunity to appear before the Board.

Case No. 669. Request of Local 211, Pottstown, Pa., for an extension of jurisdiction and objections interposed by Locals 135, Reading, Pa., and 569, Quakertown, Pa., is considered and laid over until the convention to permit the delegates to appear before the Board.

The Board adjourns until Wednesday at 10:00 A. M.

New York, N. Y., April 19, 1939.

President Weber calls the meeting to order at 10:00 A. M.

President Weber advises the Board of his appearance before the Federal Com-munications Commission which resulted in his placing the entire viewpoint of the American Federation of Musicians before the Commission.

President Weber reports on the present status of the Byrnes Bill (S 1265) insofar as the white collar worker is concerned. The value of letters and telegrams to senators and congressmen is greatly proscribed, therefore other methods of helping to promote the interests of our members on, and in need of, relief should be provided. However, our locals have, through request of the President sent wires to the senators and congressmen requesting support for white collar projects.

The matter is laid over for further consideration.

The Novachord and Hammond Organ situation is again considered.

The former action of the Board is reconsidered and set aside.

The Board adopts the following law:
RULES COVERING THE PLAYING OF NOVACHORD OR HAMMOND ORGAN

1. When Novachord or Hammond Organ is added to an orchestra or any other combination of musicians, the number of men playing in such orchestra or other musical combination cannot be reduced.

2. Novachord or Hammond Organ cannot be played by a member if it takes the place of other musicians playing at the

place of other musicians playing at the place in which it is installed.

3. A member cannot play Novachord or Hammond Organ alone in places where musicians were formerly employed except he does so with the consent of the local.

4. Novachord or Hammond Organ can-not be played alone for accompanying singers or instrumental soloists in broad-casting studios or film studios in which such services were formerly performed by other musicians, unless the local union gives its consent.

gives its consent.

Note: Nothing in the above rules can be so construed as setting aside or inter-tering with any minimum number of men law a local may maintain affecting all members alike.

Member Don Vorhees and Mr. Maurice Speyser of N. A. P. A.. appear before the Board in regard to the interests of the N. A. P. A.

The recommendations of the N. A. P. A. are discussed seriatim.

The entire subject matter is referred to the President for investigation and report back to the Board.

The Board considers the Izzy-Hirst-Troc

The Board considers the 122y-Hirst-from The matter is laid over for further investigation.

The President reads to the Board H. R. 5791, introduced by Representative Schulte of Illinois for the purpose of stopping unauthorized recording of music off the air.

The Board considers Case No. 790, 1938-39. Re-opening of Case 1395, 1937-38: Claim of member James D. Davidson against J. P. Coulson, D'Arcy Coulson and Harry Coulson, owners of the Gatineau Country Club, Hull, Que., Canada, for \$2.546.00, alleged balance due him.

On motion, the case is reconsided. The

On motion, the case is re-opened. The Board dismisses the claim. The Gatineau Country Club is placed on Forbidden Territory List for one year.

Request of Subsidiary Local of Local 2, t. Louis, Mo., for an extension of insta usis, Mo., for an extension of juris n to include the city of East St . Ill. (Local 717, A. F. of M.). Board denies the request. diction

The Board adjourns until Thursday at 10:00 A. M.

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

President Weber calls the meeting to order at 9:45 A. M.

Request of Local 614, Salamanca, N. Y., for an interpretation of Section 2 of Article XII, A. F. of M. By-Laws.

The Board holds that a newly chartered local cannot issue regular transfers until a period of six months has expired.

Request of Local 75, Des Moines, Iowa, to have Paragraph 6 of the A. F. of M. Contract Blank changed.

The Board after due deliberation decides any change at the present time is not in the best interests of the Federation.

The Board considers an application of Knoel Cragin for reinstatement.

The application is denied.

The Board considers Case No. 974. Claim of member Lloyd R. Fish against the City of Daytona Beach, Fla., the Recreation Department and Manager, Ray Eberling, and the City Manager, Francis R. Mills, for \$75.00, alleged to be due through breach of contract.

On motion the claim is dismissed.

The Board receives and considers a request of Local 16, Newark, N. J. for permission to reduce the fine imposed upon Danny Hope from \$100.00 to \$50.00.

On motion the request is granted.

The Board receives a request from Lilyan Jay for permission to enter a separate claim against Harry Engel, a licensed booking agent. In Case No. 901 her claim entered jointly and severally against Ethel Goldman and Engel was dismissed.

missed.
The Board holds that the subject matter has been disposed of and denies the re-

The Board considers a request from the Oregon State Federation of Labor for a donation to assist in an appeal against the constitutionality of the Oregon Anti-Labor Law.

On motion the Board makes a donation of \$250.00,

The Board considers a request from Paul Specht for permission to appear before the Board on Case No. 1110. Claim of the Radio Orchestra Corporation against member Paul Specht of Local 135, Reading, Pa., for \$55.00, alleged commissions due.

sions due.

The Board denies any request for a re-opening.

The Board again considers matters per taining to WPA and unemployment measures, and the best methods to be fol-lowed in furthering the interests of those members who are on relief and whose in

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Gened, "Holton." Bb., Rilver, and
Helton, Bartone Burn, Hell Front,
Mide Actions valves Silver, Mide Actions Valves Silver,
Shaped Case... "Bartone Burn, Hell Front,
Shaped Case... "Raine Mide Actions Valves Silver,
Franch Mera, "Courtola," Parla, Bl.
ver, F and Eb. "Ludwig".
"Multi." Duco, With Floor Bland.
Demonstrator 144.23
Fere Barsphase, Ruffet, "Franch,"
Oold Lacquered, Case... 181.00
Barsp Drum, "Ludwig", White Duco,
Nickle Trim, Demonstrator... \$23.50
Fluta, "Lava", Rilver, Rochm "C."
Closed G Sharp, Case, Demonstrator, \$23.80

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terests may be imperiled by present developments in Congress.

President Weber explains the three separate efforts made to have the appropriations committee reinstate the \$150,000.000.00 deficiency appropriation. These efforts were unsuccessful as Congress is economy minded. However, the amount of \$100,000,000.00 was passed and signed by the President.

of \$100,000,000.00 was passed and signed by the President.

The Byrnes Bill has been introduced in the Senate and through the efforts of the Federation has been amended so that it permits white collar projects. If the bill is introduced in the House we must center our activities on the committee to make efforts to have the Senate amendments adopted. In other words, every possible effort in every direction will be made to safeguard the interests of our needy members. members.

(Since writing these minutes the yrnes Bill has been withdrawn from Byrnes committee.)

Messrs. Nelson and Barton of the Young and Rubican Agency appear before the Board in regard to recording sections of programs now on the air. They desire to record these sections on Miller tape and use these recordings on a program which would use a live orchestra to open and close the show. This program would be an institutional program of Young and Rubican.

The Board decides that such a proposition is in direct contravention to the policies of the Federation and therefore does not agree to the request.

The Board again considers the A. G. M. A. situation and decides that the American Federation of Musicians cannot enter into a contract with any other organization that would give such organization direct or even implied jurisdiction over its members or such as eligible to membership therein.

As to A. G. M. A. if said organization has members who also hold membership in our Federation, then the Federation would be obliged to insist that they immediately withdraw their membership if any effort would ever be made by A. G. M. A. to control the activities of such members as musicians. The Federation has no concern with any contract which A. G. M. A. may have with CCC or any other organization, except perchance such contracts ization, except perchance such contracts would involve the question of authority of the Federation over its own members, in which event its own members would at all times be governed by the disposition that the Federation would make in such

At 1:00 o'clock the Board adjourns sub-et to the call of the Chairman.

#### HERE, THERE and EVERYWHERE

(Continued from Page Eleven)

men like Foster should receive recogni-tion as apostles of peace and happiness.

A strong Southern delegation is sup-

porting Congressman Green. The move-ment is particularly fitting at this time as America is celebrating the 75th anniversary of Foster's death.

The Michigan State Musicians' Association held its annual Conference in Kalamazoo, Mich., on Thursday and Friday, April 13 and 14. Thirteen locals were represented by twenty-one delegates.

resented by twenty-one delegates.

The Thursday afternoon session was confined to the reports of locals. In the evening Local 228 gave a dinner for the delegates and guests, with an attendance of 195. The affair was strictly informal and following the dinner the assemblage moved to the Club Hollywood, where they were constituted with a foor chew which were entertained with a floor show which was followed by a Jam session.

All day Friday was given over to business of the Conference. In addition to the reports of the officers, Traveling Represenreports of the officers, Traveling Represen-ative Henry Pfizenmayer made a brief ad-dress, after which G. Bert Henderson, as-sistant to President Weber, who repre-sented the Federation, was introduced and gave a splendidly constructive address. He outlined briefly the history of the Fed-eration and then explained the present difficulties encountered with respect to technological unemployment, more espe-cially the introduce of recorded music. He technological unemployment, more espe-cially the inroads of recorded music. He explained the latest regulations covering the Hammond Organ and Novachord, as well as the achievements in the regulation of agency activities through the licensing

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of the booking agents by the Federation.

The Conference closed with the election of officers. William J. Dart of Port Huron of officers. William J. Dart of Port Huron was re-elected president; Mrs. Maude E. Stern of Kalamazoo vice-president and Leon Knapp of Grand Rapids secretary-treasurer. The Executive Board for the year consists of Albert Luconi of Detroit, J. Adam Geiger of Jackson and Dale Owen of Flint. The 1940 Conference will be held in Flint, Mich.

Local 423, Nampa, Idaho, held its an-nual meeting and dance at the Labor Temple and Eagles Hall late in March.

During the business session the ladies were entertained at a theatre party which was followed by dancing at the Eagles Hall. Consecutive music was furnished by seven orchestras with lunch and refreshments served at midnight.

Following is an editorial printed in the Port Chester Daily Item of Port Chester, N. Y., in honor of the local's celebration of its 36th anniversary:

If we had a trumpet and could blow it we'd sound a salute today to Port Chester's Local 275, American Federation of Musicians, celebrating its 36th anni-

versary.

One of the oldest union organizations in town, it is also, and always has been, one of the finest—as, of course, is to be ex-pected of a group of men fitted by intelli-gence and training to be professional

musicians.
Some of Port Chester's finest and best-Some of Port Chester's finest and best-known citizens have been members of Local 275 down through the years and have passed on to a younger generation a tradition of which those youngsters are justly proud. Inherent in that tradition is a form of genius which has enriched the individual appreciation of musical art while perpetuating and strengthening the bonds of practical brotherhood and fellowship sought by trade unionism of the right ship sought by trade unionism of the right sort. In other words, the Port Chester unit of the American Federation of Musicians has been the right sort of union.

Local 665, Mount Vernon, N. Y., nished by William McCune and his or-

Gold medals were presented to the Gold medals were presented to the eleven charter members of the Local and to President Joseph N. Weber, who was elected an honorary charter member. Having been called to Washington on Congressional matters, he was unable to be present personally to receive this honor, which was accepted on his behalf by Secretary Birnbach, who made proper response.

Officers of all neighboring locals were most auspicious occasion.

The Spring semi-annual meeting of the New England Conference of Musicians was held at the Hotel Northampton, North-ampton, Mass., on Sunday, April 23, 1939. The Committee on Reference and Pro-

cedure met in a morning session and the conference was called to order by Presi-dent Frank B. Field of Local 52, South Norwalk, Conn., promptly at 11:30 A. M.,

continuing in session until 1 P. M., when adjournment was taken for a noon banquet held in the beautiful dining hall of

Promptly at 2:30 P. M. the afternoon assion convened and continued until session

The banquet was graced by the attendance as guest in his official capacity of Mayor William H. Feiker of Northampton, Mass., who has for eight terms been mayor Mass., who has for eight terms been mayor of that beautiful New England city. Mayor Feiker was introduced by President Arthur Fretz of the Northampton local, who praised the Mayor for his friendly attitude toward the musicians' organization of that city and to labor in general. Mayor Feiker made an inspiring and sincere address to the delegates assembled leaving no doubt as to his attitude toward

leaving no doubt as to his attitude toward labor and the principles which labor is striving to uphold on behalf of the work-He received warm and coning man. tinuous applause at the completion of his address

President Field, acting as toastmaster. replied to the Mayor, expressing the appreciation of the entire body for his at-

rectation of the entire body for his attendance and inspiring address.

This was the largest conference ever on record in New England, which, by the way, is the first of the many district conferences now organized. There was a total of thirty-two locals represented from New England and eighty-seven delegates

The principal speaker at the conference was Thomas F. Gamble, first assistant to President Jos. N. Weber, who represented the Federation.

the Federation.

Executive Officer Gamble made an instructive and interesting survey of what has transpired through the national office during the past half year, thoroughly explaining the present and anticipated setup in the W. P. A. proposition as related to the white-collar workers. The Social Security Tax matter was carefully elaborated upon. A. S. C. A. P. was again the subject of much inquiry, especially from the newer delegates. The Hammond Organ and the new Novachord were the the newer delegates. The Hammond Organ and the new Novachord were the subject of much of his talk and a thorough understanding was gained by the delegates on this subject due to Brother Gamble's explanations.

Brother Gamble was especially patient

during a long and keen questionnaire period, which is an important part of every New England conference, and many delegates were enlightened on problems that have been troubling them in their home locals which Brother Gambie, with his many years of experience in the National Office, could clear up and did clear up

Quickly for the asking.

At the completion of his talk, Brother Gamble was given a rising vote of appreciation for his attendance and his pa-

Traveling Representative George E. Keene was also present and addressed the conference for a fifteen-minute period, explaining in detail his own position visit-ing the various locals of New England, also where he had been of assistance and what his ambition was in the interest of the Federation and of the locals them-

He asked for the continued co-operation of the officers and members in effecting the successful carrying out of his program and assured his hearty co-operation to each and every local and member. He especially asked for the continued patronage of the International Press by all locals and explained the fine job that International Secretary Fred W. Birnbach had done in pulling the International Musician out of the red in such a thorough manner in the face of increases in sal-

aries, depressions, etc.
A resolution of appreciation was adopted thanking retiring President Frank B. Field for his services during the past. Efforts were made to have President Field accept renomination to the office of president, but in a brief speech of explanation Brother Field explained that in his opinion it was better for the success of the Con-ference to have the presiding officer changed often from one section of the New England States to another, thereby creating local enthusiasm and publicity for the Federation and the Conference of a favorable nature and fitting into the already adopted plan of the New England Conference of shifting the meetings from one city to another for the mutual benefit of all concerned. President Field therefor emphatically declined renomination for that there were. for that reason.
Officers elected for the coming year are

as follows: President, J. Edward Kurth of Boston, Mass.; Vice-President, Chester S. Young of Lynn, Mass.; Secretary-Treasurer, William A. Smith of Boston, Mass. (re-elected). Board of Directors to act with above three officers: Frank B. Field of South Norwalk, Conn.; Arthur D. Frets of Northampton, Mass.

Congratulations to Local 6, San Francongratulations to Local s, san Francisco, Calif., on its splendid remodeled clubs rooms, which were opened April 3 on the occasion of the burning of the mortgage on the local's building at 230

From photographs we ascertained that the club rooms are modern in every de-tail and include a beautiful lounge and an assembly meeting hall second to none. The entire remodeling and furnishing of the headquarters was under the super-vision of Clarence H. King.

#### SAMUEL SCHAICH

Samuel Schaich, well-known bandmaster of Pottstown, Pa., and former member of the John Philip Sousa Band, died in Pottstown April 21 at the age of 88. Brother Schaich was an active profes-sional musician until taken ill two weeks prior to his demise.

#### MARTIN WINGERTER, SR.

Martin Wingerter, Sr., charter member and organizer of Local 8, Milwaukee, and organizer of Local 8, Milwaukee, Wis., and honorary life member of the local, died in Los Angeles, Calif., March 19 at the age of 77. Brother Wingerter was born in Germany and came to America in 1885. In 1886 he moved to Milwaukee and assisted in the organization of the Milwaukee Local.

For ten years he was leader of the famous Schiltz Palm Garden Sextette. He was also well known as a theatre musician, having played at the Majestic and Palace Theatres in Milwaukee for

and Palace Theatres in Milwaukee for many years. In 1932 he retired and went to the West Coast.

He is survived by one son, Martin, Jr., musician of Los Angeles.

## Local Reports

LOCAL NO. 1, CINCINNATI, OHIO

New members: Edward Bennett, Albert Defendahl, Jr., Sam Leede (Levine), Hillie La Rue, Adele Messerschmidt, Ruth L. Millre, Bernyre C. Nevel, Nik Nevel, Irene Nordin, Barney Rapp, Weidon Wilhur, Elesaer M. Winkler.
Transfers issued: Boss Pierce, Hugh LaCrosse, Bogee Weigand, Eddis Esberger, Everett Frady, Dick Vogt, Book Kiefer, Gewäge Dunins, Faul Dickerson.
Transfers members: Lee Shellers, old-sil Brown, Morris Leiderman, Edward Ross, Albert T. Gompor, Lester Vidoms, Frank Linde, Herbert Sentus, Lester Krumm, John Dormbach, Don Mills, Jack Frase, Bernard Miller, Joseph Medolffluculdy, all R02; Never Eills, R010 Laylan-Widder Chase, Raibh Dunham, Frank Rreson, Witton Hutton, Med Burvitz, Vineeral Hadelmenti, Pa Virga One House, Raibh Dunham, Frank Rreson, Witton Hutton, Med Burvitz, Vineeral Hadelmenti, Pa Virga One Baromond, Al. Kwitch, all 802; 18119 Chandler, R. E. Kuhn, Paul Fay, Anthony Carsello, all 10; Ted Lewis, Pamer Rhapter, Norman Small, Rol Klein, Cherles Ponte, Minney R Tuesher, Henry Fors, Ilel Gold, Wm Newman, Ramuel Hankleier, all 802; Low Hast, 10; Charles Onler, 805; Herry Flord, Iluck Nkalak, both 619; Herman Lessen, 1900.

