

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVI

NEWARK, N. J., APRIL, 1938

NO. 10

RADIO, ELECTRICAL TRANSCRIPTIONS AND PHONOGRAPH RECORDINGS

By JOSEPH N. WEBER

THE efforts of the Executive Board of the American Federation of Musicians to cause the radio industry to employ more musicians have been successful to the degree that now 261 contracts have been negotiated, and signed by locals and interchanged by the Federation, with broadcasters, affiliated with radio networks. Members of the Federation are now employed in scores of broadcasting stations where formerly none were employed, in numerous others the amounts expended by the broadcasters for musicians is considerably increased, and in no broadcasting station can the amount which the broadcaster expended during 1936-37 be reduced during the next two years.

This means a gaining of a considerable foothold in the radio industry. The difficulties in the way of achieving this result appeared almost insurmountable. It meant incessant efforts of the Executive Board and the President's office over a period of ten months. During this time, the Board was called into session several times, and coped, during many weary days and hours, with untold difficulties to bring the matter to a successful conclusion.

The arrangement above explained pertains to broadcasters, which are affiliates of the radio networks. The question as to how to cause independent stations which have no such affiliation to also enter into such an arrangement with us, is now before the Board, and receives its continual attention. It is expected that many more musicians will be absorbed by the radio industry by also bringing the independent stations into agreement with our organization. If this be done, then we will at the same time greatly regulate the use of electrical transcriptions. These transcriptions are almost exclusively absorbed by the radio industry and so, if successful in having almost every broadcaster who can afford it, employ musicians, objections will no longer exist against their use. However, the use of transcriptions will of course become minimized by the increase of living music in radio programs.

In addition to all the above, the Executive Board coped with the regulating of the phonograph recording industry. It has often

been said that all we would have to do is to refuse to make phonograph records, that then this industry would have to meet all conditions we demanded. This is only partly true, no matter how we may wish it to be otherwise. The industry is willing enough to enter into agreements with us, provided such agreements would not hold out the danger that they may be adjudged in restraint of trade, which if true, would also involve the American Federation of Musicians. This industry is unwilling to accept a license from, or enter into contract with us holding out such danger. We do not share their fears but no matter how un-called for we may consider same, the phonograph recording industry will rather accept the withdrawal of our members from their employ, no matter how it may cripple it, than accept a license which contains stipulations which they hold to be unlawful. However, they will immediately accept the license whenever the highest court in the land has decided that the stipulations in same upon which we insist are not unlawful.

The fear of the manufacturers of being in restraint of trade would not deter the International Executive Board to immediately bring the matter to an issue one way or another, were it not that our contracts with the radio network affiliates were made with the understanding that if they could employ musicians then they would be permitted to use electrical transcription and phonograph records, and it is with that same understanding that the International Executive Board now negotiates with the independent stations.

If we at this time stop making phonograph records, it could be held that we are in violation of our contracts with the broadcasters affiliated with the networks, and furthermore, it positively would bring our pending negotiations with the independent stations to a standstill.

Therefore, the Board held it to be best not to make any issue of this matter at this time, but to continue its efforts to try to find a premise upon which an agreement with the phonograph industry could be reached entirely satisfactory to the Federation and thereby avoid serious complications which would checkmate us for the pres-

ent in our efforts to create more employment for our members. The Board decided to follow this policy, more especially by reason of the oncoming Convention at which these matters and everything germane thereto can be open-mindedly discussed and the will of the Convention concerning same be ascertained. Meanwhile the phonograph manufacturers are willing to correct any situation of which we may have cause to complain and are making additional efforts to find some way to come to a mutually satisfactory agreement with the Federation.

As to the theatrical situation, that is, our efforts to have musicians returned to the theatres, will say that the correction of same, if at all possible, will prove even more difficult than our efforts to have the radio industry employ more musicians has proven to be. But this much is sure, that during the many weary months that the International Executive Board and the President's office had to give attention to the radio situation, it had to do so at the exclusion of everything else. Now, as we have become successful in the most representative part of said industry, we have already advised the moving picture industry that the Federation is not satisfied with the conditions in theatres, and more especially protests against the use of old film tracks being used on new pictures and the use of recorded music for atmosphere music (music played behind the scenes during the filming of pictures) for which musicians were formerly employed, and all possible efforts will be made to also make appreciable progress in this matter before the convening of the next convention.

Too much cannot be said of the great involvement of all these questions. For instance, in the radio industry we had to do with hundreds of individual employers in different towns, cities and districts of the United States and Canada and in the moving picture industry this number will reach thousands.

