

# International Musician



American Federation of Musicians

VOL. XXXI

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No. 3

## The N R A as It Affects Musicians

### Information of Interest to Members of the A. F. of M.

FOR a full understanding of the following explanation, the division of the National Recovery Code into three classes must be considered. Same are as follows:

1. **Specific Code**—Upon which employers among themselves, and then with their employees, agree and which is then sanctioned by the Government.
2. **A Limited Code**—Which is written by the Government in cases where employers among themselves and their employees fail to agree.
3. **General or President's Code**—To be enforced until specific Codes in all industries are promulgated and to bring such workers under same as cannot be reached by a specific Code. The drive for this Code is now on and includes all workers in any industry or in any employment whatsoever with the exception of professional persons. The minimum wage set by the Code is \$15.00 per week.

Musicians are not governed by the General or President's Code (No. 3), as they are exempt from same as professionals, and it appears to be well that this is so, as same in the vast majority of instances would mean a lowering of wages for at least such of them as are fortunate enough to be in employment at the present time, and in addition thereto, the price set in this Code would continue as a highly unfavorable precedent during normal times.

#### MOVING PICTURE AND VAUDEVILLE HOUSES

A specific code for moving picture houses, pictures and vaudeville, and pictures and presentation, is contemplated. Such code has now been presented by employers. The moving picture operators, stage hands and musicians, which are all termed mechanics, are divided into three classes, which are to be governed by the following:

"These classes are matters for local autonomy and no minimum is fixed for them other than 40c an hour as prescribed in the President's agreement for mechanical employees."

This means that if an employer cannot agree with a union upon a wage, he then has recourse to the employment of workers under the President's or General Code (No. 3) at 40c per hour. Of course, our union need not permit its members to work for any such wage and can use its economic strength in an attempt to recover its basic wage for its members. However, the very existence of the President's Code, if applied to the specific or limited codes (Nos. 1 and 2), as proposed by the employer, will make our position difficult at all events. However, no effort will be spared to support our contention that such a minimum holds out the danger of reducing the basic scale of our locals and therefore our economic standard, as a minimum always has the tendency to become the maximum.

#### HOTELS

The hotel industry has for many weeks negotiated with the NRA authorities in Washington for a specific Code. The employers now have formulated their demands and insist upon a minimum wage for all employees of \$15.00 per week.

The president's office of our Federation entered protest against this code, as the \$15.00 per week minimum could be applied to musicians, and this is at such variance with the lowest scale of wages maintained by any local for work of this kind, that it would be unthinkable for us to agree thereto. Yet, if adopted by the Government and we then attempted to use our economic strength against an employer to enforce our basic wage, the employer could always fall back on the argument that he was paying the wages set by the United States and therefore, as he was complying with the law, the public could not consider him as being unfair to us.

This office has submitted a memorandum to the Government insisting upon the amendment of the Hotel Code in a manner to safeguard the interests of our members, and it is likely that open hearings by NRA authorities will be held concerning the matter. As soon as it is possible to do so, members will be advised of further developments in the matter through the *International Musician*.

In connection with the Hotel Code matter, our explanation that the basic scale of our locals plus 30% in the case of traveling bands is the proper scale for us was met by the challenge that the rate for traveling orchestras, the local price plus 30%, is not the basic wage, as same is only paid by the employer in exceptional instances, and that a wage which only our organization could enforce would hardly be agreed to by the Government to be basic for that particular work. This development the Chairman of our Convention feared and had in mind at the time the proposition for the abrogation of the 30% was brought before the Convention, but could not, in the interest of the Federation, then explain. Of course, it was not expected that this subject, like Banquo's ghost, would in a short time return to pester the Federation. However, such is the case and it presents a singular triangular situation caused by the decision of our Convention in reference to the 30%, the Government's position on the Hotel Code, and the duty of the president's office of the Federation to, at all costs, enforce the decisions of the Convention. But, be that as it may, at the present time the Federation and its president are in an awkward position in the matter, and it may be that after all, in order to best preserve the interests of the Federation, the president's office may be forced to throw itself upon the next Convention to sustain a policy without which the Federation would be bested to

a degree, calling into question its ability ever to regain its present authoritative position and influence.