LOCAL NO. 2. ST. LOUIS. MO

LOCAL WO. 2, ST. LOUIS. MO.

New members: Charles Eby. Alfred C. Meschel.
Full members: Warren Benfield. Henry Cunnington,
Ferre Mathleu, Elmer Ridwell, Rosaris Farlo.
Transfer members: Amis Kuttsus, 202; Cliff Predericken, 253; Noma Hear, 10.
Transfers issued: Maxine Clark, Virginia Rolman. Harold
tone, Larry Wagner. Edmund Burbach. William Lauth,
floward Lamont, James Revess.
Transfers returned: Merit Marin, Max Odd, Jae Mareno,
Van. H. Thompson, Jos. Sandwelas, Al. Lauda, Herman
Jherman, George Barron, Derothy Coates Coc.

LOCAL NO. 3, INDIANAPOLIS, IND.

LOCAL MO. 3. INDIANAPOLIS. IND

LOCAL MO. 4. CLEVELAND, SNIO New members: Occigo R. Etefer, Stanley Eraft, Fred

New members: George R. Riefer, Stanley Kraft, Fred Sharp.
Transfer member: Glenn Rowell
Transfer deposited: Irving Burshy.
Transfer issued: Jerry Roydanoff, Pete Brady, R. A.
Lambert, Nive (Kalin Kalinsky, Ulyde Koch, Bill Kepre,
Gaorge Duffy and Gerbestra. Hill Works,
Milke Tokar, Art. Miles. Gerry Gerard and Orchestra.
Milke Tokar, Art. Miles. Gerry Gerard and Orchestra.
Besigned: Andrew (Pictad) Pictano.
Erased: Jesse Hawkins.
Trareling members: Eddie Duchin and Orchestra. 802;
Kay Kyner and Orchestra. 16; Vincent Leons and Orchestra.
1882; Milkert C. Milkert C. McHanenya, Jesh Heliner Arthur
G. Winter, Ornand Disputer, Ted Weems, Kime Tanner,
Jos. D. Hooser, P. Robert Berlann, Rex L. Kelley, all
10; Charles Embley, 882.

LOCAL NO. S. DETROIT, MICH.

LOCAL NO. S. BAN FRANCISCO, CALIF. members: Ethel Bain (Dunn), Plerre M

Hiffman, Paul Dahm, Americo tientile, F. Faannela riary Blaskins, Jacob Hill, Raymond Sorti, Gaetano Quaditarella, Vlademer Wernek, Victor Weeks, all 802; Ridney Mary, 808.
Transfere withdrawn: Herble Kur, George Ramabez, Bray Adkins, King Harrey, Norman Weldon, Steve Brann, Darry Ackins, Charley Probert, E. Combs, Wen. Lower, Wen. Emmple, Jack Williams, and the Combs, Wen. Lower, Wen. Emmple, Jack Williams, and the Combs.

opped: Abel Pigueira, Leo J. Penissi.

LOCAL NO. 8, MILWAUKEE, WIS.

New members: Harold Schultz, Finley J. Collier, Earl
A. Kruse, Earl V. Hilmes, Wm. Meyers, Howard F.
Wolsa, James Malone, Erin Clieberg, John Choineekl,
Edward Look, Ertin Kent, Freddie Wiese, Cliff C. Warnke,
Marte Schuler.

Weiss, James Malone, Ertin Tilenberg, John Chonnell, Edward Look, Ertin Kent, Freddie Wiese, CHZ C, Warnke, Marte Schuber.

Full members: Snook: Hartman, 39; Anthony Razulia, 10.

Transfers Issued Corline Deuster. Ed McMullen, Carl E. Chetwark, Robert Marmard, Prev Mantho, Al, Gullisk, Carl Special States, Control of Corline Deuster. Ed. McMullen, Carl E. English, Chemistry, Charles Deckarke, Jon. Prefere, Deuster Berts, John Mercle, Joseph Fellint, Walter Kellstman, Paul Russell, Robert L. Richardson, Ernest Christopher, J. M. Cohen, George Jaffer, Linnel G. Moran, George Rockland G. Moran, George Rockland G. Moran, George Rockland G. Moran, George Rockland G. Stephen, J. Denn Harse, M. John H. Bireser, W. J. Ohren, but 10.

Trasuling orchettra: Chet Long, 162; Virginia Gray St. Morandon, St. 10; Tom Temples, 337; Dean Hudon, 18; Dirk Jurgens, 12; Orlff Williams 6; Tweet Hogan, John H. Birower, Sobb 10; Dorothy Reilin, S. Traveling members: Happy Felton, Henry Dalae, Marty Adorlan, Myron Hanly, Ed. Hellman, all 862; Raitstard L. Perche, Klosen George Portice, 1977 Lang, Language, Alley Millon, Lett. 15; E. Cavette, Sp. Don Berden, 16; Don Perker, 113; Victor Garden, 10; Robert Taylor, 10; Jan Garber, Albert Dewer, George Portice, 1977 Language, 1978 Language,

Due to lack of space the balance of the Local Reports for May will be printed in the next issue.

#### LOCAL REPORTS

The following LOCAL REPORTS were omitted from the April issue of the International Musician due to lack of space.

LOCAL NO. 343, BALTIMORE. MD.

Kee member Otis A. Forenas, Perty James Harris, Bala-mon Albright Nathaniel Allen LeRoy Kirkland, Al. Lucas, Robert Rmith, Jesus Brown, Andy Martin, Geneestre Giovec, Cornelius King, Joseph Murphy, all 28; Julia Walson, 543; Johnsy Alvice, 787.

LOCAL NO. 548, PENBACOLA, FLA. Officers for 1913; Jenses Cox, president; Johnses Warren vice-president; Robert James Willis, norwary; Joseph James Evans, Jr., tressurer; John Edward Williams, Jr. Rosephal, president.

LOCAL NO. SSI, MUSCATINE. IOWA

Officers for 1930 President, Fred C. Gremmel; vice-president, George C. Davidson; secretary, Gravitle Caste; trassure, Robert C. Kernemann; delegate to convention, Fred C. Gremmel.

LOCAL NO. 554, LEXINGTON, KY.

LUCAL NO. 504, LEXINGTOR, NY.

New member: Mary Nugent.
Traveling members: Ansen Weeks, Boh Amustine, Bill
Anne, John Cameron, Bar Davis, Rud Frendiss, Fred
Mandard, Barner Nowe, Jack Hall, Yed Watters, all 10;
Was Hite, 47; Chie Robertion, Rad Stwart, both 71;
Ted Travers, John Felidan, John Hartley, Paul Pettalch,
Andrew Delfendshi, Charles Gubrecht, Lee Allman, Ralph
Weber, Joe Perrin, all I.
New members: Gordon L. Ryerson, Edward L. Martin,
Lee H. Clark
Traveling members: Gordon L. Ryerson, Edward L. Martin,
Card, Gorone Wumser, Rey Neisoniche, Was, McGlinnia,
Ken Schelbal, Paul Perschbaeber, all 2.

LOCAL NO. STI, HALIFAX, N. S. CANADA New members: Joan Davison, Harry Doan Alexandra fraunders, James Grey, Olive Cordes, G. E. W. Boutlier, George Hervey McManus.
Resigned; Mrs. R. G. Lehv, Erin Parcell.

Rusted.

1 Welker, Lee Raises, John Hayses, Nalson et Biddlescombe.

LOCAL NO. 876, MICHIGAN CITY, IND.

Resigned: Percet L. Mitchey.
Triveling members Regal Possers.
Bill Prycellag members Regal Possers.
Bill Prycellag members Regal Possers.
Bill Prycellag Possers.
Billion, Ted Mahorsky Body Rark Bobers Jahnes Richert Merceod, Ray Wheeler, all 738; Louis Ehff, D. Raggers, 203.

LOCAL NO. MR. DLARKSOURG, W. VA. Traveling Art Sanders, 10; Harry Criocoll, 776; David Pinch, 40; Robert Rouder, Roger C. Hauver James Jeffries, Rao Girari, all 170; Earl Eckenbrecht, 101 Floyd F. Rice, Bichard Humgardner, both 802; Riley Winchrenner, Jimmy Kovalck, Art Heecher, all 166; Howard Bussel, Earl DeHart, Charles Brinckler, all 337 Harry Ellis, 4; Don Decker, 50; Norman Hamil, 20 John Thiel, 130; L. Nells, 618.

#### LOCAL NO. 567, MILWAUKEE, WIS. nembers: Mrs. Cecella Bobo, Coluton Hick

New members: Mrs. Creens pond, Contain Mars. Dahmon, Resigned: Paul Cephas.
Traveling members Eddle South, George Rogers, Everett Barksdale, John Oldham, Jewell Graves, Elitert Williams, all 2008; Wm. Count Basle, J. ordones, Waller Paue, Lester Young, Ronaid Washington, Dan Minor, Ed. Lewis, all 627; Dickle Wells, Fred Green, Lester Chillins, H. & Morton, all 802; Wo. Buck Clayton, 767; Harry Edlson, 2; Earle Warten, 550.
Traveling members: Eddle South, George Rocers, Everett Rarksdale, John Olitham Jessell Graves, James R. Bell, Huglife Long, John Stamons, all 208.

LOCAL NO. 393, SAULT STE. MARIE, MICH. Fransfer members: Beatrice Sibole, Edward Bolmes, nufer members: Beatrice

Bacon, John Lahuan, Nay Kreemer.

LOCAL NO. 894, MATTLE CREEK, MICH.

Officers for 18-19; President, Joo Galarda; vice-president, George D-Graw: accretary, Douglas Archhold; treasurer, Edw. Martin; sergeant-at-arms, Norman Haucher; Executive bourd: Loren Caln. Charles Cronk, Hazen Sweet, Lester Whitenob. Tobly Toblas; auditing hoard Hay Dawson, Kenneth Kirkpatrick, Dorr Riewart; delecates to Michigan Musiclams' Anna, Hay Dawson, Joo Galarda, delegates to A. M. of M. Convention; Joo Galarda, delegates to A. M. of M. Convention; Joo Galarda, delegates to A. M. of M. Convention; Hershel Holsafinger.

pped: Roy Durkee, Donald Knerr, r members: Larry Larsen, Louis Coyner, George Kap-Maurice Kiyles, nafors insued: Franklyn Tinker, Earl Masson, Myron r. sfers deposited: Paul Johnson, 136; Mike Kelly, Bentley, both 5.

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#### LOCAL NO. 613, WEST CHESTER, PA

LOCAL NO. 814. BALAMANCA, N. Y.

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## LOCAL NO. 622. GARY, IND.

eretury. In-ued: Archie Gullowny.

LOCAL NO. 638, ANTIGO W18.
Resigned Mis. George Febring, Roland Kelnhofer,
Advisible (Colem) Lee
Ernand Gerian E. (Doc) Tico.

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LOCAL NO. 655, MIAMI, FLA.

New members: C. A. Weich, Robert Carsun, Edward
Terraction, Albert Gale, II. A. Russell
Erased; John Saivatore, Richard Ethium, Arnaldo Tel-

LOCAL NO. 861. ATLANTIC CITY, N. J.
Erszed: Thon, P. Clegg, Jake Dein, Art Deio, Jun. M.
Jordan, Charles Leonard, Edon. Rottil.
Transfera eleonated: Anthony DiEzno, 77; Relomon Gold-berg, 880; Joseph Quintele, David Transfer, both 77.
Transfer revoked: Albert Ediridge, 77.

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LOCAL MG. 683, MT. VERNOM. N. V.
Transfers withfrawn: Iyman Ruben, J. Edward Protost,
Jack Schwarts, Ködie Fell, William Palmer, John M.
Hamill, all 1902; Robert MacLallan, Seymour Shaffer, Heisr
Reinsche, all letters; James Van Ostenbridge, 215; Harnid
Weintraub, 581; Mirhael D'Alole, 18
Transfers deposited: William J. Mctiune, Piurus Ravitt,
Herry Friedlander, Peter A Riemil, Jones Hell Chiudal,
Harold T. F. Husted, Michael Nationti, Howard A.
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LOCAL NO. 707. KEMMERER, WYO.
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Iner, J.,

Signed: Anna Miller,

ansfets Issued Orville Kunkle, Russel C. Hatz, M. E.

member: Harold G. Keagles

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Hanson, 160b. Hartl. Paul Johnson. O. Johnson. Harrid. Libersky, Harland Libersky, G. Olius, H. Peters, Leon Peterson, Cilfford Robertson, Martin Robertson, N. Smith, Puzz Gretan.

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09: Henry Santrey, Ind Glenn L. Taft, 9: Lew Teiler, R. Resigned: Robert B. Johnson, Leonard V. Maretta. Terminations: Vincent Alberti, David Albasu. Harold Alma, William Barron, Murray Rennett, K. W. Hoada, Isrry Brent, Yasha Bunchuk, Theedore Junn. Joseph Burliege. Jack Carler, John Lastaldt, L. Johnson, J. William Barron, Murray Rennett, K. W. Hoada, Santra Joseph Burliege. Jack Carler, John Lastaldt, L. Johnson, Wilher Griffith, Edward Harris (H. 1143). John Larris, Charles Hearns, Norman Hoeteler, Will. Borowitz, John Mors, Ioc. Nagle, S. Naglola, Thomas Parker, Henry Petty, Vincent Pillero, Sidor Prince, Joseph Rapone, C. L. Roleets, Willard Robbion, Charles Rocco, Johnny Rullo, John Shevak, Oeorge

ned: Ren Goodman, Million Lerinson, Sidn-Irving Wolfeg, Herman Weinstein.

#### ESTABLISHING A CORRECT EMBOUCHURE

(Continued from Page Fourteen)

especially for the upper register. The average student lifts his head for range and points the instrument downward. Why? Simply because his lower jaw drops back and he follows it automatically with the mouthpiece. This is a serious mistake and can easily become a habit hard to break. I suggest that the process be reversed. This jaw formation may be difficult to acquire in the beginning, particularly to the advanced player but it can be accomplished with a little patience. A beginner can formulate this position quite readily regardless of the natural routine of the lower jaw. It will, however, require careful watching for a month or so. My advice to the beginner, therefore, is to start on the middle register with the formation outlined below and you need have no worry about the upper and lower. As your ear becomes accustomed to the sound then you can play whatever you like. But, by all means, establish a correct formation from the start. The correct jaw position is plainly visi

The correct jaw position is plainly visible and the objective will be gained with intelligent concentration. There are many conflicting ideas on lip positions, too numerous for me to mention here but the most dangerous of these are the "pouting" and "stretching" of the lips. A simple rule is to look in a mirror and "half smile." Leave an opening between the upper and lower teeth about half the thickness of a lead pencil. Now, slightly roll the red of your lips over the edges of your teeth to provide a solid foundation. Then place the mouthpiece onethird on the upper lip and two-thirds on the lower, without disturbing this formation. This is the normal position for the mouthpiece and is used by most players automatically. When you blow, don't fail to direct the air upward. Sometimes a little difficulty is experienced in starting the tone and although I advocate dry lips, in this event it is permissible to use the tip of the tongue to moisten only the portion responsible for the vibrations. Octip of the tongue to moisten only the por-tion responsible for the vibrations. Oc-casionally, too, it may be necessary to start the tone with the tongue. If these start the tone with the tongue. If these points have been carefully studied and applied I know that you will find that the grip required for upper register and the relaxation that comes in the middle and lower registers is so simple and apparent, you will be amazed at the results obtained.

you will be amazed at the results obtained.
You may take it for granted that some degree of success has been reached when you have successfully established the correct formation. But breath control is as important as the lip position and a really successful player must have both. I have found that many students concern themselves only with taking a breath and exhaling it without realizing that this particular phase of playing has a definite theory just as important as lip formation. Very frequently unsatisfactory results are due to incorrect breath control rather than a poor embouchure which is blamed. Any given tone must have a certain amount of air force behind it to get a maximum result. Consequently a small amount of air produces a small tone and Any given tone must have a certain amount of air force behind it to get a maximum result. Consequently a small amount of air produces a small tone and gives an undesirable effect. I cannot emphasize too greatly the advisability of studying this carefully and if you are unable to secure someone who can give you full details concerning breath control, get in touch with a good vocal teacher who can give you the principles of true diaphragm breathing. Its foundation is abdominal breathing and you must always bear in mind that an open throat is necessary whether playing high or low register. The throat must be perfectly free at all times. Many fall to realize that obstructing the wind column cuts down the volume of air.

The question is often asked "Should a player strain for high notes?" There are

The question is often asked "Should a player strain for high notes?" There are many ways of defining strain. Sometimes the lips do not function correctly and the player has to jam—this is one form of straining. Then there is the player who does not release air correctly and his neck bulges out. This makes for hard work. While I agree that a certain amount of rigidness appears when playing the upper register. I am confident that if it is properly done, it will not hurt anyone. Of course I would not advise the player to concentrate solely in the upper register because it unquestionably requires a certain amount of physical effort due to tenseness, but incorporating this with the middle and lower register is not difficult. With the establishment of a correct formation in the beginning, coupled with proper breath control, there is no limit to your achievements in the musical world.

#### NO TIME FOR A WREATH

Groom: "I specially went out and ought you some bay leaves for the pot cast. Why didn't you use them?" Bride: "Well, would'nt I look silly wearing bay leaves just because my pot roast was a success?"—Pathfinder.

#### Analysis of Tommy Dorsey's Technique and Phrasing

(Continued from Page Fourteen)

A. His physical relaxation while playing, and his free flow of breath which is the result of his free, effortless inhalation and exhalation. This physical relaxation and control of his breathing while playing results in a comfortable, long-lasting breath. With this free, long-lasting breath control it is easy for him to ing breath control, it is easy for him to control naturally his breath and through that to produce that pleasing and beau-tiful singing trombone tone.

#### TONGUE ATTACK

TONGUE ATTACK
Q. What is responsible for Tommy's numerous articulations (attacks) which are sometimes light, other times sharp, and exceptionally fast when called for?
A. Since his breathing apparatus functions freely, it is not over-tense. When the breathing apparatus is functioning with its natural freeness the throat remains free and open, when the throat is free, the base of the tongue does not become over-tense. When the base of the tongue is not over-tense, it is possible to articulate (attack) with the tongue, numerous sorts of articulations, lightly, smoothly, rapidly, clearly, etc.

LIP FLEXIBILITY

#### LIP FLEXIBILITY

Q. How does he accomplish his exceptional lip flexibility?
A. Due to the freeness of the base of his tongue and to his open and relaxed throat, his facial muscles are not overtense and, due to that, they do not interfere more than is naturally required with the free movements and elasticity of his smilling muscles (corner mouth muscles), and thus it is possible for the lips to move with exceptional ease, freelips to move with exceptional ease, free-dom and rapidity. This natural action of his lips prevents the lips from tensing any more than necessary for the correct formations and vibrations. Naturally, due this lips functioning with the proper elaticities, they easily bring out Tommy's exceptional lip flexibility.

EASE OF PLAYING

Q. What is it that makes it possible for him to play with such ease?

A. Due to his using his breathing apparatus, tongue and lips naturally, it is possible for him to use for the accomplishment of correct wind instrument playing as little expenditure of muscular strain as is humanly possible, due to that he is physically relaxed as much as possible. By maintaining this physical relaxation it becomes possible to play with such ease as he does.

#### INTONATION

What is responsible for his perfect

intonation?

A. His perfect intonation is due to the following: His keen musical car, comfortable, long-lasting free flow of breath, his freeness of the base of the tongue, reluxed and open throat, the proper lip formations, the correct number of lip vinterions for the different rich the description. brations for the different pitch tones and to his natural lip flexibility.

#### VIBRATO

Q. What controls his vibrato, which is even, smooth and so pleasing?

A. Since he is physically relaxed while playing, his right arm (with which he controls the slide for the vibrato) candue to its relaxation, move as freely and as fast or as slow as Tommy sees fit, in order to produce the particular vibrato for the proper expression of whatever solohe is playing. By controlling the vibrato in this manner it must sound as pleasing as it does.

#### ENDURANCE AND SURENESS

Q. What is responsible for his exceptional endurance and sureness in playing?
A. All his above natural adaptibilities.
To sum them up: His physical relaxation, his free flow of breath, his free, effortless inhalation and exhalation, his comfortable, long-lasting breath control, his free tongue articulation, his freeness of the base of the tongue, his open throat, his free movements and elasticity of his corner mouth muscles and lips.

#### PHRASING

PHRASING

Q. What makes his phrasing sound so exceptionally pleasing?

A. Tommy's phrasing, expressed through his exceptionally pure tone, comes from deep down in his musical soul and, due to his exceptional number of different articulations and tone shadings, his playing sounds as though he is talking a beautiful language which expresses itself in rich, colorful passages, sometimes filled with pathos, at other times gay. When he plays, it is really a trombone voice telling us something beautiful in a way we seldom hear it told.

Certain of his phrases are often more powerful in their pleasing influence upon the hearer than words themselves, even though these words should be expressed in song by great vocalists. His trombone tones are governed in their shadings according to the character of the solo to be expressed. Therefore, when he plays a solo, his tones are shaded by pianissimos,

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fortissimos. accents, crescendos, decrescendos. etc. He passes with exceptional ease from one interval to another, whether it be big or small. In other words, Tommy brings out all his musical sentiments and emotions from within, with the aid of his perfectly controlled, co-ordinated organs which are employed in natural wind instrument playing.

#### IS IT A GIFT OF NATURE?

O Are all human beings gifted by nature with musical phrasing, or must one develop it through study?

A. Every individual is gifted by nature with a more or less pleasing degree of musical phrasing. Certain individuals are capable, without the aid of teaching, of bringing out the phrasing bestowed upon them by nature. There are rare exceptions. Most human beings require the

guidance of a teacher in bringing out whatever degree of phrasing nature has bestowed upon them. One thing is certain: Unless a wind instrumentalist has co-ordinative natural control of free breathing, tongueing and lip flexibility and, above all. is free from playing complexes, he cannot hope to succeed in expressing his naturally gifted phrasing. Tommy is a 100 per cent master of these free controls and with that is absolutely free from any playing complexes (and why shouldn't he be free from complexes since he has no playing difficulties?) and that is why his general trombone playing, and especially his phrasing, are so superb. In conclusion I must state that I am positive that if Tommy had followed a career as a symphonic trombonist he would have been just as successful instrumentally in that field as he is at present.

#### COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Fourteen)
EXERCISE 3

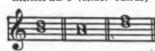
N.B.—The note is to be written on the next degree (line or space) above the note of the exercise.



Thirds are formed by having one tone two degrees above or below the other, and are Minor or Major, according to the distance between the two tones.

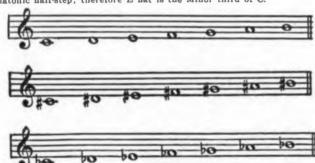
Thirds are Minor if the distance between the two tones is a step and a diatonic half-step.

EXAMPLE 5 (Minor Thirds)

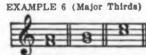


Write Minor thirds above each note of the following exercise (like Ex. 5). EXERCISE 4

N.B.—The note is to be written on second degree above the note of the exercise. Starting from the first note of exercise, C, to find the Minor third we say: from C to D is a step, and from D to E flat is a diatonic half-step, making in all one step and a diatonic half-step; therefore E flat is the Minor third of C.



Thirds are Major, if the distance between the two tones is two steps



Write Major thirds above each note of the following exercise (like Ex. 6).

#### EXERCISE 5

Starting from first note of exercise, C, to find the Major third we say: from C to D is a step, and from D to E is a step, making in all, two steps; therefore, E is the Major third of C.

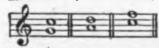


FOURTHS

Fourths are formed by having one tone three degrees above or below the other, and are Perfect or Augmented.

Fourths are Perfect if the distance between the two tones is two steps and a distance half-step.

EXAMPLE 7 (Perfect Fourths)



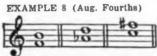
Write Perfect Fourths above each note of the following exercise (like Ex. 7). | care of the International Musician, Newark, N. J.

#### EXERCISE 6

Starting with first note of exercise, C, to find the Perfect Fourth we say: from C to D is a step; from D to E is a step, and from E to F is a diatonic half-step, making in all two steps and a diatonic half-step; therefore, F is a Perfect Fourth of C.



Fourths are Augmented, if the distance between the two tones is three steps.



Write Augmented Fourths above each note of the following exercise (like Example 8).

EXERCISE 7

Starting with the first note of exercise, C, to find the Augmented Fourth we say: from C to D is a step; from D to E is a step, and from E to F sharp is a step. making in all three steps; therefore, F sharp is an Augmented Fourth of C.



Fifths are formed by having one tone four degrees above or below the other, and are Perfect, Diminished, and Augmented.

Fifths, are Perfect if the distance between the two tones is three steps and a distonic half-step.



Write Perfect Fifths above each note of the following exercise (like Ex. 9)-

EXERCISE 8

Starting with the first note of exercise, C, to find the Perfect Fifth we say: from C to D is a step; from D to E is a step; from E to F sharp is a step, and from F sharp to G is a diatonic half-step, making in all three steps and a diatonic half-step; therefore, G is a Perfect Fifth of C.



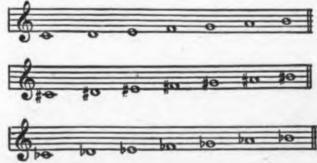
Fifths are Diminished if the distance between the two tones is two steps and two distance half-steps.

EXAMPLE 10 (Dim. Fifths) 0 0

Write Diminished Fifths above each note of the following exercise (like Ex. 10).

EXERCISE 9

Starting with the first note of exercise, C, to find the Diminished Fifth we say: from C to D is a step; from D to E is a step; from E to F is a diatonic half-step, and from F to G flat is a diatonic half-step, making in all two steps, and two diatonic half-steps; therefore, G flat is a Diminished Fifth of C.



The Augmented Fifth will be treated of in its place in the Minor Scale

Questions regarding these lessons may be addressed to Joseph K. Hugen,

May. 1

Walt V

gliffon: Bilbers Ettel

Green Mrs.

INVINCTO

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Ramona Park, Long Lake, Kalamazoo, Mich.

Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprie-tors, Ottumwa, Iowa. Riverside Park, Frank Jones, Manager, Saginaw, Mich.

Rocky Springs Park, Jos. Figari, Owner, Lancaster, Pa.

Sni-A-Bar Gardens, Kansas City, Mo. South Side Ball Park, Leba-non, Pa.

Terrace Gardens, Hamilton, Ont., Canada. Woodeliff Park, Poughkeep-sle, N. Y.

#### ORCHESTRAS

Ambassador Orchestra Kingston, N. Y. Banks, Toug, and His Eve-ning Stars Orchestra, Plain-field, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orches-tra, New York, N. Y. Borta, Al., Orchestra, Kohler, Wis.

Borta, Al., Orchestra, Kohler, Wis.
Boston Symphony Orchestra, Boston, Mass.
Bowden, Len, and His Orchestra, St. Louis, Mo.
Brown, Charlie, and His Orchestra, St. Louis, Mo.
Brown, Charlie, and His Orchestra, Example Ind.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Bokane, Wash.
Cole, Forest, and His Orchestra, Marshfield, Wia.
Cornelius, Paul, and His Dance Orchestra, Dayton, Ohlo.

Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsle, N. Y. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra, Flandera, N. His Orchestra, Springfield, Ohio. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex. Orchestra, Red Bluff, Calif. Goldberg, Alex. Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Helton, Wendall, Orchestra, Atlanta, Ga. Hoffman, Monk, Orchestra, Atlanta, Ga. Hoffman, Monk, Orchestra, Victoria, B. C., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummell Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freiburger, Manager, Bartiesville, Okla. Kneeland, Jack, Orchestra, Virginia, Minn. Layton, Ben, Orchestra, Richmond, Va. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Fort Wayne, Ind. Oliver, Al., and His Hawailans, Edmonton, Alb., Canada.

walians, Edmonton, Alb., Canada.
Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y.
Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.
Ryerson's Orchestra, Stoughton, Wis.
Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky.
Stromeyer, Gilbert, Orchestra, Preston, Iowa.
Thomas, Roosevelt, and His Orchestra, Preston, Iowa.
Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
Tony Corral's Castillians, Tucson, Ariz.
Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
Zembruski Polish Orchestra, Naugatuck, Conn.

#### INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

#### ALABAMA Bellers, Stan.

Sellers, Stat.

Gadaden High School Auditorium.

Mushit:
Murphy High School Auditorium.

#### ARIZONA

DOUBLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe. PHOENIX:

Emile's Catering Co. Junior Chamber of Com-Phoenix Chamber of Com-

merce.
Taggart, Jack, Mgr., Oriental Cafe and Night Club.
TUCAON:
University of Arisona Auditorium.

#### ARKANSAS

FORT SMITH:

Junior High School.

Senior High School. Bass, May Clark.
Bass, May Clark.
Bryant, James B.
Du Val, Herbert.
Fair Grounds.
Oliver, Gene. TEXARKANA

Cant. Arthur. Municipal Auditorium. Texas High School Audi-torium.

#### CALIFORNIA

CHOWCHILLA:
Colwell, Clayton "Sinky,"
WOLLYWOOD:
Cohen, M. J.
Morton, J. H.

Morton, J. H.

LOS AMBELES:
Bonded Management, Inc.
Boxing Matches at the
Olympic Stadium.
Howard Orchestra Service,
W. H. Howard, Manager.
Newcorn, Ceell, Promoter.
Popkin, Harry and Frances,
operators, Million Dollar
and Burbank Theatres
and Boxing Matches at
the Olympic Stadium.
Sharpe, Helen.
Williams, Earl.

MODESTO:
Rendezvous Club, Ed. Davis,
Owner.
Owner.
OAKLAND:
De Azevedo, Suares.
Fauset, George,
Lerch, Hermie.

Lerch, Hermio.
BACRAMENTO:
Lee, Bert.
BAN FRANCISCO:
Kahn, Raiph.
SAN JOSE:
Triena, Philip.
SOUTH SAN FRANCISCO:
BOUTOON, Ray.
STOCKTOM:
Sharon, C.
Sparks, J. B., Operator,
Dreamland Ballroom.
VALLEIO:

Rendezvous Club, Adeline Cota, Owner, and James O'Nell, Manager.

#### COLORADO

DENVER:
Canino's Casino, Tom Casino, Proprietor.
Marbie Hall Balliroom.
Oberfelder, Arthur M.
GRAND JUNCTION:
Mile Away Ballroom.
PUEBLO:
Blende Inn.
Congress Hotel.

#### CONNECTICUT

BRIDGEPORT:
Klein, George.
FAIRFIELD:
Damshak, John.
MARTFORD:
Doyle, Dan.
MERIDEN.

Doyle, Dan.
MERIDEN:
Green Lantern Grill, Michael Krupa, Owner.
NEW NAVEN:
Fleming, Mrs. Sarah L.
Kennedy, Charles.
Nixon, C. E., Dance Promoter.
Women's Civic League, The.

NEW LONDON:
Cluster Inn, F. Wilson
Innes, Manager. WATERBURY: Fitzgerald, Jack.

#### DELAWARE

LEWES:
Riley, J. Carson,
WILMINGTON:
Chippey, Edward B.
Crawford, Frank,
Johnson, Thos. "Kid."

FLORIDA

JACKSONVILLE:

Clate City Booking Agency,
Moll, Fred M.
Sellers, Stan.
Seminole Hotel.

LAKE WORTH:
Lake Worth Casino, J. H.
Elliott, Manager. MIAMI:

Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc.

MIAMI BEACH: Galatis, Pete, Manager, In-ternational Restaurant. orlando: Central Florida Exposition. Wells, Dr.

ST. PETERSBURG: Barse, Jack. Huntington Hotel. SARABOTA:

Louden, G. S., Manager, Sarasota Cotton Club. MEST PALM BEACH:
Mayflower Hotel and Pier.
Walker, Clarence, Principal
of Industrial High School.

#### GEORGIA

Wilkes, Lamar.

IDAHO

PRESTON: Persiana Dance Hall.

ILLINOIS

AURORA:
Rex Cafe.
CMAMPAIGN:
Piper, R. N., Piper's Beer
Garden.

Fiper, R. N., Piper's Beer Garden.

GMICAGO:
Amusement Service Co.
Associated Radio Artists'
Bureau, Al. A. Travers.
Proprietor.
Bernet, Sunny.
Denton, Grace.
Fine. Jack, Owner, "Play
Girls of 1938."
Frear Show, Century of
Progress Exposition, Duke
Mills, Proprietor,
Graham, Ernest, Graham
Artists' Bureau.
Grey, Milton.
Opera Club.
Pacelli, William V.
Pintossi, Frank.

Pacelli, William V,
Pintossi, Frank,
Quodbach, Al.
Sacco Creation, Tommy,
affiliated with Independent Booking Circuit.
Schaffner, Dr. H. H.
Sherman, E. G.
Sipchen, R. J., Amusement
C.
State Horace

Co.
Sistare, Horace,
Stanton, James B,
Thomas, Otta,
Young Republican Organisation of Illinois.

Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT March, Art. KANKAKEF Devlyn, Frank, Booking Devlyn, Agent. MATTOOM:

Pyle, Silas, U. S. Grant Hotel. MOLINE:
Rendezvous Nite Club.

NORTH CHICAGO:
Dewey, James, Promoter of
Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred.

PRINCETO

Bureau County Fair. QUINCY:
Quincy College Auditorium.
Quincy High School Audi-

duincy High School Auditorium.
Three Pigs, M. Powers,
Manager.
Ursa Dance Hall, William
Korvis, Manager.
Vic's Tavern.
Vincent, Charles E.

ROCK ISLAND:
| Beauvette Night Club.
SOUTH BELDIT:
Ambansador Tavern.

#### INDIANA

EVANSVILLE:
Green Lantern Ballroom,
Jos. Beltman, Manager.

FORT WAYNE: Fisher, Raiph L. International Twins' Asso-ciation.

GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association.

INDIANAPOLIS:
Dickerson, Matthew,
Harding, Howard.
Kane, Jack, Manager, Keith
Theatre.
Marott Hotel.
Riviera Club.
Spink Arms Hotel.

MICHIGAN CITY:
Kraft, Kenneth, Manager,
L. & K. Enterprises,
Nahas, Jack, Proprietor,
Club Monarch.