#### RADIO

The Federation has explained to the Government its position insofar as the radio is concerned and will insist upon a stipulation in the Code prohibiting sustaining and remote control programs being sold for commercial purposes and upon curbing the concentration of radio musical services in a few cities which prevents the employment of musicians in other cities. The entire radio situation is exceedingly complex, therefore the eventual outcome or the result of our attempts to have same more fairly regulated in the interests of our members cannot be foretold.

#### MISCELLANEOUS FIELD

In addition to all the foregoing, it is necessary for members to know that when a specific code is agreed upon it includes stipulations covering labor, so that each employer in the industry may be in the same position in regard to the conditions of employment of labor. If the employers in an industry are not organized, labor has not the opportunity to come under a specific code of such industry, but is covered by the General or President's Code (No. 3). Many of our members play for employers who do not represent any given industry. In many cases they are, for us; entirely prospective employers, as the employer of today may not be an employer tomorrow, and in the majority of cases we do not know who the employer of tomorrow may be, much less can we insist upon or request the Government to see to it that they may become organized. This pertains especially to such work as dances, balls, parties, parades, engagements on passenger ships, etc. To find ways and means to bring this class of business under a code is the problem which now confronts us. Furthermore, even where employers are known, such as managers of dance halls, etc., we have not as yet the opportunity to come under a code, as so far they have not organized and may not be caused to do so.

#### LEGITIMATE THEATRE CODE

The last issue of the *International Musician* contained an excerpt from the legitimate theatre code which was incomplete. This excerpt should have read as follows:

- A. "There are a number of rules and regulations presently existing in respective or collective agreements between the employers and their organized employees. The employers and employees pledge themselves to work for a readjustment of any and

all conditions or rules or regulations which prove either to result in prohibitive production costs or in any loss of employment among all the employees of the employers."

- B. "For those employees associated with organizations of or performing the duties of theatrical stage employees, moving picture machine operators or musicians, there shall be a minimum wage of thirty dollars (\$30.00) per week for eight performances per week and pro rata per performance or for rehearsals, and a forty-hour week. However, where the prevailing wage scale as of July 1st, 1933, enforced by the American Federation of Musicians or any of its locals with respect to musicians and enforced by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators or any of its locals with respect to theatrical stage employees or motion picture operators, whether weekly or daily, and the division of hours of labor, whether weekly or daily, are at a rate exceeding the minimum weekly wage scale herein provided for or less than the maximum number of hours per week herein provided for, such prevailing scales and hours of labor throughout the country shall be deemed to be and hereby are declared to be the minimum scale of wages and maximum number of hours with respect to such employees under this section of the Code."

Concerning the stipulation in A that employer and employees work together to do away with the rules which make production costs prohibitive or lead to the loss of employment by other workers, I will say that the United States Code Administration agreed to such provision, and so we had no alternative except to do likewise. However, the provision was amended to the effect that each case should be proven, that is individualized, therefore the mere protest of an employer that by reason of a rule, production costs are prohibitive or workers may lose employment, is not sufficient to have the rule abrogated.

The Government has now approved the legitimate theatre code and employers have already protested against what they consider rules or regulations of unions which in their opinion result in prohibitive production costs. These protests include the employment of musicians in theatrical performances during which the employer maintains he does not need them. These and kindred protests will come before a committee on which the Government, the consumers, musicians, actors, stage hands, etc., will be represented. If the committee cannot agree either to sustain the protest or reject same, then the matter will be referred to the highest authority of the NRA in Washington and its decision will be binding upon all interested parties and will not be subject to appeal. Our arguments in opposition to the employers' protests have already been filed.

Many misunderstandings have developed among some members in reference to the code, the most deplorable of which is the

(Continued on Page Two)











Table listing musicians and their earnings, including entries like 11070 Geo. Brandenburg Orchestra, return of 30% collected by Local 193, 11071 Chic Winter Orchestra, return of 30% collected by Local 62, etc.

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Table listing musicians and their earnings, including entries like 11195 Ben Blue Orchestra, return of 30% collected by Local 97, 11196 Chas. Boulanger Orchestra, return of 30% collected by Local 125, etc.

FINES PAID DURING AUGUST, 1933. Table listing names and amounts, including Alvin, Dan \$15.00, Breault, A. H. \$25.00, Budesheim, C. H. \$25.00, etc.

CLAIMS COLLECTED DURING AUGUST, 1933. Table listing names and amounts, including Becker, A. F. \$250.00, Bennett, Ralph \$25.00, Bruns, F. W. \$13.00, etc.

Respectfully submitted, H. E. BRENTON, Treasurer.





# OVER FEDERATION FIELD

(By CHAUNCEY A. WEAVER.)

The Chicago newspapers are not soft-peddling the Century of Progress band and orchestra music issue. For example, Edward Moore, music critic of the *Tribune*, features a communication from George W. Stewart of Boston, who was in charge of musical activities at St. Louis in 1904 and in San Francisco in 1915, and who is able to present an interesting review of the fashion in which other exposition managements stressed the importance of music. We are going to quote from the Stewart letter quite fully, because to musicians it is always refreshing to recall the great bands and programs which have furnished enjoyment and uplift in days gone by. The article in question says:

In St. Louis there was an exposition orchestra of eighty men, who gave two concerts daily throughout the term of the exposition, under several conductors; also, an official band of forty, likewise during the entire term. In addition there were visits by Sousa with sixty-five players, Innes with sixty, Creatore with fifty, the Garde Republicaine of France with eighty, the Berlin Philharmonic of sixty-five, the Boston band of sixty-five, the Grenadier Guards of London of sixty-five, the Kitties band of fifty, the Fanciull of New York of fifty, and the Mexican band of sixty-five.

Added to these were two daily organ recitals by American organists. The famous French organist, Alexandre Guilmant, gave a series of forty. There were also choral contests and concerts by large visiting choral societies.

In San Francisco the exposition orchestra numbered eighty and the official band fifty, each giving two concerts daily. Sousa, Innes, Creatore and the French and Boston bands were likewise visitors, as were Conway, Pelz, and the Philippine Constabulary band of ninety men.

The Boston Symphony orchestra of 110 made a trip to the west, and there were no less than 368 organ recitals. Some notable soloists appeared, among them Schumann-Heink, Kreisler, Paderewski and Saint-Saens.

This was not all. A series of popular concerts was conducted by Victor Herbert. There was an autumn festival during which "Elijah" and Verdi's "Requiem" were sung. In addition there were numerous piano recitals, chamber concerts, vocal recitals, and so on, and 100 organ recitals came from the hands of the English organist, Edwin Lemare.

Figures of costs are undoubtedly different now from what they were then. At the same time it is interesting to know that the St. Louis exposition made an appropriation of \$420,000 for its music, and San Francisco \$665,000. Of this latter sum \$30,000 was unused and was returned to the exposition, which would seem to have some bearing on the theory that music at expositions is always a financially losing proposition.

Ever since 1880 there has been an annual Canadian National exhibition at Toronto. It lasts for only two weeks, but during the three years preceding the depression each exhibition drew over 2,000,000 attendance.

Here, too, great attention is paid to band music. From another source comes the information that in the last twenty-five years famous bands from England and the United States have been engaged there, some of them several times, and among them the Grenadier Guards, Coldstream Guards, Scots Guards (playing there this year), Irish Guards, and Royal Air Force, all of England; Goldman's band, the Mexican Artillery band, Creatore's band, the Canadian Permanent Force band, the ARMC band of Cincinnati, the Royal 22nd Regiment band of Quebec, and the Canadian Grenadier Guards band of Montreal.