MUNCIE:
Bide-A-Wee Inn, Paul E.
Irwin, Proprietor. ROME CITY:
Kintzel, Stanley, Manager,
Harbor Ballroom.

80UTH SEND:
DeLeury - Reeder Advertising Agency.
Green Lantern, The.
Redden, Earl J.
Show Boat.
TERRE HAUVE:
Hoosier Engemble

Hoosier Ensemble. Ulmer Trio. vincennes: Rinaldo Cafe,

IOWA ARNOLDS PARK:
Asarki, Larry, Manager,
Central Ballroor...
BOONE:

Dorman, Laurence. GASCADE: Durkin's Hall. Durkin's Hall.
CEDAR RAPIDS:
Jurgensen, F. H., Manager,
Cedar Park Ballroom.
Thornwood Ballroom
(Amusement Co.), L. M.
Garman, President; M. C.
Watson, Manager.

DELMAR: Delmar Pavilion, C Franklin, President.

DES MOINES:
Hoyt Sherman Auditorium.
Hughes, R. E., Publisher,
Iowa Unionist.
Young, Eugene R.

Orr, Jesse. EMMETSBURG: Davis, Art. FORT DIDGE: Moose Lodge Hall, Yetmar, George.

L-MARS: Wagner, L. F., Manager, Whitewas Pavilion.

MARION: Jurgensen, F. H., Manager, Cedar Park Ballroom.

OELWEIN:

Moonlite Pavilion.

Wildwood Pavilion. OTTUMWA: Baker, C. G.

WATERLOO:

K. C. Hall (also known as
Reichert Hall).

Moose Hall

#### KANSAS

MUTCHINSON:
Brown Wheel Night Club,
Fay Brown, Proprietor,
Woodman Hall, MANHATTAN: Sandell, E. E., Dance Pro-

ttima: Cottage Inn Dance Pavillon. Dreamland Dance Pavillon. Eagles' Hall. Twin Gables Night Club.

TOPEKA: DPERA:

Egyptian Dance Halls,

Kellams Hall,

McOwen, R. J., Stock Co,

Washburn Field House,

Women's Club Auditorium.

WICHITA: Bedinger, John.

KENTUCKY

MENDERSON: Kasey, Hoffman, Manager, Kasey Club. KABEY, HORMAN, KABEY CIUB.

MOPKINAVILLE:
Steele, Lester.

LEXINATON:
Marble, Dr. H. B.
Wilson, Sylvester A.

LOUISVILLE:
Elka' Club.
Inn Logola, Arch Wetterer,
Proprietor,
Norman, Tom.
Offutt, L. A.. Jr.
Walker, Norval.

MIDDLESSORO:
Green, Jimmle.

LOUISIANA

ABBEVILLE:
Roy's Club, Roy LeBlance,
Manager. MONROE:
City High School Auditorium.
Neville High School Auditorium.
Ouchita Parish High School Auditorium.
Ouchita Parish Junior College.
NEW ORLEANS:
Hyland Chauncey A.
Mitchell, A. T.
SMREVEPORT:
Adams, E. A.
Castle Club.
Tompkins, Jasper, Booking
Agent.

Agent. West, Adam. MAINE MAINE
NORTH KEMMEBUNKPORT:
Log Cabin Ballroom, Roy
Tibbetts, Proprietor.

OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

Usen, Proprietor.

MARYLAND

BALTIMORE:
Delta Sigma Fraternity.
Earl Club, Earl Kahn, Prop.
Erod Holding Corporation.
Hardy, Ed.
Knights of Pythias Lodge
(colored).
Manley's French Casino,
Stuart Whitmarsh, H. L.
B. Keller and F. G. Buchholz, Managers.
Manley's Restaurant, Mrs.
Virginia Harris & Stewart
I. Whitmarsh, Mgrs.
Mason, Harold, Proprietor.
Club Astoria.
Phi Kappa Sigma Fraternity.
Pythian Castle (colored).
Swithgall, Samuel, Proprietor, Rall Inn.

FROSTBURG:

FROSTBURG:
Shields, Jim, Promoter.
OCEAN CITY: Jackson's,
Jackson, A. M.
Jackson, Charles,
Jackson, Lee.
Jackson, Robert

#### MASSACHUSETTS

MASSACHUSE
BOSTON:
Fisher, Samuel.
Losses. William,
Moore, Emmett,
Paladino, Rocky,
Royal Palms,
Thorne, Clement.
CHELSEA:
Hesse, Fred.
BANNERS:
Batastial Fusica

Batastini, Eugene. Abbott, Charles, Prop., Old Silver Beach Club.

Silver Beauti C.L.
LOWELL:
Paradise Ballroom.
Porter, R. W.
NANTABRET:
Sheppard, J. K. NEW BEDFORD:

Cook School, New Bedford High School Auditorium. PITTOFIELD: High School Auditorium.

#### WESTFIELD: Park Square Hotel.

MICHIGAN Terrace, The. Park Lake BATTLE CREEK:
Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.

BENTON HARBOR: Johnson, Hershel, Palais Royal. Royal.

DETROIT:
Becker, J. W.
Big Four Athletic Club.
Cavanaugh, J. J., Receiver,
Downtown Theatre.
Collins, Charles T.
Dolphin, John.
Elks' Club.
Elks' Temple.
Fischer's Alt Heidelberg.
Fraser, Sam.
Peacock Alley.
WWJ Detroit News Auditorium. torium. FLINT: Central High School Audi-torium. High School Auditorium.

GRANG RAPIDS: elta Pi Sigma Frateri L. Cecella Auditorium. Fraternity

INPEMING: Anderson Hall, Fred Nel-son, Manager, Mather Inn.

Jackson County Building. Sigma Tau Fraternity. EALAMAZOO:
Buchols Resort, Michael
Buchols, Owner and Manager, Summer Home Park,
Long Lake.

CARSING:
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.

MeMILLAN: Bodetto, Clarence, Manager, Jeff's. MENOMINEE:

Doran, Francis, Jordon Col-lege.

NEGAUNEE: Adelphi Rink, Paul Miller, Manager, Powell's Cate.

NORWAY: Valencia Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. PORT NURON:
Gratiot Inn and Dance Hall,
W. Atkinson, Manager.

ROUND LAKE:
Gordon, Don S., Manager,
Round Lake Casino. SAGINAW: Fox, Eddie.

#### MINNESOTA

BRAINERD: Little Pine Resort. FAIRMONT: Graham, H. R. Graham, H. R.
NEW ULM:
Becker. Jess, Prop., Nightingale Night Club.
MINNEAPOLIS:
Borchardt, Charles.
DWATONNA:
Bendorf, Clarence R., Box
452.

PIPESTONE:
Bobzin, A. E., Manager,
Playmor Dance Club.

Playmor Dance
ROCHESTER:
Desnoyers & Son,
ST. CLOUD:
Ahles, Frances,
ST. PAUL:
FOX, S. M.
WALKER:
Fisher's Barn.

MISSISSIPPI

MERIDEN:
Junior College of Meriden.
Senior High School of
Meriden, MISSOURI JOPLIN: Central High School Audi-torium. KANBAS CITY:

RANSAS CITY:
Breden, Barry.
Fox, S. M.
Kansas City Club.
McFadden, Lindy, Booking
Agent.
Watson, Charles C.
Wildwood Lake.
MEXICO:
Gilbert, William.
MORTH KANSAS CITY:
COOk. Bert. Manager, Ballroom, Winnwood Beach.
ROLLA:
Shubert, J. S.
BT. 108EFM:
Alpha Sigma Lambda Fra-

Alpha Sigma Lambda Fra-ternity. Thomas, Clarence H.

Thomas, Clarence H.

87. L0UIS:
Ford, Jack, Mgr., French
Casino.
Sokol Actives Organization.

86DALIA:

Smith Cotton High School Auditorium. Boyer, Hubert.

#### MONTANA

Billings High School Audi-torium.

Tavern Beer Hall, Ray Hamilton, Manager. Missoula:
Dishman, Orin, Prop., New

#### RONAN: Shamrock. NEBRASKA

ALLIANCE: Auditorium of Alliance, GRAND ISLAND: Scott, S. F.

Scott, S. F.
LINCOLN:
Avalon Dance Hall, C. W.
Hoke, Manager,
Pederer, Howard, Manager,
Varsity Theatre.
Garden Dance Hall, Lyle
Jewett, Manager,
Johnson, Max.
Wagner, John, President,
Lincoln Chapter, Security
Benefit Ass'n.

Benefit Ass'n.

DMAMA:
Davis, Clyde E.
Omaha Credit Women's
Breakfast Club.
United Orchestras, Booking Agency.

### NEW JERSEY

ARCOLA:
Corriston, Eddie.
White, Joseph. walte, Joseph.
ATLANTIC CITY:
Knickerbocker Hotel.
Larosa, Tony.
Little Belmont Cafe. Herndon Daniela, Owner.
Slifer, Michael.

ATLANTIC MICHANDS:
KAIGER, WAITER

BLOOMFIELD:
Brown, Grant.
Club Evergreen.

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CANDEN: Walt Whitman Hotel. GLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. eten eardner: Green Hills Inn, Mr. and Mrs. John Sandago. INVINCTON:
Club Windsor.
Philhower, H. W. JERSEY CITY:
Dickinson High School Auditorium.

ditorium.
18Na BRANCH:
Shapiro, Mrs. Louis Rembar, Manager, Hotel
Scarboro.
EEWARK:
Angster, Edward.
Clark, Fred R.
Devanney, Forest, Kruvant, Norman.
Mayers, Jack.
N. A. A. C. P.
Pat & Don's.
Robinson, Oliver, Mummies
Club. Club.
Rutan Booking Agency.
Sentoro, V. Santoro, V.
Sapienza, J.
Skyway Restaurant, Newark Airport Highway.
Stewart, Mrs. Rosamond.
Triputtia Miss Anna. RANGE: Schlesinger, M. S. PATERSON: De Ritter, Hal.

PATCHEON:
De Ritter, Hal.
PRINCETON:
Lawrence, Paul.
SMREWSBURY:
Elevin, Ben, Mgr., "Casino."
YRENTON:
Lawa, Oncar A.
UNION CITY:
Passion Play Auditorium.
YENTMOR:
Yentmor:
Yentmor:
Conway, Frank, Owner,
Frankie Conway's Tavern, Black Horse Pike. ern, Black Horse Pike. WILDWOOD Bernard's Hofbrau. Club Avalon, Joseph Tota-rella, Manager. NEW YORK

adirendack:
O'Connell, Nora, Proprietress, Watch Rock Hotel. ALBANY: Bradt, John. Flood, Gordon A. ARMORK:
Embassy Associates.

BALISTON SPAI:
Francesco, Tony, Manager,
Stockade Club.
Hearn, Gary, Manager,
Stockade Club. BEACON: Neville's Mountainside Farm Grill.

Bentley, Bert. BROOKLYN:
Hared Productions Corp. Hared Productions Corp.

BUFFALO:
Clore, Wm. R. and Joseph,
Operators, Vendome Hotel.
Erickson, J. M.
German - American Musiclans' Association.
King Productions Co., Geo.
Medan's, Mrs. Lillian McVan, Proprietor.
Michaels, Max.
Miller, Robert.
Nelson, Art.
Shults, E. H.
Vendome Hotel.
W. & J. Amusement Corp.

GATSKILL:
50th Annual Convention of ATOKILL:
50th Annual Convention of
the Hudson Valley Volunteer Firemen's Ass'n.

ELENVILLE:
Cohen, Mrs. A., Manager,
Central Hotel.
ELMRA:
Goodwin, Madalyn.
Reynolds, Jack,
Rock Springs Dance Pavillon. vilion FISHKILL: Oriental Inn. eneva: Rothenberg, Frank. Rothenberg, Frank.

ELEMS FALLS:
The Royal Pines, Tony
Reed, Proprietor,
Round Pond Casino, Salvatore Russo, Manager. RIAMESHA LAKE: Mayfair, The.

KINGSTON: Van Bramer, Vincent. LACKAWANNA: Chic's Tavern, Louis Cicarelli, Proprietor. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.

NEWBURGH: Matthews, Bernard H. Matthewa, Bernard H.

NEW YORK CITY:
Benson, Edgar A.
Blythe, Arthur, Booking
Agent.
Dodge, Wendell P.
Dyruff, Nicholas.
Dweyer, Bill.
Faggen, Jay.
Filashnick, Sam B.
Harria, Bud.
Herk, I. H., Theatrical Promoter. moter. Immerman, George. Jermon, John J., Theatrical

Promoter.
Joseph, Alfred.
Katz. George, Theatrical
Promoter.
Levy, Al. and Nat. Former
Owners of the Merry-OoRound (Brooklyn).
Lowe, Emil (Bookers' License No. 803).
Makler, Harry, Manager,
Folley Theatre (Brookin).
Maybohm, Col. Fedor,
Murray, David.

Musical Art Management
Corp., Alexander Merovitch, President.
Palais Royale Cabaret.
Pearl, Harry.
Phi Rho Pi Fraternity.
"Right This Way," Carl
Reed, Manager.
Riley, Jerry.
Seidner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
Sonkin, James.
Wade, Frank.
Diefak: OLEAN: Cabin Restaurant.

NEONTA:
Oneonta Post No. 259,
American Legion, G. A.
Dockstader, Commander. POUGHKEEPSIE:
Poughkeepsie High School Auditorium.
PURLINE:
Gutrie's Purling Palace.

DNEONTA

PURLINE:
Gutrle's Purling Palace.
ROCHESTER:
Alpha Beta Gamma Fraternity.
Genesee Electric Products
Co.
Gorin, Arthur,
Madalena, A. J.
Medwin, Barney.
Pulsifer, E. H.
Todd Union of University
of Rochester and Gymnasium.
SCHENECTADY:
Gibbons, John F., Manager,
Club Palorama.
Hotel Van Curler.
STONE RIDEE:
DeGraff, Walter A.
SYRACUSE:
Horton, Don.
Most Holy Rosary Alumni
Association.
TONAWANDA:
Shuman, George, Operator,
Hollywood Restaurant.
TROY:
Lambda Chi Albba

Shuman, George, Operator, Hollywood Restaurant.
TROY:
Lambda Chi Alpha, Phi Kappa, Phi Mu Delta, Pi Kappa Alpha, Pi Kappa Alpha, Pi Kappa Phi.
Thefa Nu Epsilon.
Theta Upsilon Omega.
UTICA:
Moinionx, Alex.
Sigma Psi Fraternity, Epsilon Chapter.
WHITE PLAIMS MORTH:
Charlie's Rustic Lodge.
WHITEABORO:
Guido, Lawrence,
WHOBOR BEACH:
VONKERS:
Wilson Line.

LONG ISLAND, N. Y. MICKSVILLE: Seever, Mgr., Hicksville FOX, Frank W.

NORTH CAROLINA

ASHEVILLE:
Asheville Senior High
School Auditorium.
David Millard High School
Auditorium.
Hall-Fletcher High School
Auditorium.
CHARLOTTE:
Associated Orchestra Corporation, Al. A. Travers,
Proprietor.
DURNAM:

DURHAM:
Alston, L. W.
Ferrell, George.
Mills, J. N.
Pratt, Fred. Pratt, Fred.

SREEMSSROT

American Business Club.

MIGN POINT:

Trumpeters' Club, The, J.

W. Bennett, President.

BALEIGH ALEIGH:
Carolina Pines.
Hugh Morson High School,
Needham Broughton High
School,
New Armory, The.
Rendezvous.
Washington High School.

Washington High School.

\*\*ALISBUTY:\*\*
Rowan County Fair.

\*\*Winston.\*\*
\*\*ALISBUTY:\*\*

\*\*ROWAN COUNTY Fair.

\*\*Pair.\*\*

\*

NORTH DAKOTA Coman, L. R. Coman's Court. GRAND FORKS: Point Pavilion.

Brady Lake Dance Pa-villon. Katz, George, DeLuxe The-atres. Williams, J. P., DeLuxe Theatres. ALLIANCE:
Castle Night Club, Charles
Naines, Manager.
Curtis, Warren.

ATHENS:
Roper, Nita, Manager, Mayfair Club. fair Club.

BRIDSEPORT:
Kenny Mara Club, 217 Lincoln Ave.
BRYAN:
Thomas, Mort.
CAMBRIDGE:
Lash, Frankie (Frank Lashinsky).
CAMTON:

shinsky).
CANTON:
Back, L. O., Booking Agent.
Bender, Harvey.
Bender's Tavern, John Jacobs, Manager.
Canton Elks' Lodge.
CHILLEOTHE:
Rutherford, C. E., Manager,
Club Bavarian.
Scott, Richard.

CINCINNATI:
Cincinnati Club, Milnor,
Manager.
Cincinnati Country Club,
Miller, Manager.
Elka' Club No. 5.
Hartwell Club.
Jones, John.
Kenwood Country Club,
Thompson, Manager.
Lawndale Country Club,
Hutch Ross, Owner.
Maketewah Country Club,
Worburton, Manager.
Queen City Club, Clemen.
Manager.
Rainey, Lee.
Spat and Slipper Club.
Western Hills Country Club,
Waxman, Manager.
CLEWIAND:

Waxman, Manager,
CLEVELAND:
Hanna, Rudolph.
Order of Sons of Italy,
Grand Lodge of Ohio.
Sennes, Frank.
Sindelar, E. J.
Weisenberg, Nate. Mgr.,
Mayfair or Euclid Casino.
COLUMBUS:
Askins, Lane.
Askins, Mary.
Gyro Grill.
Dayroa:

DAYTON:
Club Ark, John Hornis,
Owner.
Elib, Dwight,
Stapp, Phillip B.
Victor Hugo Restaurant. GREENVILLE: Darke County Fair.