There is a festival chorus of 2,000 voices which gives four concerts with band accompaniment during the two weeks. These are held in the Coliseum, seating 10,000 people. Often two feature bands are engaged to play daily during the exposition, and in addition two or more local bands play once or twice daily. Concerts are of about two hours each. The cost is said to be about \$60,000 for the two weeks.

Figures are lacking for what took place during the Columbian exposition of 1893.

It is known that Theodore Thomas was the general musical director, resigning from the post before the season was over; that during his incumbency he was in command of a large orchestra and chorus; that Paderewski played; that Sousa came with his band, and, among other features, that Arthur Pryor played his first public trombone solo on that occasion.

As Mr. Moore observes, these other cities "seem to have regarded it as highly important, feeling that there were times during the day when their patrons would be tired of keeping on their feet and would be desirous of settling down to rest and listen for an hour or two." We would think so.

We have just finished reading a new biography of "Mozart" by Marcia Davenport. The musician ambitious to be informed on one of the most remarkable characters whose name ever adorned a noble profession will not fail to read this book. With the stamp of genius displayed before his fourth birthday had been reached his record was a gradual unfolding which is now looked upon as one of the marvels of all time. That the Mozart career was developed against a background of poverty, deprivation and suffering heightens, rather than diminishes, the inspiring character of the achievements attained. All geniuses have their weaknesses. Mozart was too guileless to see through the chicanery and deception of those who sought to exploit him. As a financier he was a failure. On the rare occasions when he had money he would divide it with any one professing to be his friend. When suddenly the night closed in upon him at the end of only thirty-five years he found rest in a pauper's grave. It is said that so permanent has the hold of Mozartian music become upon lovers of high-grade music that there is no month in the year which does not witness the presentation of Figaro, Don Giovanni or the Magic Flute in some part of the world. The name of Mozart lives; the name of the Emperor who refused to give the struggling composer substantial recognition is forgotten.

In enumerating causes of the depression too many people forget the late World War. A conflict which saddles a total war debt on the nations of the earth aggregating one hundred and eighty-six billion dollars—fifty-one billion dollars of which rests upon the shoulders of the American people—can hardly be dismissed from consideration in any rational analysis of the conditions into which we have been plunged.

As fast as the various states get to it the "noble experiment" is being consigned to the realm of ignoble consummations. More can be accomplished by moral suasion than by legislative mandate—as the world will eventually learn.

In the year's necrology list a conspicuous name is that of the late Emil Oberhoffer, founder of the Minneapolis Symphony and its conductor for nineteen years. Mr. Oberhoffer was a native of Munich, Bavaria, and was sixty-six years old at the time of his death. During the summers of 1923 and 1926 he was conductor of the symphony orchestra at Hollywood, and at various times had appeared as guest conductor of symphony organizations at Los Angeles, San Francisco, St. Louis and Detroit. His home was at Orchard Lake, fifteen miles south of Minneapolis. His work as conductor at Minneapolis was notable. He died in San Diego, but was taken to his old Minneapolis home for place of final rest.

The corn crop is going to be shy this season, but the distillery stocks are displaying strong bullish tendencies.

For a dry and arid state Arizona put in a strong vote for irrigation.

The president of the American Dancing Masters' Association, according to an associate press dispatch, announces that "jazz is dead." Parting will be such sweet sorrow. *Requiescat in pace!*

# COMMENT ON World Events

Deposits tied up in closed or restricted national banks total \$2,000,000,000, Treasury Department figures reveal. This huge sum, if released, would give purchasing power a big boost and do much to start the wheels of industry revolving at normal speed. Yet the administration has done little to release a mass buying power which dwarfs all that can be done for months under the public works program.

It seems to me the man in the street, as well as to the economist, that action might be taken to put at least a substantial part of this money in circulation. It would seem only reasonable that Washington get busy or, if it can't move, take the public into its confidence and do some explaining. The money belongs to the people and they are entitled to know what is being done to restore it to them.

The demand for speed in the government's \$3,300,000,000 public works program grows more insistent. There is quite evidently something wrong with the administration of the fund. It is not moving fast enough to put men to work. Employment and purchasing power are lagging behind prices, threatening disaster to the recovery program.

The feeling is abroad that Secretary of the Interior Ickes, Public Works Administrator, is placing too much emphasis on the necessity of moving slowly and carefully in order to avoid graft and waste. As the Business Week says, his policy is highly commendable—to a certain point, or under normal conditions.

"But these aren't normal conditions," the Business Week adds. "There is a grim necessity that jobs be made—and quickly, unless we are to have grave social and economic disturbances this winter."

President Citrine of the International Federation of Trade Unions said at the annual congress of the organization in Brussels that the United States was the only nation attempting to raise wage levels. He complained that other countries were not following the lead of the United States, though he said there was no longer active championship of low wages. His criticism does not apply to Mexico, which is falling in line. Dispatches from Mexico City report that President Rodriguez has sent a letter to State governors asking them to attempt soon to fix maximum wages for workers in order to raise the standard of living. Other nations, please copy.

The National Association for the Advancement of Colored People has protested against the appointment of Clark Foreman of Atlanta as Department of the Interior Adviser on the economic status of the Negro.

No objection is made to Mr. Foreman personally, but to the "idea of a white adviser for Negroes." The association says trained colored men are available to fill the position with satisfaction to the Administration and colored people. It further says that only a Negro can have the experience necessary to fully interpret the feeling of the Negro people to the government.

The protest of the association is well taken. Common sense says that a qualified Negro is best fitted to advise on the problems of this race.

Ground for Gompers Memorial Broken

Ground for the Samuel Gompers Memorial has been broken. The memorial, which is a block from American Federation of Labor headquarters in Washington, D. C., will be dedicated during the A. F. of L. convention in Washington in October.

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# CRUSOE and FRIDAY

An Analytical Parable

The following analytical parable with unemployment in the state of primitive society, which is going the rounds, carries many valuable lessons, many of which may be applicable to present-day conditions.

"Friday, said Robinson Crusoe, "I'm sorry, I fear I must lay you off."

"What do you mean, Master?"

"Why, you know, there's a big surplus of last year's crop. I don't need you to plant another this year. I've got enough goatskin clothes to last me a lifetime. My house needs no repairs. I can gather turtle eggs myself. There's an over production. When I need you I'll send for you. You needn't wait around here."

"That's all right, Master, I'll plant my own crop, build my own hut and gather all the eggs and nuts I want myself. I'll get along fine."

"Where will you do all this, Friday?"

"Here on this island."

"This island belongs to me, you know. I can't allow you to do that when you can't pay me anything I need. I might as well not own it."

"Then I'll build a canoe and fish in the ocean. You don't own that."

"That's all right provided you don't use any of my trees for your canoe, or build it on my land, or use my beach for a landing place, and do your fishing far enough away so as not to interfere with my riparian rights."

"I never thought of that, Master. I can do without a boat though. I'll swim over to that rock and fish there and gather seagull eggs."

"No you won't, Friday, the rock is mine; I own the riparian rights."

"Then what shall I do, Master?"

"That's your problem, Friday. You're a free man and you know about the rugged individualism maintained here."

"I guess I'll starve, Master. May I stay here until I do or shall I swim beyond your riparian right and drown or starve there?"

"I've thought of something, Friday. I don't like to carry garbage down to the shore each day. You may stay and do that. Then whatever is left of it, after my dog and cat have been fed, you may eat. You're in luck."

"Thank you, Master. That is true charity."

"One thing more, Friday. This island is over-populated. Fifty per cent of the people are unemployed. We are undergoing a severe depression and there is no way that I can see to end it. No one but a charlatan would say that he could. So keep a lookout and let no one land here to settle, and if any ship comes don't let them land any goods of any kind. You must be protected against foreign labor. Conditions are fundamentally sound, though, and prosperity is just around the corner."











Embassy Club, Virginia Beach, Va.
Links Club, Virginia Beach, Va.
WASHINGTON
McAlpin Tent Show, Brenton, Wash.