MANSFIELD:
Foley, W. R., Mgr., Coliseum Ballroom,
Ringside Night Club. MARIETTA: Morris, H. W.

MARION: Anderson, Walter. MEDINA: Brandow, Paul. ROCKY RIVER: Westlake Hotel.

Westlake Hotel.

SANDUSKY:
Anchor Club, Henry Leitson, Proprietor.
Brick Tavern, Homer Roberts, Manager.
Crystal Rock Nite Club,
Alva Halt, Operator.
Fountain Terrace Nite Club,
Alva Halt, Manager.

SIDNEY: Woodman Hall, Woodman Hall.

SPRINGFIELD:
Lord Lansdown's Bar, Pat
Finnegan, Manager.
Murshall, J., Operator,
Gypsy Village.
Prince Hunley Lodge No.
459, A. B. P. O. E.

TOLEOS:
Browning, Frank.
Frank, Steve and Mike,
Owners and Managers,
Frank Bros. Cafe.
Johnson, Clem.
WARREN:

WARREN:
Windom, Chester,
Young, Lin.
Youngatown:
Bannon, Robert,
Kaia Doxa Club.
Lombard, Edward. OKLAHOMA

oklahoma city:
Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter. Akdar Temple Uniform
Bodies, Claude Rosenstein, General Chairman.
Mayfair Club, John Old,
Manager.
Rainbow Inn.
Tate, W. J.
Teale & Ravis, Promoters.

OREGON KLAMATH FALLS: James, A. H.

SALEM:
Steelhammer, John F. and
Carl G., Managers, Mellow Moon Dance Pavilion. PENNSYLVANIA

ALIQUIPPA:
Young Republican Club,
Robert Cannon.

Robert Cannon.
ALLENTOWN:
CONDORS, Earl.
ALTOONA:
Wray, Eric.
AMBRIGGE:
Colonial Inn.
BERNVILLE:
Snyder, C. L.
BETHLEHEM:
Reagan, Thomas.
SRADFORD:
Fizzel, Francis A.
BROWNSVILLE:

BROWNSVILLE:
Hill, Clifford, President,
Triangle Amusement Co. Triangle Amusen
CMARLEROI:
Austin, George,
Caramela, Ted.
Klus, Jed.
Klus, Jed.
CHESTER:
Reading, Albert A.
COLUMBIA:
Hardy, Ed.
CONNEAUT LAKE:
Dreamland Ballroo

Dreamland Ballroom, The, T. P. McGuire, Manager. Oakland Beach Dance Pier, T. H. McGuire, Operator. DRAYOBBURG:

Yaras, Max. Sky Club, Inc. DRUMB: Green Gables.

DRY TAVERN:

Weiner, Alex., Gwner, Twin
Gables Inn.

EASTON: EASTON: Circion, The Neal Rum-baugh, Proprietor. ELMHURST: Watro, John, Mgr., Show-boat Grill. EMPORIUM: McNarney, W. S.

FRACKVILLE:
Casa Loma Hall.
FRANKLIN:
Rocky Grove High School.
GINARDVILLE:
Girardville Hose Co.
GLEN LYON:
Gronka's Hall.
GREENSBURG:
William Penn Club.
GREENVILLE:
MOOSE Hall and Club.
MARRISBURG:
Johnson, William.
MOMETOWN (Tamagus):
Baldino, Dominic.
Gilbert, Lee.
HUSTON: HUSTON:
Trianon Club, Tom Vlachos.
Operator.
JACKSONVILLE:

Operator.
Jacksonville:
Jacksonville Cafe, Mrs.
"Doc" Gilbert, Mgr.
KELAYRE:
Condors, Joseph.
KULPMONT:
Liberty Hall.
Neil Kich's Dance Hall.
LANCASTER:
Parker, A. R.
Wheatland Tavern Palmroom, located in the Milner Hotel: Paul Heine,
Sr., Operator.
LAYROBE:
Yingling, Charles M.
LEBANON:
Colonial Ballroom.
Fishman, Harry K.
LEHIBNYON:
Reiss, A. Henry.
Mr. CARMEL:
Mayfair Club, John Pogesky
and John Ballent, Mgrs.
Paulson. Mike, Manager,
Paradise Club.
Reichwein's Cafe, Frank
Reichwein, Proprietor.
NANTICOKE:
Knights of Columbus Dance
Hall.
St. Joseph's Hall, John
Renka, Manager.

Hall. St. Joseph's Hall, John Renka, Manager. Renka, Manager.
MATROMA:
Natrona Citizens Hall.
NEW 0XF0RD:
Green Cove Inn. W. E. Stallsmith, Proprietor.

smith, Proprietor.

Mew Salem:
Maher, Margaret.

Norristown:
Hosbach, H. E., Manager
and Owner, Hosbach's
Bungalow Inn.

Hosbach, H. E., Manager and Owner, Hosbach's Bungalow Inn.

old Forge: Pagnatt, Victor.

Philadelphia: Anchorage Cafe, Arthur H. Padula, Manager.

Arcadia, The International Restaurant, Arthur H. Padula, President.

Deauville Casino.

Faucett, James H. Griffin, William E. Hirst, Izzy.

Martin, John.

Muller, George W.

Nixon Ballroom.

Philadelphia Federation of the Blind.

Stone, Thomas.

Swing Club, Messrs. Walter Finacey and Thos. Moyle.

Temple Ballroom.

Tioga Cafe, Anthony and Sabstino Marrara, Mgrs.

Triangle Theatrical Agency.

Wilner, Mr. and Mrs. Max.

Zeidt, Mr., Hart's Beauty

Culture School.

PITTSBURGH.

Blandi's Night Club.

Ellis, Robert W., Ellis Amusement Co.

Gold Road Show Boat, Capt.

J. W. Menkes, Owner.

Matesic, Frank.

POTYSVILLE:

Paul's Tap Room and Grille, Paul Davis, Proprietor.

QUAKERTOWN:

Bucks County Fair.

READING:

Mountain Springs Association, Jack Thammes.

Business Agent.

Basiness Agent.

San Rita Inn, Gus Paskopoulis, Manager.

RIBOWAY: Benigni, Silvio.

ROCHESTER:
Pitini, Joseph.
SCRANTON:
Liberty Hall. SHAMOKIN:
Boback, John.
Shamokin Moose Lodge
Grill.

8HARON:
Marino & Cohn, former
Operators, Clover Club.
Williams' Place, George. STONY CREEK MILLS: Eagles' Mountain Home Sober, Melvin A.

UNIONTOWN: Maher, Margaret. WERNERSVILLE:
South Mountain Manor
Hotel, Mr. Berman, Man-

Cohen, Harry. Kozley, William McKane, James. WILLIAMSPORT:

Moose Club. Stover, Curley. Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor.

RHODE ISLAND

NEWPORT: Verner, Harry, Manager, Embassy Club. Monwood:
Hollywood Casino, Mike and
Joe D'Antuono, Owners
and Managera,

PROVIDENCE:
Bangor, Rubes,
Club Bagdad, Leo Mancini,
Operator.
Goldsmith, John, Promoter,
Kronson, Charles, Promoter.
Saturday Night Dances,
Operated by Mancini at
North Main Street Auditorium. WARWICK:
D'Antuono, Mike,
Hollywood Casino.
WOONSOCKET:
Kornstein, Thomas.

SOUTH CAROLINA CHARLESTON:
Pierre, Thomas.

REERWILLE:
Allen, E. W.
Goodman, H. E., Manager,
The Pines,
Greenville Women's College
Auditorium. Wall, O. R.

SOUTH DAKOTA SOUTH DAKOTA

BERESFORD:
Muhlenkort, Mike.

BIOUX FALLS:
Plaza (Night Club).

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red
Rooster Club.

TENNESSEE BREMTWOOD:
Palms Night Club.
BRISTOL:
Pinehurst Country Club.
J. C. Rates, Manager.
CMATTANODEA:
DOGDY, Nathan.
Reeves, Harry A. CLARKSVILLE:
Runyon, Dr. Bruce.
Rye, B. J.

Rye, B. J.
JACKSON:
Clark, Dave.
JOHNSON CITY:
Watkins, W. M., Mgr., The
Lark Club.
KNOXVILLE:
Manderson, Frank.
MEMPAIS

Manderson, Frank.

MEMPHIS:
Atkinson, Elmer.
Avery, W. H.
Huibert, Maurice.

NASHVILLE:
Carter, Robert T.
Connors, C. V.
Eakle, J. C.
Scottish Rite Temple.

ABILENE:
Sphinz Club.
AMARILLO:
Municipal Auditorium.

AUSTIN:
Gregory Auditorium.
Hogg Memorial Auditorium.
Rowiett, Henry, Operator,
Cotton Club.
BRECKENRIDGE:
Breckenridge High School
Auditorium.
CLARKSVILLE:
Dickson, Robert G.
BALLAE:

Dickson, American Dickson, American Dickson, Clarence M. Malone, A. J., Mgr., Trucadero Club.

DENTON:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.
381 WOMEN'S TEACHERS BOWERS, J. W.
Humming Bird Club, L. C.
Bryant, Owner.
Plantation Club.
Southwestern Exposition
and Stock Show, Rodeo
and Roundup Club.

FREDERICKSBURG:
Hilltop Night Club.
GALVESTON:

ALVESTON:
Page, Alex.
Purple Circle Social Club. HARLINGEN: Municipal Auditorium.

Municipal Auditorium.

MeUSTON:

Beust, M. J., Operator of
El Coronado.
El Coronado Club, Roger
Seaman and M. J. Beust,
Managers.
Grigsby, J. B.
Lamantia, A.
Orchestra Service of America.

Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinowits, Paul.
Seaman, R. J., Operator of El Coronado.

El Coronago.

LUBBOCK:
LUBBOCK: High School Auditorium.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club.
V. B. Berwick, Manager.

V. B. Berwick, Manager.
RANGER:
Ranger Recreation Building.
SAN ANTONIO:
Shadowiand Night Club.
TEXARKANA:
Cant, Arthur.
Texarkana, Texas, High
School Auditorium.
WACO:

WACO: Williams, J. R. WICHITA FALLS: Hyatt, Roy C.

UTAH SALT LAKE CITY:
Allan, George A.
Cromar, Jack, alias Little
Jack Horner.
Liebelt, Rudy.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. K. Richarda, Manager.
Nightingalo Nite Club.
BLACKSBURG:
V. P. I. Auditorium.
DANVILLE:
City Auditorium.
George Washington High School Gym.
NOPEWELL:
Hopewell Cotillion Club.
LYNCHBURG:
Happy Landing Lake, Cassell Beverly, Manager.
NewPort News:
NewPort News:
NewPort News:
Club 500, F. D. Wakley, Manager.
DeWitt Musio Corporation.
U. H. Maxey, president:
C. Coates, vice-president.
NORFOLK:
Club 500, F. D. Wakley, Manager.
DeWitt Musio Corporation.
U. H. Maxey, president:
NORTON:
Pegram, Mrs. Erma,
RICHMOND:
Hermitage Country Club.
Julian's Baliroon.
Patrick Henry Hotel.
University of Richmond.
ROANOKE:
Lukeside Swimming Club &

University of Richmond.

ROAMOKE:
Lakeside Swimming Club &
Amusement Park.
Mill Mountain Hallroom,
A. R. Rorrei, Manager.
Morris, Robert F., Mañager,
Radio Artists' Service,
Wilson, Sol., Mgr., Royal
Casino.

80UTH WASHINGTON:
Riviers Club

Riviera Club. Gardner Hotel. Links Club. Rose, J. E. Villago Barn. WASHINGTON

SEATTLE:
Meany Hall.
West States Circus.
SPOKANE: Davenport Hotel.

WEST VIRGINIA WEST VIRGINIA

BLUEFIELD:
Florence, C. A.
Itenaissance Club,
Walker, C. A.
CMARLESTON:
Israndon, William.
Embassy Inn, E. E. Saunders, Manager.
Fonteneau, Roy.
White, R. L., Capitol Booking Agency.
FAIRMONT:
Carpenter. Samuel H

FAIRMONT:
Carpenter, Samuel H.
HUNTINGTON:
Epperson, Tiny, and Hewett, Tiny, Promoters,
Marathon Dances.
MORGANTOWN:
Elke Club. Elks' Club. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.' WILLIAMSON:
Albert, Irving.

WISCONSIN

ANTIGO:
Langlade County Fair
Grounds & Fair Association.

APPLETON:

APPLETON:
Apple Creek Dance Hull,
Sheldon Stammer, Mgr.,
Konzelman, E.
Mackville Tavern Hall,
William Eogacz, Manager.
Miller, Earl.
ARCAOIA:
Schade, Cyril.
BARABOO:
Dunham, Paul L.
BELOIT:

Dunham, Paul L.

BELOIT:
Illinois Tavern, Tom Ford,
Proprietor.
CHIPPEWA FALLS:
Northern Wisconsin District Fair Assn.
CHIPPEWA FALLS:
Bronk, Karl.
Glodoske, Arnoid.
DAKOTA:
PASSATELLI, Arthur.
MEAFFORD JUNCTION:

Passarelli, Arthur.

MEAFFORD JUNCTION:

Kilinski, Phil., Prop., Phil's

Lake Nakomis Resort.

JANESVILE:

Cliff Lodge.

JUMP RIVER:

Erickson, John, Manager,

Community Hall.

Community Hall
JUNEAU:
Triangle Inn Dance Hall,
Peter Kirchhofer, Prop.
KEMOSMA:
Emerald Tavern.
Grand Ridge Tavern.
I'rince Tavern.
Shangri-La Nite Club.
La CROSSE:
McCarthy, A. J.
Mueller, Otto.
LEOPOLIS:
Brackob, Dick.

Brackob, Dick.

MADISON:

[Suscom Hall.

MARSHFIELD:

Bell, Joe., Manager, Bakerville Pavillon. MERRILL: "F," 120th Field

Battery "F," 12
Artillery.
MILWAUKEE:
Caldwell, James.

Cubie. Iva.
Liberty Hall, Tony Bux-baum Operator.
Thomas, James.
Mr. CALVARY:
Sijack, Steve.
NEW LONDON:
Voterans of Foreign Wars
Organization.
SCOMOMOWC:
Jones, Bill, Silver Lake
Resort.
PHILIPS:

CALII

ERIE

HAZI

JESS

Au Ca Co Ja-Mon Ar Be PAL Co Pas PEC Fs PHII All Bi Fc Pi Pi

801

YOU

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

RANDOLPH:

Randolph Firemen's Park
Association. ABSOCIATION,

REEDSVILLE:

Bubolz Grove and Hall,

Robert Bobolz, Prop. RHINELANDER:
Waverley Beach Dance
Hall, Hank Turban, Mgr.

Hall, Hank Auroni, Mais,
ROTHSCHILD;
Rhyner, Lawrence,
SMESSOVAN;
Kohler Recreation Hall.
SLINGER:
Bue, Andy, allas Buege,
Andy Bue, Andy

Andy.

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

STEVENS POINT:
Midway Dance Hall.

STOURHYON:
Barber Club, Barber Brothers, Proprietors.

STRATFORD: Kraus, I.. A., Manager, Rozellville Dance Hall. STURGEON BAY:
DeFoe, F. G.
SUPERIOR:
Willett, John.

TIGERTON: Mischiske, Ed., Manager, Tigerton Della Resort. TOMAN: Cramm, E. L. VALDERS:

ALDERS:
Pigeon Lake Resorf, Joseph
Maliman, Proprietor. Maliman, Proprietor,
WAUSAU:
Vogl, Charles.
WAUTOMA:
Passarelli, Arthur.
WITTEMEERS:
Dorshner, Lee, Manager,
Shepley Pavilion.

WYOMING
CASPER:
Oasia Club, The, A. E.
Schmitt, Manager,
Whinnery, C. I., Booking
Agent.
CHEYENNE:
Wyoming Consistory, WYOMING

DISTRICT OF COLUMBIA ABHINGTON:

All States Democratic Club.
Alvis, Ray C.
Alvis, Ray C.
Alvis, Ray C.
Alvis, Ray C.
Ambassador Hotel.
Herenguer, A. C.
Hurroughs, H. F., Jr.
Canning, T. W.
Columbian Musicians' Guild,
W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Dude Ranch.
Faerher, Matthew J.
Hayden, Phil.
Hi-Hat Club.
Hule, Lim, Manager, La
Pagee Restaurant.
Hurwits, L., Manager, The
Cocoanut Grove.
Kavakos Cafe, Wm. Kavakos, Manager,
Kipnis, Benjamin, Booker.
Lynch, Ruford.
Melody Club.
Pirate's Den.

CANADA

ALBERTA CALGARY: Downley, C. L.

BRITISH COLUMBIA

VICTORIA: Shrine Temple.

MANITOBA WINNIPEQ: Brandon Fair.

ONTARIO

CORUNNA:
Pier, William Richardson,
Proprietor. Proprietos.

HAMILTON:
Delta High School Audi-Delta Fig.; torium. Dumbbells Amusement Co., Capt. M. W. Plunkett,

Capt. M. W. Plunkett, Manager. Technical High School Au-ditorium. Westdale High School Au-ditorium.