WEST VIRGINIA
Foley, R. J., Huntington, W. Va.
Kitchin, Harold, and Heller, Don, Hunting-

WISCONSIN
Auditorium, Altoona, Wis.
Kangaroo Lakes Hotel, H. M. Butler, Mgr.

WYOMING
Wyoming Consistory, Cheyenne, Wyo.
DISTRICT OF COLUMBIA
Air Legion Junior Cadets, Washington, D. C.

CANADA
Amphitheatre Rink, Winnipeg, Mani., Can.
Bailey, S. S., Venetian Gardens, Montreal,

MISCELLANEOUS
Austin, Gene, Theatrical Promoter.
Barnett, Joe, Theatrical Promoter.

ALABAMA
Liberty Theatre, Attalla, Ala.
Ritz Theatre, Birmingham, Ala.
Temple Theatre, Birmingham, Ala.

ARKANSAS
Fifth Avenue Theatre, Arkansas City, Ark.
Dillingham Theatre, Eldorado, Ark.

CALIFORNIA
Photo Theatre, Burlingame, Calif.
Strand Theatre, Dinuba, Calif.

COLORADO
Aladdin Theatre, Denver, Col.
Bideawee Theatre, Denver, Col.

CONNECTICUT
Cameo Theatre, Hartford, Conn.
Crown Theatre, Hartford, Conn.

DELAWARE
Everett Theatre, Middletown, Del.
Plaza Theatre, Milford, Del.

FLORIDA
Avalon Theatre, Avon Park, Fla.
Hollywood Theatre, Hollywood, Fla.

GEORGIA
De Kalb Theatre, Atlanta, Ga.
Liberty Theatre, Columbus, Ga.

IDAHO
Gayety Theatre, Idaho Falls, Idaho.

ILLINOIS
Temple Theatre, Alton, Ill.
Caploy Theatre, Barrington, Ill.

INDIANA
Orpheum Theatre, Anderson, Ind.
Regent Theatre, Anderson, Ind.

IOWA
Liberty Theatre, Council Bluffs, Iowa.
Strand Theatre, Council Bluffs, Iowa.

KANSAS
Columbia Theatre, Coffeyville, Kan.
New Tackett Theatre, Coffeyville, Kan.

KENTUCKY
Capitol Theatre, Ashland, Ky.
Grand Theatre, Ashland, Ky.

LOUISIANA
Jefferson Theatre, Lafayette, La.
Arcade Theatre, Lake Charles, La.

MAINE
Cameo Theatre, Portland, Me.
Derring Theatre, Portland, Maine.

MARYLAND
Belrod Theatre, Baltimore, Md.
Jay Theatrical Enterprise, Baltimore, Md.

MASSACHUSETTS
Union Theatre, Attleboro, Mass.
Casino Theatre, Boston, Mass.

MICHIGAN
Lafayette Theatre, Bay City, Mich.
Temple Theatre, Bay City, Mich.

MINNESOTA
Regent Theatre, Eveleth, Minn.
Broadway Theatre, Winoona, Minn.

MISSISSIPPI
Lyric Theatre, Greenwood, Miss.
Yazoo Theatre, Yazoo, Miss.

MISSOURI
Delphus Theatre, Carthage, Mo.
Gem Theatre, Joplin, Mo.

MONTANA
Lyric Theatre, Billings, Mont.

NEBRASKA
Rivoli Theatre, Beatrice, Neb.
Bonham Theatre, Fairbury, Neb.

NEVADA
Roxie Theatre, Reno, Nev.

NEW JERSEY
Ocean Theatre, Aabury Park, N. J.
Aldine Theatre, Atlantic City, N. J.

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NEVADA
Roxie Theatre, Reno, Nev.

NEW JERSEY
Ocean Theatre, Aabury Park, N. J.
Aldine Theatre, Atlantic City, N. J.

NORTH CAROLINA
Charlotte Theatre, Charlotte, N. C.
Criterion Theatre, Charlotte, N. C.

NORTH CAROLINA
Charlotte Theatre, Charlotte, N. C.
Criterion Theatre, Charlotte, N. C.