Cooey, Sam A. Palm Grove. Niagara Falls Radminton and Tennis Club. Saunders, Chas. E., Lessee of The Frince of Walcs Dance Hall. OTTAWA:
Finlayson, Lieut, W, B,
Lido Jlub,
PETERS-ROUGH:
Collegiate Auditorium,
Peterborough Exhibition.

SARNIA:
Blue Water Inn, Thomas
Keinsley, Proprietor.

Keinsley, Froprietor.

7080870:
Andrews. J. Brock,
Central Toronto Liberal
Social Club.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Elsen, Murray,
Henderson, W. J.
LaSalle, Fred, Fred
Salle Attractions.
Legge, C. Franklin, and Legge, C. Franklin, and Legge Organ Co. O'Byrne, Margaret, Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie.

WOODSTOCK: South Side Park Pavilion. QUEBEC

MONTREAL Beauchamp, Gerard, Johnson, Lucian, Wynness, Howard, Enstern Township Agricul-ture Association. STE. MARGUERITE: Domaine D'Esterel.

MISCELLANEOUS American Negro Ballet.
Blaufox, Paul, Manager, Pee
Bee Gee Production Co.,
line. Bee Gee Production Co., line.
Bowley, Ray.
Brau. Dr. Max. Wagnerian Opera Co.
Cair. June, and Her Parisienne Creations.
Curry, R. C.
Darktown Scandals, Ida Cox. and Jake Shankle, Mgrs.
Darragh. Don.
Del Monte, J. P.
Edmonds, E. E., and His Enterprises.
Ellils, Robert W., Dance Promoter.
Flesta Company, George H. Eillis, Robert W., Dance Promoter.
Flesta Company, George H.
Boles, Manager.
Gahel, Al. J., Booking Agent.
Ginsburg, Max, Theatrical
Promoter.
Gonia, George F.
Hanover, M. L., Promoter.
Helm, Harry, Promoter.
Helmey, Robt., Trebor Amusement Co.
Hendershott, G. B., Fair
Promoter.

Heiney, Robt., Trebor Amusement Co.
Hendershott, G. B., Fair Promoter.
Hot Cha Revue (known as Moonight Revue), Prather & Maley, Owners.
Hoxle Circus, Jack.
Hyman, S.
Jazzmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Kata, George.
Kauneonga Operating Corp., F. A. Scheftel. Secretary.
Kensler, Sam, Promoter.
Kinsey Players Co. (Kinsey Komedy Co.).
Lasky, Andre, Owner and Manager, Andre, Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
Mack, Charlle, Manager, Chatterbox & Cavalcade of Laffs Units.
McConkey, Mack, Booker.
McConkey, Mack, Booker.
McKinley, N. M.
Marcan, Joe., Manager, "Surprise Farty" Co.
Miller's Rodeo.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mumm, Edward F., Promoter Nash, L. J.
National Speedathon Co., N.
K. Antrim, Manager.
O'Hanrahan, William.
Opera-on-Tour, Inc.
Rogers, Harry, Owner.
"Frisco Foilles."
Rudnick, Max, Burlesque Promoter.

moter. Santoro, William, Steamship Booker. Booker, Scottish Musical Players (traveling). Shavitch, Vladimir, Snyder, Sam, Owner, Inter-national Water Follies.

national water Follies.
Sponsier, Les.
Steamship Lines;
American Export Line.
Savannah Line.
Wilson Line.
Thomas, Gene.
Thompson, J. Nelson, Promoter.

moter.
Todd, Jack, Promoter.
"Uncle Earn Smith Barn
Dance Prolic Co."
Walkathon, "Moon" Mullins,
Proprietor.
Welesh Finn and Jack
Schenck, Theatrical Promoters.

Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jamboree."
Wise and Weingarden, Managers, "Mixed Nuts" Co.
Wolfe, Dr. J. A.
Yokel, Alex, Theatrical Promoter,
"Zorine and Her Nudlsts."

THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada ALABAMA

Lincoln Theatre. Pike Theatre. ARIZONA

PHOENIX: Rex Theatre. Yuma:
Lyric Theatre.
Yuma Theatre.

ARKANSAS Best Theatre.
Paramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre. Wiggins Theatre.

CALIFORNIA BRAWLEY: Brawley Theatre.
CARMEL: Filmart Theatre.
CROMA:
Crona Theatre.
BIVUBA:
Strand Theatre.
EUREEA:
Liberty Theatre.
Railto Theatre.
State Theatre.
FERNBALE:
State Theatre. BRAWLEY:

FORT BRACO:
State Theatre.
FORTUNA:
FORTUNA Theatre.
GILROY:
Strand Theatre.
MOLLYWOOD:
Andy Wright Attraction Co.
LONA BEACH:
Strand Theatre.
LOB ANGELES: Strand Theatre.

LOB ANGELES:
Ambassador Theatre.
Burbank Theatre.
Follies Theatre.
Frollies Theatre.
Frollies Theatre.
Ambassador Theatre.
Frollies Theatre.
Frollies Theatre.
Frollies Theatre.
Million Dollar Theatre.
Harry Popkin, Operator.
LOYELAND:
Rialto Theatre.
NARYSVILLE:
Liberty Theatre.
State Theatre.
Modeste:
Lyric Theatre.
Palm State Theatre.
Strand Theatre.
Strand Theatre.
Palm Springs:

PALM SPRINGS: Plaza Theatre. UKIAH: State Theatre. YUBA CITY: Smith's Theatre.

COLORADO COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

CONNECTICUT Park Theatre. Darien Theatre. MARTFORD: Crown Theatre. Liberty Theatre. Liberty Theatre.

MYSTIC:
Strand Theatre.

NEW BRITAIN:
Rialto Theatre,
NEW CANAAN:
Play House.

NEW HAVEN:
White Way Theatre.

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

TAFTVILLE:
Hillcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED: WINSTED: Strand Theatre.

DELAWARE MIDDLETOWN: Everett Theatre.

FLORIDA

FLORIDA

MOLLYWOOD:
Florida Theatre.
Hollywood Theatre.
Rits Theatre.
LAKELAND:
Lake Theatre.
WINTER MAVEN:
Grand Theatre.
Hitz Theatre.

IDAHO Mission Theatre.
Mission Theatre.
Nuart Theatre.
IDANO FALLS:
Gayety Theatre.
Rio Theatre.

RIO Theatre.
REXBURG:
Elk Theatre.
Romance Theatre.
ST. ANTHONY:
Riskto Theatre.
Roxy Theatre.

ILLINOIS CARLINVILLE: Marvel Theatre. CHAMPAIN:

RKO Orpheum Theatre.

RKO Virginia Theatre. FREEPORT: Winnishiek Players Thea

GENEVA: Fargo Theatre.
LINCOLN:
Grand Theatre.
Lincoln Theatre. ROCK ISLAND: Riviera Theatre.

STREATOR: Granada Theatre. GOSHEN: Lincoln Theatre. New Circle Theatre. INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House, Kerrigan House,

TERRE HAUTE: Rex Theatre. VINCENNES: Moon Theatre IOWA COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE:

MARSHALLTOWN Family Theatre. Seff Theatre Interests. STATE CENTER: WASHINGTON Graham Theatre.

KANSAS El DORADO: Eris Theatre. INDEPENDENCE: Beldorf Theatre.

KAMBAS CITY:
Art Theatre,
Midway Theatre,
LAWRENCE:
Dickinson Theatre,
Cranada Theatre,
Jayhawk Theatre,
LAVENWORTH:
Abdallah Theatre,
Lyceum Theatre,
MIPHERSON:
Ritz Theatre,
WICHITA:
Civic Theatre,
WICHITA:
WINFIELD:
Ritz Theatre,
WINFIELD:
Ritz Theatre,
WINFIELD:
Ritz Theatre,

KENTUCKY ABNLAND: Capitol Theatre. Grand Theatre. BELLEVUE: Sylvia Theatre. COVINATON:
Family Theatre.
Shirley Theatre.

LOUISIANA LANE CHARLES:
Palace Theatre.
MONROE:
Selgie Theatre.
NEW ORLEANS:
Globe Theatre.
Tudor Theatre. WEST MONROE: Happy Hour Theatre.

MAINE PORTLAND: Cameo Theatre.
Derring Theatre.
Keith Theatre.

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

ELKTON: New Theatre. MASSACHUSETTS ATTLEBORO:

Bates Theatre.
Union Theatre.

Casino Theatre.

Casino Theatre.

Park Theatre.

Tremont Theatre. BROCKTON:
Majestic Theatro.
Modern Theatro. CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre.
Strand Theatre.

Strand Theatre.

NAVERNILL:
Lafayette Theatre.
NOLYOKE:
Holyoke Theatre.
LEOMINGTER:
Capitol Theatre.
LYNN:
Comique Theatre.
LOWELL:
Capitol Theatre.
Crown Theatre.
Gates Theatre.
Right Theatre.
Right Theatre.
Right Theatre.
MEDFORD:

MEDFORD:
Medford Theatre.
Riverside Theatre.
NEW BEDFORD:
Buylies Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. Strand Theatre.

State Theatre. MICHIGAN BAY CITY: Temple Theatre, Washington Theatre,

Washington Theatre DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. Downtown Theatre. Century Theatre. EAST GRAND RAPIDS: Rumona Theatre. GRAND MAVEN: Crescent Theatre. GRAND RAPIDS: Rialto Theatre. Savoy Theatre. LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre. MT. CLEMENS:
Bljou Theatre.
Macomb Theatre. Nilgs: Riviera Theatre. SAGINAW:

SAULT STE. MARIE: Colonial Theatre. Soo Theatre. Temple Theatre. MINNESOTA HIBBING:
Astor Theatre.
NEW ULM:

Lyric Theatre. MISSISSIPPI engenwood: Lyric Theatre.

MISSOURI
JOPLIN:
Gem Theatre.
KANEAS CITY:
Liberty Theatre.
5T. LOUIS:
Ambassador Theatre.
Loew's State Theatre.
Missouri Theatre.
St. Louis Theatre.
WESS CITY: WEBB CITY: Civic Theatre.

JACKEON:
Alamo Theatre.
Booker Theatre.
LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.

Strand Theatre.
PASCAGOULA:
Nelson Theatre,
PASS CHRISTIAN:
Avalon Theatre.
ST. LOUIS:
A. and G. Theatre,
VAZOO:
YAZOO Theatre,

MONTANA BILLINGS: Lyric Theatre.

NEBRASKA
ERAND ISLAND:
Empress Theatre.
Island Theatre.
KEARNEY: Empress Theatre, Kearney Opera House,

NEW HAMPSHIRE NASHUA: Colonial Theatre, Park Theatre.

NEW JERSEY ASSURY PARK: Ocean Theatre. ATLANTIC CITY: Royal Theatre.
BELMAR:
Rivoli Theatre. RIVOII Theatre.
BOGOTA:
Queen Ann Theatre.
BOUND BROOK:
Lyric Theatre.
BUTLER:
New Butler Theatre. New Butler Theatre.
CAMDEN:
Apollo Theatre.
Victoria Theatre.
Wait Whitman Theatre.

Walt Whitman Theatre.
CARTERET:
Rits Theatre.
CLIFTON:
Strand Theatre.
GLASSBORO:
Glassboro Theatre.
JERREY CITY:
Cameo Theatre, Mr. McKeon, Manager.
Capitol Theatre.
Majestic Theatre.
Majestic Theatre.
Rialto Theatre.
Rialto Theatre.
Tivoli Theatre.
LAKEWOOD: LAKEWOOD:
I'alace Theatre.
Strand Theatre. LITTLE FALLS:
Oxford Theatre.
LONG BRANCH:
Faramount Theatre.
LYNDHURST:
Rits Theatre.
NETCONS:
Palace Theatre.
HEWARK:
Court Theatre.
Esnex Theatre.
Treat Theatre, Orange St.
PASSAIC: LITTLE FALLS: Treat Theatre, Orange :
PASSAIC:
Palace Theatre.
Playhouse Theatre.
Riaito Theatre.
PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.
PITMAN:
Broadway Theatre.
POMPTON LAKES:
POMPTON LAKES:
Theatre.
Strand Theatre.

Strand Theatre. Toms River
Traco Theatre,
westwood:
Westwood Theatre.

NEW YORK
AMSTERDAM:
Orpheum Theatre.
AUBURN:
Capitol Theatre.
BEACON:
Reacon:
Reacon: BEACON:
Beacon Theatre.
Roosevelt Theatre.
BRONX:
BRONX:
Dronx Opera House.
News Reel Theatre (Bronx)
Tremont Theatre.
Windsor Theatre. BROOKLYN: BROOKLYN:
Borough Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Galety Theatre.
Haisey Theatre.
Liberty Theatre.
Mapleton Theatre.
Mapleton Theatre.
Star Theatre.

BUFFALO:
Engle Theatre.
Old Vienna Theatre.
CONTLAND:
COTTLAND:
Cortland Theatre.
Strand Theatre. Strand T State Theatre, State Theatre.
JOHNSTOWN:
Electric Theatre.

Playhouse Theatre.

MT. KIBCO:

NEWBURGH:
Academy of Music.
NEW YORK CITY: Academy of Music.

\*\*REW YORK CITY:

Apollo Theatre.

Arcade Theatre.

Beacon Theatre.

Belmont Theatre.

Belmont Theatre.

Beneson Theatre.

Beneson Theatre.

Grand Opera House.

Irving Place Theatre.

Jay Theatres, Inc.

Loconia Theatre.

Clympia Theatre (Bowery).

Provincetown Playhouse.

Schwartz, A. H., Century.

Circuit, Inc.

Washington Theatre (145th

St. and Amsterdam Ave.)

West End Theatre.

\*\*Hispana Falls:

Hippodrome Theatre.

\*\*Delham:

Palace Theatre.

\*\*Palace Theatre.

PELHAM: Pelham Theatre. POUGHKEEPBIE Liberty Theatre.
Playhouse Theatre. SYRACUSE: Rivoli Theatre. TROY: Bijou Theatre.

LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. HICKSVILLE: Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.
LOCUST VALLEY:
Red Barn Theatre. Red Barn Theatre,
Mincola Theatre,
6AG MARBOR:
Sag Harbor Theatre,
8EA CLIFF:
Sea Cliff Theatre,
60UTMAMPTON:
Southampton Theatre,

NORTH CAROLINA

DURMAM:
New Duke Auditorium.
Old Duke Auditorium.
AMERINBORO:
Carolina Theatre.
Imperial Theatre.
National Theatre. NATIONAL Theatre,
MENDERSON:
Moon Theatre,
MIGH POINT:
Broadhurst Theatre,
Broadway Theatre,
Paramount Theatre. KANAPOLIS: New Gem Theatre. Y. M. C. A. Theatre.

Avon Theatre. Catawba Theatre Catawoa Theatre.
Winston-SALEM:
Colonial Theatre.
Hollywood Theatre

NORTH DAKOTA

FARGO: I'rincess Theatre

AKROM-DeLuxe Theatres DeLuxe Theatres.

BELLEFONTAINE:
Court Theatre.
Strand Theatre.
FREMONT:
Fremont Opera House,
Paramount Theatre. Lima:
Faurot Theatre.
Lyric Theatre.
Majestic Theatre.

MARIETTA: Hippodrome Theatre.
Putnam Theatre. MARION: Ohio Theatre. State Theatre. MARTINS FERRY: Elzane Theatre. Fenray Theatre.

PIQUA: State Theatre. SPRINGFIELD: Liberty Theatre. URBANA: Clifford Theatre. Lyric Theatre.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre. CHICKABHA: Ritz Theatre. Ritz Theatre.

ENID:
Astec Theatre.
Criterion Theatre.
New Alecca Theatre.
WORMAN:
Sconer Theatre.
Liniversity Theatre.
Varsity Theatre.
OKWULGE:
Inca Theatre.
Orpheum Theatre.
Yale Theatre.
Piches: PICHER:
Winter Garden Theatre.
SHAWNEE:
Odeon Theatre.

OREGON

OREGON
MEDFORD:
Holly Theatre.
Hunt's Criterion Theatre.
PORTLAMD:
Broadway Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Studio Theatre.
Venetian Theatre.
ALEM:

39

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45th

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PENNSYLVANIA
ALLENTOWN:
Lindy Theatre,
Southern Theatre,
CALIFORNIA:
Lyric Theatre,

nial Theatre. HAZLETON: Capitol Theatre, Bud Irwin, Manager.

JESSUP:
Favinas Theatre.
LEBANON:

Shea's Paramount
PAWTUCKET:
Strand Theatre.
PROVIDENCE:
Bomes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

MARYVILLE: Capitol Theatre. Palace Theatre. Falace Theatre.

MEMPHUS:
Princess Theatre.
Suzore Theatre, 869 Jackson Ave.
Suzore Theatre, 279 North
Main St.

TEXAS

ABILENE: Ritz Theatre. Ritz Theatre.

880WN8VILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

BROWNWIIIB:
Queen Theatre.

CALVESTON: Dixle No. 3 Theatre. GREENVILLE Gem Theatre.
LA FERIA:
Bijou Theatre.

Longview:
Liberty Theatre.
LUBBOCK:
Lindsey Theatre. Lindsey Theatre.
Lyric Theatre.
I'alace Theatre.
Rex Theatre.

LUFKIN:
Texan Theatre,
MEXIA:
American Theatre,

MISSION:
Mission Theatre.
PHARR:
Texas Theatre. PLAINVIEW:
Fair Theatro.
PORT NECKES:
Lyric Theatre.
RAYMONDVILLE:
Ramon Theatre.
SAM ANGELO:
City Auditorium, PLAINVIEW

City Auditorium Ritz Theatre. Texas Theatre. SAN ANTONIO: Sam Houston Theatre.
Zaragoza Theatre.
San Benito:
Palace Theatre.
Rivoli Theatre.

Rivoli Theatre.

\*\*BHERMAN:
Texas Theatre.
Washington Theatre.

\*\*TEMPLE:
High School Auditorium.

TYLER:
High School Auditorium
Theatre. WICHITA FALLS: Queen Theatre.

UTAH Capitol Theatre.
Lyric Theatre.

Lyric Theatre.

VIRGINIA

LYNCHBURG:
Belvedere Theatre.
Gayety Theatre.
ROMONE:
American Theatre.
Park Theatre.
Rialto Theatre.
Roanoke Theatre.
Strand Theatre.
WINCHESTER:
New Palace Theatre.

WASHINGTON
TACOMA:
Riviera Theatre.

WEST VIRGINIA CHARLESTON:
Capitol Theatre,
Kearse Theatre,
CLARKSBURG:
Opera House,
Robinson Grand Theatre,
FAIRMONT:
Nelson Theatre,

GRUNDY:
Lynwood Theatre,
HOLIDAYSCOVE:
Lincoln Theatre,
Strand Theatre,
HUNTINGTON:
Palace Theatre, GRUNDY:

Mew CUMBERLAND: WEIRTON:
Manos Theatre.
State Theatre.

WELLBBURG: Palace Theatre. Strand Theatre.

WISCONSIN

WISCON
ANTIGO:
Home Theatre.
CHIPPEWA FALLS: Loop Theatre. Rivoli Theatre. MENASHA: MENASHA:
Orpheum Theatre.
MERRILL:
Cosmo Theatre.

COSNIO Thems.
ORM KOSM:
Grand Theatre.
WATERTOWN:
Savoy Theatre. Savoy Thea

wausau:

Ritz Theatre.

DISTRICT OF COLUMBIA Rialto Theatre.
Universal Chain Theatrical
Enterprises.

CANADA

MANITOBA WINNIPEG:
Beacon Theatre.
Dominion Theatre.
Garrick Theatre.
Orpheum Theatre.
Rialto Theatre.

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

PETERBOROUGH:
Regent Theatre.
ST. CATHARINES:
Granada Theatre. ST. THOMAS: Granada Theatre.

Granada Theatre.
ORONTO:
Arcadian Theatre.
Brock Theatre.
Capital Theatre.
Century Theatre.
Community Theatre.
Crown Theatre.
Cum Bao Theatre.
Granada Theatre.
Madison Theatre.

QUEBEC

QUEBEC

SONTREAL:
Capitol Theatre.
Imperial Theatre.
Palace Theatre.
Irincess Theatre.
Stella Theatre.
QUEBEC:
Cartler Theatre.
Imperial Theatre.
Princess Theatre.
Victoria Theatre.
SMERBROUKS:
Granada Theatre.
His Majesty's Theatre.

SASKATCHEWAN RESINA:
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, Rock-ford, Ill.

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

#### SUSPENSIONS, EXPULSIONS. REINSTATEMENTS

Atlantic City, M. J., Subsidiary Local, Local No. 661—Pat Bradshaw, John Oreene, Andrew Berndon, Charles Millen, Reuben Rounditree, John Sullivan, James S. Thomas, Darnell Walker.

Darnell Walker.

Local No. 569—Elward B. Cotton, Lewis E. Hawer, Fred Hanson, Lew Leberman, Fred Martin, Berbert T. Hobbs, Frank Waterhouse.

Belist, Wis., Lecal No. 183—Theo, Kroll, Miles Fanning, Mobert Schober, Grozee Sweet, Stan Carbine.

Besites, Mass., Lecal No. 8—Milton I. (Mickle) Alpert, Bushle Barrett, Albert Bailgers, Raymond M. Bennett, Ruchle Barrett, Albert Bailgers, Raymond M. Bennett, Ruchle Barrett, Albert Bailgers, Raymond M. Bennett, Ruchle Barrett, Albert Bailgers, Kaymond M. Bennett, Ruchle Barrett, Albert Bailgers, Raymond M. Bennett, Levo J. Doucette, Fred J. Duncan, George A. Dussault, Edward P. Fagin, Arthus A. Farnsworth, John M. Fay, Hernaudo M. Fazioll, Clifford M. Fersuson, James Fertaro, Peter J. Pitzacraid, John Fortino, Sidney H. Hamitro, M. Gertrude S. Hammalian, Warren A. Hookway, James J. Hooley, Bichard F. Hunt, Emite Jacol, Samuel Klar-Been, Arthur A. Lang, Paiss Labelta, Sadore Letine, Joseph Mallnaky, David Mailtanan, C. C. Marble, William M. Marcus, Margartits G. Michos, Lewis B. Meyers, Alfred J. Moore, Jack J. Moss, J. Francis Murphy, Hob Naigles, Robert V. Nevins, Vincent R. Panico, James V. Pasquale, Don A. Poliver, William J. Raulins, Jr., Lewis Reed, Joseph W. Rines, Samuel Nare, Cittine E. Heaman, Michael Sharrow, Lee Shelley, D. E. Silk, William H. Williams, Edward N. Willon, Cedar Rajids, Iswa, Stander Summer, Lourent J. Torro, Maurice Traunstein, Humbert Ventre, Fred Vickery, Kenneth H. Wade, Mrs. Hlanche (Pec) Washburn, Edward Weysand, Herbert E. Williams, Edward N. Wilson, Cedar Rajids, Iswa, Leeal No. 597—Wayne Arbogast, Parling More, George Vallarde, Levard Hall, Wilber, Jamisson, Mrs. George Vallarde, Levard Hall, Wilber, J

aspillaire.

Spillaire.

Spill

imison, Wilber Monroe, Rose Driaty, ose, Al. Lindeman, Jos. E. Shumaker, Hurtin McKuine, im. J. Nichols, Glen Lyen, Pa., Lead Na., 696—Rectha Sobolewski, rank Quzick, Daniel De Stazio, Wilbur Kuarney, Waiter ichter. Grand Forks, M. D., Loosi Na. 485-C. E. (Nim)

Grand Ferks, N. D., Leesl Na, 485—C. E. (Nim)
Greeley, Cele., Leesl Na, 396—William S. Gaines, Eliton
Hilmsworth, Wesley Johnson, Charles C. Bandeville, Vermon
Strait, Fred Werner.
Memmend, Ind., Lend No. 203—C. Robert Allen, Woodrow Callahan, Clarence Cherock, Roy M. Elliott, James
Gauthier, James J. Langan, Righb Matthews, Jr., Alousius,
Nondorf, Natalie Pokoraki, Wainley Russell, Victor Frans
Elmswere, Pa., Leesl No. 48—LeRoy R. Stokes, Jr.,
Helyske, Mass., Leesl No. 48—Annette Peterson,
Leadvilla, Cale., Leesl No. 45—Annette Peterson,
Leadvilla, Cale., Leesl No. 479—Princes O. Hell,
William Clay, Melvin Deonis, Alton Grant, Frank Gray,
John W. Griffin, Ashford Hardee, Milton Jackson, Jack
Jones, Ramon LaRue, Joe Mendosa, Roy Priestley, Joe
Bouzan, Virgil Wilson.
Milweukes, Wis, Leesl No. 8—Fablan Andre, Nathan
Hinden, Robert Hartis, Anton Knishek, Nr., Ovear Kussen,
Claribet Lewis, Jack Lord, Frank Ludwig, Kohert
Hing, Julian Kullivan, Alt. Titelbaum, Louis Strunser,
Gliebet Merzger, Guinevere Bruin
Names, Idahs, Leesl No. 42—Earl Namons, Edward
Bartman.
Ocean City, Md., Leesl No. 44—Heauferd Carr, David

Gilbert Meizzer, Guinevere Hruhn Namma, Idahe, Leeal No. 423—Earl Himmons, Edward Hartman. Ocean City, Md., Leeal No. 44—Heauford Carr, David Magas, Herlert DeManlco, Hall Frisco, Roy Haines, Rich-ard Whitelock

Orean Lory Lead No. 16a Priseo, Roy Haines, RichPoscia, H., Lead No. 26—Elmer Arons, John E.
Poscia, H., Lead No. 26—Elmer Arons, John E.
Eschert, Royal G. Rouhil, Jack K. Carter, Virgil F.
isanova, Ernest C. Chase, Editar L. Combis, Beryl E.
isanova, Ernest C. Chase, Editar L. Combis, Beryl E.
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isanova, Ernest C. Chase, Editar L. Combis, Beryl E.
isanova, Ernest C. Chase, Editar L. Combis, Beryl E.
isanova, E. Mignuson, J.
indicated C. Markey, James H. Materian, Principel, Gold, Beryl E.
isanova, E. Markey, James H. Sheedman, John R.
Vitcha, Thomas, Ireland Mether James, Reton, Methen McTonson, Theo. Smith,
Pritsald, Mass., Leed No. 19—F. Condron, J. Contentialit, C. Dunlar, C. Kerne, Jr., Ano Vittone, D. Zink,
Purble, Cole, Leed No. 69—John Carl Mulsy,
San Antenia, Tenas, Leea No. 23—Villus Heeler, Nola
loyd, Mrs. Mae Tom Heiell, Frances Brewer, Margaret
itown, Charles Granger, Ewen Hall, Tony Martino, Manuel
Mora, A. M. Rivera, Marie Tinnerell, Charles (Chuck)

Mora A. M. Birera, Marie Tinnerell, Charles (Chuck)
Warner.
Beranten, Par., Least No. 120—Thomas J. Lynch, John
McEllienny, Gerald E. Hirooks, Fred Geetheldie, Thomas
E. Kane. Cylds J. Newcomi. Nathan Hehn, Thomas
E. Kane. Cylds J. Newcomi. Nathan Hehn, Thomas
Christ, Hanselman, Frank Fanteel, Steve Demetriclan, Elmer
Chermak, Elmer Andrews, Thomas G. Hohn, Leo F. Parchinski, Riefan Urbanski. Ed. Urfsznarowicz, George E.
Kohler, Joe. McDade, Emily Mandeellie, J. A. Fettle,
C. Geoung, Andrew Hayes, Mee Emmel Kreie, Tony
Occolk, Mildred VanderSande, Warren C. Smith, Govern
Morris Dumoß, Joseph Day. Elmer Charmoguraky, Tommy
Benge, Peter Murgenaki, Peter Wallace, Robert Manesso.

#### FOR SALE OR EXCHANGE

FOR SALE—Oboe and English Horn, Roche, Conservatory System. Musician, 412 South Central Ave., Glendale, Calif.

FOR SALE—Library of special swing dance arrangements, Goodman style, etc.; cash or trade for U. S. stamp collection. Koutny, 3038 South Central Park, Chicago, 111.

FOR SALE—Piccolo, Haynes, Open G Sharp, D Flat; silver; excellent condition; \$40. Mrs. T. G. Patterson, 52 West Main St., Nor-walk, Ohio.

FOR SALE—Buescher Tenor Sax, silver-gold bell; case; completely overhauled; A-1 condition; fairly late model; \$40; will allow three days' trial; C. O. D. Lin Bell, Box 315, Hampton, Va.

FOR SALE—Operadio Public Address System; excellent condition; slightly used in theatre only; \$100 cash; also size 34 Tuxedo, like new, \$25 cash. John Thomas, Virginia Theatre, Champaign, Ill.

FOR SALE—My whole outfit of Drum equipment, including Vibraphone, Tympani, Drum Outfit, 8 Cymbals, Xylophone; will sacrifice all or part for cash sale and will send privilege of examination on any item or items. Charles DiFullo, 538 South 45th St., I'hiladelphia. I'a.

#### WANTED

WANTED—Experienced single musicians on Trombone, Trumpet, Horn, Bars, Clarinet and Drums; others desiring experience also write. M. A. Quinto, Band Leader, Jefferson Barracks, Mo.

MUSICIANS WANTED - Legitimate lians
Drummer, Euphonium soloist and Bass
BBb. and vocalist, doubling band; season Orummer, Euphonium soloist and Bass bb, and vocalist, doubling band; season ne 15 through Labor Pay; must be legiti-ite bandmen. Eberling's Band, Daytena

omes Dixon, Harold Gibbons, Edna J. Dimmick, John chinade, Frank Pomona Hartiey Sheehan, Ed. Soitisyk, oma H. Mille, Sal. Asserting, Hardinan Joseph Lander, Onen Dempset, thatfeet W. Connolly, Market Hrown, George Herry, 21, Adolf W. Oschman, Caphowski, Charles Weder, Ed. Minleh, Bern, Mortia, Alley Nach, Alley Nach, Aug. Leo, Tom Perry, Frank on, Leon Verees, Illil Lustig, Roland Jones, J. Hennigan, aries Engel, Harry Derr, Tom Jireen, Stan, Adams, die Allen, Joe. Bird, P. J. Noto, Stan Rook, Petelas.

Charles Engel, Harry Derr, Tom Breen, Stan. Adams, Eddle Allen, Joe. Bird, P. J. Noto, Stan Rook, Pric Ulias.

Eddle Allen, Joe. Bird, P. J. Noto, Stan Rook, Pric Ulias.

Saringfield, Me., Lecal No. (50—William Tatlor, Forest Wasson, Hay Trester, Charles Busch, Howard Bitter, Midred Dath, Markey Hand, No. (76—100).

Syrasuse, N. Y., Lecal No. (76—100). Howard Bitter, Midred Dath, Dark Charles, How. James Ullette, Gilbert, Terents, Ont. Canda, Local No. 145—41fred, Amirer, John Arthur, V. Hainbridge, R. Frank Harrera, Raoul Bloss, Max Birkwaski, Undrete P. Broaden, Miss Myrtle Bowman, F. G. Brimleombie, Harry Brook, G. F. Campbell, Oene Carpenter, H. O. Causton, Robert Cawaton, T. Clarke, W. A. Clements, F. Cormier, Wm. Cormier, Miss 1 Crifdand, W. George Davis, S. Jack Deskin, Jr., Thos. Elwell, A. Froil, Graham Essex, Miss 4: Extex, Occase, P. Farredt, W. J. Faults, George H. Finn, Douclas R. Fisher, Percy Fortham, D. E. Fritzley, Hareld W. Qarlend, Art Goddard; Carl Goddner, Vergne Gordon, Arthur Huston, H. G. Ives, Murray McKachern, Doug, McTause, Menthell, R. Minner, Duille A. Moove, Bolley, Montang, McFriebel, S. Minner, Publich A. Moove, Bolley, Montang, M. Wille, Elbert, D. Wood, Egisto Sentan, S. Mart, John W. Mild, Elbert, D. Wood, Egisto Zeona, Winnippes, Mani, Canada, Local Na. 190—A. Caron, Winnippes, Mani, Canada, Local Na. 1

PDIA.

Winnipes, Mani., Canada, Local No. 190-A. Caroo,

Krickson, M. A. Elson, S. Gallant, E. C. Hill, W. C.

Celherson, T. Shaman, L. D. Ferguson.

EXPULSIONS

Escanaba, Mich., Lecal No. 663-Wm. E. Hart.

Middletown, N. Y., Lecal No. 809-Juseph Hyatt, Robert ranz.
Mentresi, Que., Canada, Lecal No. 406—Mack White,
Newart, N. J., Lecal No. 16—Frank Ricigilano, Jr.
New Grienns, La., Lecal No. 174—A. Gemelli.

New Gricans, Lo., Local No. 174—A. ComelliREINSTATEMENTS
Albien, N. Y., Local No. 512—Hugh Dawson McElwee
Antige, Wis., Local No. 638—Emil Marck,
Asbury Park, N. J., Local No. 199—Gorge Jaffe, Howrd Antonides, Chas, Taxior,
Attanite City, N. J., Subsidiary Local, Local No. 661—
attanite Gity, N. J., Subsidiary Local, Local No. 661—
attanite Midd., Local No. 40—John W. Decker, Michael
Armetta, Kuly, Killian,
Banger, Maise, Local 758—Harry Francis,
Bavar Falis, Pal. Local No. 82—Judy Cattivera.
Barton, Mass., Local No. 83—Halph Torrance, Frank
Marcal, Philip Kaplan.

Boaver Patti, Pa. Lecal vo. 62-1-10.

Barten, Massa, Lecal Mo. 9-18tiph Torrance, Prank Imarai, Phillip Kuplan, Cedar Rapidi, tewa, Lecal Mo. 137-Arlene Jones, Chicago, Ill., Lecal Mo. 10-Trien, Kaiz, Jon. C. Johnston, Chicago, Ill., Lecal Mo. 10-Trien, Kaiz, Jon. C. Johnston, Chicago, Ill., Lecal Mo. 10-Trien, Kaiz, Mo. Lecal Konstan, Links, Chicago, Chicago, Links, Smith, Links, J. Smith, Links, L. Smith, Links, J. Smith, Links, L. Smith, L. Smi

Detreit, Mich., Lecal No. 5—Anthony Verruni, Ethert atton, Albert Ed Glibnius, Emery Watte, Don Zullo, Ielen Desmier Henderson.

Doublirk. N. Y., Lecal No. 108—Alfred Zillinski, Clifferd Brigers, Charles Civilett.

Eliangew, Charles Civilett.

Simple Company of the Company of nie Langemak Mentreal, Que., Canada, Lecal No. 406—Al. Gagnon, liip Presner, T. Proctor.

hillp Presner, T. Proctor.
Morristown. N. J., Leal No. 177—Johnny Kopiltz.
Newark, N. J., Leal No. 16—Harry Kaplan.
Ocean City, Md., Leal No. 44—Junn A. DelValle,
harmy Little

Ocean City, Md., Leel No. 64—Junn A. DelValle, Insaron Hisam, Peerla, III., Leel No. 25—John P. Matuska, Peliadelphi, pel. Leel No. 27—John A. Clanciarula, Uchard J. King, Jr., Thos. Taggart, Adolph T. Pelleck, Incard H. Packisin, Charles (Haron) Huff, Joseph Kauffnan, Irsing Uram, "Albert" Abram Kaminaki, Jerun, "Albert" Abram Kaminaki, Jerun, Albert No. 360—Ken King, Peliadelphi, Pengladel No. 360—Ken King, Peliadelphi, No. 60—Carl E. Hissecker, Elmer V. Olibert, Pentias Michael Leel No. 784—Quentin Taylor, Ernest Icek.

lect.

8t. Cloud, Minn. Local No. 336—Kenneth Moore.

8t. Louie, Mo., Local No. 2-Larzio Ilainan, Floyd Lauck,
heter Markett, William Wansum John Willis.

8t. Paul, Minn., Local No. 30—Dave A. DeVore, John
Vollmer, George L. Werner. Helmann Welnstine, Thomas
Milligan, Walter A. Casey, Arthur C. Askegaard, Carl
Niberz, Kristian Knuton, Mrs. & H. Anna McKay,
V. Y. Howden

8an Helgo, Calif., Local No. 323—Manton Crocker,
Ben Helgo, Calif., Local No. 323—A. D. Schumann,
Bernice Hrige, Paul Rustain, Eddle Storm, H. H.
Jainsquin

Bernice Itriges, Faul Board No. 6—William Bahh, Ban Francisco, Calif., Lucal No. 6—William Bahh, Adelphe Mosconi, Jack II. Hartman, Theoline Pobleon Adolpho Moscopi, such (Reed) Santa Rosa, Calif., Local No. 282—Roy Bapalyes, Fred

stin.
Schemastady, N. Y., Lecal Na. 85—theater Potkanowica,
Jin Nercombe. Jr.
Saattie, Wash., Lecal Na. 75—Bernie Munson.
Sadalia, Ma., Lecal Na. 27—William Lee, Jack Jants.
Stebubenville, Obis, Lossi Ne. 223—Rade Radder, August
rirrie, Mario Pacalari, Louis Galloway, Marvin Harris,
Julis Leoniart, Gerize Hmith.

oula Leonhart, George Multi-Tempa, Fla., Losal Na. 721—Joseph Vasquez. Telladi, Ohio, Losal Na. 13—Ilabe Mettek, Andy Schreiner, eorge Relailner, Fast Hacerts, Niese Chromik, Tom Tipler, Maniey Seemith, George Habiler Tecents, Ont., Canada, Losal Na. 146—Fred Jones, Harry Gradt, Gewes N. Fallmert, J. P. Percy, A. O. Poltras, aurice Turk. Vandergrift, Pa., Leeal No. 476-Virgli Buccleri, Con Buckley Whoeling, W. Va., Lean No. 142—Jack Dunkle, Hen Farleh, Ris Krafft, Scotty Well:

Farleh, Ris Krafft, Scotty Well:

Winning, Mass., Canada, Lead No. 190—J. M. Hautle,
Elmer McKnight, H. 15 Oddlelfson, M. C. Phimister, Kenneth Toung, A. Hepworth, M. Zydyk.

#### AHEMI

"I shall be everlasting indebted to you, old man, if you'll lend me a dollar."
"Yes, I know, that's the trouble."
—Answers.

#### NEEDS MUST

"You really mean to say that Whitty has given up drink? Has he seen at last that whisky is not good for him?"
"No, the landlord at the pub has seen that Whitty is not good for any more whiskies."—Providence Journal.

#### SHUTOUT

First Baseball Player: "You didn't go well with that millionaire's daughter,

Second Baseball Player: "Terrible—no hits, no runs, no heiress."—Southwestern Sheep and Goat Raiser.

#### NOT SO BAD

"How many revolutions does the earth make in a day? It's your turn, Willie Smith."

"You can't tell, teacher, till you see the afternoon paper."—Detroit News.

# Favinam Theatre. LEBANOM: Auditorium Theatre. Capitol Theatre. Colonial Theatre. Jackson Theatre. MONOMAMELA: Anton Theatre. Bentley Theatre. Palmeryon: Colonial Theatre. Palm Theatre. Palm Theatre. PECKVILLE: Favinas Theatre. PHILADELPHIA: Apollo Theatre. Bijou Theatre. Bijou Theatre. Pernrock Theatre. Pearl Theatre. Pitraburah: Pitraburah Berman, Lew, United Chain Theatres, Inc. Theatres, Inc. 80UTH BROWNSVILLE: Bison Theatre. YORK: York Theatre. RHODE ISLAND EAST PROVIDENCE: Hollywood Theatre. MATUNACK BEACH: Theatre-By-The-Sea. Paramount Theatre

SOUTH CAROLINA Royal Theatre. Town Theatre.

TENNESSE
FOUNTAIN CITY:
Palace Theatre.
JOHNSON CITY:
Criterion Theatre.
Liberty Theatre.
Majestic Theer
Tennesser erion Theatre. estic Theatre. estic Theatre.

EDINBURAN: Valley Theatre. FORT WORTH: Little Theatre.

AT LIBERTY AT LIBERTY—Girl String Bass and Vocalist; now available; for details write. Phyllis Barry, 215 Walnut St., Greenville, Ohio.

AT LIBERTY — Drummer, experienced in small or large bands; free to go anywhere for steady work; no panics. Drummer, 1103 Atlantic St., N. E., Warren, Ohlo.

AT LIBERTY — Saxophone and Clarinel player, features Clarinet; experienced, sober, reliable; wants job with reliable band Joe. Urban, R. F. D. No. 1, Warren, Ohlo

AT LIBERTY—Oboe player, doubling Clarinet and Alto Saxophone: young and experienced. Charles B. Burk, Jr., 32 Stinson St., Baltimore, Md. Phone Gilmor 7121-J. AT LIBERTY—English Horn and Oboe player for summer season orchestra or band; for reference, Baltimore Federal Orchestra and Baltimore Symphony Orchestra. Wm. E. Smith, 309 West Madison St., Baltimore, Md.

AT LIBERTY—Planist, age 22; single, sober, reliable; junior in music course; good ear; sight reader; travel or locate; available after June 5. Bob Elben, 119 North Lincoln Ave., Kent, Ohlo.

AT LIBERTY—Trumpet player, Union, Local 146; references; experienced in small or large bands, also show work; will travel or locate with band that has a future. Ralph Davis, 16 Palisade Park, Rochester, N. Y.

AT LIBERTY — First Alto and Clarinet player; Union. Local 38; age 28; sober minded; dance band preferred; arranger and strictly swing style. Jesso M. Mitchell, 554 Chapel St., Norfolk, Va.

AT LIBERTY — Trombonist, A-1; modern dance and 12 years' all-round experience; would like summer engagement; must be reliable band. Charles E. Stahl, Jr., 3522 North 17th St., Philadelphia, Pa.

AT LIBERTY—Hammond Organist and Pian-ist; large library; request numbers; avail-able hotel lounge, restaurant, dining room; anywhere. Frederick A. Wohlforth, Prince-ton, N. J. Phone Princeton 225-M.

AT LIBERTY—Want job anywhere, play a full tone, solid and true String Bass: can fake, read or take chorus in any key; sutoliwith Del Hazard; and a good fellow. George Ferrara, 2129 North Holton, Milwaukee, Wis.

AT LIBERTY — Guitarist (Reg.); Union; single, sober, neat and experienced; free to travel; prefer dance orchestra, trio, quartet, etc.; what have you; good rhythm, hot playing, solo style, etc.; read, fake; age 19. John Rector, Route 2, Hickory, N. C.

AT LIBERTY—Trumpet player desires work in either symphony or dance orchestra, experienced in both; good arranger; single; age 20; college man; high recommendations; high playing range; travel or locate; available June 1. Musician, Box I, Omro, Wis.

AT LIBERTY—Colored Organist, Hammond or others: available for hotels, radio, theatres, etc.; member of Local 335; go anywhere; large library. John LcRoy Reginald Smith 2139 North Main St., Hartford, Conn. Phono 7-9019.

AT LIBERTY—October 1, Saxophonist, Alto, Tenor; Clarinet, Violin and Flute; good reader; experienced; transpose tenor lead on sight; age 25; want to locate at fair salary. I. Lachmund, Apt. 27, 621 North 14th St., Milwaukee, Wis.

AT LIBERTY — Swing Drummer, Union; single, reliable and sober; will travel or locate; age 20; full equipment and five years' experience in dance work; please state full particulars in first correspondence. Jack C. Crooks, 416 Summit St., N. W., Warren,

AT LIBERTY — Organiat, Planiat; young: wide experience in orchestra, concert, jazz and vaudeville fields: large library; Curtis Institute training; willing to travel; free after June 7: A-1 recommendations; Union, T. de Wayne Powell, General Delivery, Wilmington, Del.

### WANTED TO BUY

WANTED-A B flat Flugel Horn; foreign make preferred. Lawrence Correla, 7 Forest St., North Dighton, Mass.

## Report of the Treasurer

FINES PAID DURING APRIL, 1938 Anderson, William
Acevedo, Fernando
Allen, Hubert
Araujo, Juan L.
Archer, Bernard
Alberti, Jules
Heemster, T. J. Alberti, Jules
Heemster, T. J.
Bell, Bruce
Bensinger, Robert
Baker, Jack
Bocker, David
Byers, Ben
ligelow, Jimmy
Huth, Archie
Hruce, Robert A.
Baker, Virgil
Hennett, Murray
Burke, Joe
Burstein, Harold
Brady, Floyd
Bysom, Clyde
Balley, Carroll
Bosch, Harold
Cardilli, Salvatore
Case, Fred E.
Conti, Eddle
Courtenay, Charles
Crane, Charles \$\begin{array}{c} 0 & 0 & 15.00 & 15.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.00 & 25.0 Contl. Eddle
Courtenay, Charles
Crane, Charles
Crane, Charles
Cradett, William
Carew, Truman
Coe, Russell
Calvert, George
Cinder, Ray
Coral, George
Crider, Ray
Crawford, George
Clark, Robt, Henry
Consers, Walter
Carter, Augustus
Christian, John
Consitt, Carroll
Cornute, Cordella
Diaz, Henry
Devices, Lee
Drennan, Eugene
Drennan, Harry
Davis, Sam
Duchow, Lawrence
Dickenson, Victor
Dunham, Bert
Davis, R. A.
Duncan, Preston
Dodd, Barney
Davis, Gilbert
Espiritu, Alfred
Ellinwood, Don
Edelbrock, Elbert
Fishback, Cliff
Franklin, Lesile
Ferdinando, Felix
Friedman, Marcus
Farr, Edw, W.
Footer, John
Goldberg, James
Goodma, James
Henrel, Wesley
Hongland, Everett
Horn, Jack
Hill, Tiny
Haglund, Glenn
Himmelspach, Jack
Hopkins, Claude
Hill, James
Heath, Danlel
James, Elmer
Jackson, Robert
Jones, Walter
Johnson, Jimmie
Johnson, Jumes
Johns Don Virginia ing, Virginia
ing, James
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iellogg, Klayton
ielner, Dave
Jerow, Ellis
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aBar, Othel
Jebmann, Oscar
Jugo, Carlos
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Mich.
Dellin 10.00 10.00 100.00 25.00 10.00 25.00 10.00 5.00

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Mileh.
Marino, Philip
Marvin, John W.
Morton, Norvell
Mann, James A.
Meyer, Jacob
Millis, Percy V.
Martay, Bela
Millis, Lincoin
Myart, Loyal
Mattson, Charles
Moure, Robert S.
Morney, Paul E.
Mott, Lloyd
Malmberg, Phillipp
Nevils, Jos
O'Brien, Lawrence
Ortiz, Jose A.
Potter, Daniel
Pettlit, Bruce
Fope, Kent
Feterson, Wm. J, "Tweed"
Powell. Everard
Quetano, Larry
Quetano, Ray
Rogers, Joe
Russell, Isaac 2.50 10.00 10.00 5.00 5.00 5.00 10.00 5.00 25.00 30.00 5.00 5.00 5.00 5.00 5.00 Quetano, Ray
Rogers, Joe
Russell, Isaac
Rosatl, Henry
Rowles, Jimmle
Roberta, Daniel
Roberta, Martin
Robbins, Alice
Strubarick, Mic Strubarick. Michael Stovall, Don Strumerick. Michael Stovall, Don Simon. Elmon Schurr, George Sten Rudy Bievers, E. G. Red Rcott, Dolice Stockdele, Julian Randa, Robert Snaer, Albert Selma, Lowell Shapiro, Zeke Tourangau, Roland Thornton, Rip Toots, Hartley Tackett, Clarence Taylor, Eather M. Thornton, Norman Trottman, Erald 80 00 100,00 5 00 10 00 25.00 5.00

Valle, Louis Della
Vellrath, Werner
VanLoon, Charles
Vagabond, Charles
Vagabond, Charles
Warfel, Robert C.
Whitfield, James
Wallace, Franklin
Wilse, Forrest
Woodman, Bill
Walker, Sherdena
Wardlaw, Jack
Woodward, Ida
Wills, Bob
Wooll, Jerry
Wilson, Carlton

CLAIMS PAID DURING Anderson & Sneed Ashman, Eddie Bleyer, Archie Britton, Milt Baumgart, F. Brown, Cleo Burke, Hal Bruce, Robert Bradshaw, Tiny Contreras, Manuel Candullo, Harry Canham, Wm. S. Cole, Llewellyn Cappella, Ray Calloway, Blanche Coburn, Jolly APRIL. 1939

1 125.00

Davies, Ramona
Deltosier, E.
Desautels, V.
Eckel, Charles
Farley, Eddie
Friml, Rudolph, Jr.
Gilbert, Alan
Griss, Murray
Gottlieb, Sam
Graystone Ballroom
Hynes, John F
Herbeck, Ray
Humber, Wilson
Keyes, Wm. H.
Kratzinscr, Ernic
Local 487, Brainerd, Minn.
Lube, Al.
Lopez, Vincent
Love, Steve
Mitchell, Cy.
Met. Amus, Centre of Philadelphia
Niemann, Frank
Norvo, Red
Palmquiat, Ernic
Price-Fowler
Provost, Eddie
Redman, Don
Randall, Ray
Riley, Mike
Starita, Al.
Stadium Concerts, Inc.
St. Clair, Charlee
Schafer, Mark D.
Weissman, Louis
Wagner, Sam "Bud"
Whitesides, Neil J.
Wainut Lake Pavillon
Wilson, Jerry 32.72 5.00 192.50 150.00 20.00 20.00 82.50 2.50 2.50 2.50 2.16 2.23 15.00 146.00 30.00 146.00 30.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.00 60.0 24.24 1,162.15 27.00 10.00

tax.

Warakss, Walter Wilson, Stan Weisensel, N. 83,839,44 Respectfully submitted.

H. E. BRENTON,
Financial Secretary-Treasurer.

#### UPPER BRACKETS

"So you want to marry my daughter? What is your financial standing?"
"Well, sir, I've figured out every

"Well, sir, I've ngured out every exemption possible; I've had the best legal advice that money would secure; I've done everything I could to dodge it—and I still find that I cannot escape paying an income

Take her. She's yours. - Telephone Topics.

#### NOTHING MORE

"Would you be happy if you had all the money you wanted?" "I should be happy if I had all the

money my creditors wanted."— Berlingske Tidende (Copenhagen),



UNIVERSALLY acknowledged to be the number one swing trombonist of the age... Winner of Metronome and Down Beat polls... For years swing trombone with Paul Whiteman and picked by him on his "all star band"—Jackson Tesgarden now rounds out his amazing career by launching a band of his own that the critics say is destined to go places in a big way.

"Jack's" own hot trombone and his almost equally famous vocalizing get the spotlight in the new band, ably supported by a fine cast of talented musicians. Every artist was carefully selected for individual talent and harmonious blending into a smooth-playing ensemble worthy of the new maestro's name and fame.

Throughout "Jack's" climb to fame, he has been a loyal and enthusiastic Conn user. For many years he has used a Conn trombone exclusively in all his radio and dance work and for his numerous and highly popular recordings. He is now using a Conn Arrist Special trombone and five of his picked artists also play late model Conns.

In new bands or old, wherever fine artists are grouped under great leadership, Conn instruments are invariably the outstanding choice. Why not give yourself this proved advantage for greater musical success? Ask your Conn dealer to let you try one of the easy-playing new Conns. Or write us for free book; please mention instrument.

C. G. CONN, Od., 523 CONN BLDG., ELKHART, INDIANA



ALL STARS - ALL CONN EQUIPPED

of distinguished arrists from the new Teagarden band, Inci-strumenta, Left to right: Hub Lytle, hot teors and arranger, r: Ernie Caceres, 1st alto and hot clarinet, new 26M Conn property of the control of the control of the control of the d Bone, trombone and arranger, Conn 4H trombone; Jac