Never before was a labor organization beset with such difficulties to advance the interests of its members as the Board had to meet in our negotiations with the radio industry and the electrical transcription and phonograph manu-

facturers. (The same difficulties we know we will also experience in the theatrical industry.) Here we had to do, not with a few representatives who could speak for an entire industry but with hundreds of individual employers. The difficulties you can better imagine than they can be described. Each of them had their individual story to tell, desired individual advice and explanations. During many weeks the President was called upon to give same almost at the exclusion of all else. There were over a hundred or more conferences held. Our success so far is worth consideration. The involvements in the question were endless.

All the Executive Board requests is that the members be patient and not pay any attention to announcements as to what is going to be done unless such announcements come directly from the Board.

In the short space of ten months the Federation has forced recognition in an industry in which less and less musicians had been employed. The Board investigated the situation and found that we were confronted with difficulties and involvements which almost appeared impossible to overcome. However, this rather encouraged than deterred the Board to continue in its efforts to surmount and overcome all of them and up-to-date it has been successful in this to the extent herein explained.

The members heard very little as to what the Board was doing. It functioned quietly, worked hard and consistently, did not take recourse to having its name in print or appear in headlines, and God knows it could have done so each day. It did not display publicity hunger, as more often than not such activities rather hinder the interests of the Federation than further them. Let me remind the members that only through the combined efforts of the members of the Board, and to no one else, through its patience and perseverance, the progress we have made in this matter is traceable.

The membership may rest assured that the Board will continue to be active so that all that is possible to create more employment opportunities will be done. However, the ultimate in an ideal can never be reached. All anyone can do is to strive for same, therefore members are requested not to be led into the error that same will ever be reached. Our ideal is to better the economic condition of our members and with our success in this direction our ideal grows and advances. This has forever been the policy of our organization and we may be sure that the membership will see to it that it remains so.

The membership will be advised in due time through the official organ of the Federation "The International Musician" of all developments in this and kindred matters.

International Musician

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

Subscription Price - Twenty Cents a Year

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

Vol. XXXVI. No. 10



CHARTERS ISSUED

565—Fairbault, Minn.
566—Hattiesburg, Miss.
570—Ironwood, Mich.

CONDITIONAL MEMBERSHIP ISSUED

A 820—Aaron Cox.
A 821—Edward Eggersman
A 822—Charles Koche.
A 823—Charles H. Phillips.
A 824—Don W. Phillips.
A 825—Will Rogers.
A 826—Bob Watson.
A 827—Robert Wright.
A 828—Glenn Biggs.
A 829—Charles Maltzen.
A 830—Jack Van Zwielen.
A 831—Elmer L. Coona.
A 832—Harry O. Jiles.
A 833—Russell Stevens.
A 834—Sidney James Antell (renewal).
A 835—Bill Auchenchach (renewal).
A 836—Clarence Bennett.
A 837—Gene Barrick (renewal).
A 838—Theodore Brown.
A 839—John Carr.
A 840—William Henrick.
A 841—Oscar Hogan.
A 842—Norman Jackson.
A 843—Vernon Jackson.
A 844—William Jones.
A 845—Charles Reynolds.
A 846—Allen Small.
A 847—Robert Stanford.
A 848—Thomas O. McCarthy, Jr.
A 849—Paul Lewis (renewal).

CONDITIONAL TRANSFER ISSUED

398—Walter M. Johnson.

DEFAULTERS

Chic's Tavern, Louis Cicarelli, proprietor, Lackawanna, N. Y., is in default of payment of \$26.73 due members of the A. F. of M. for services rendered.

Jefferson Beach Ballroom, Arthur W. Steinmetz, manager, Eugene, Ore., is in default of payment of \$60.00 due members of the A. F. of M. for services rendered.

Mrs. Erma Pegram, Norton, Va., is in default of payment of \$200.00 due members of the A. F. of M.

Arthur M. Oberfelder, Denver, Colo., is in default of payment of \$500.00 due members of the A. F. of M. for services rendered.

Phi Rho Pi Fraternity, New York, N. Y., is in default of payment of \$40.00 due members of the A. F. of M. for services rendered.

David Murray, New York, N. Y., is in default of payment of \$194.95 due members of the A. F. of M. for services rendered.

H. W. Morris, Marietta, Ohio, is in default of \$101.00 due members of the A. F. of M. for services rendered.

Russell Smith, Quincy, Ill., is in default of payment of \$75.00 due members of the A. F. of M. for services rendered.

Al. Quodbach, Chicago, Ill., is in default of payment of \$938.05 balance due members of the A. F. of M. for services rendered.

Lester Steele, Hopkinsville, Ky., is in default of payment of \$131.00 due members of the A. F. of M. for services rendered.

Frank Reichwein, Mt. Carmel, Pa., is in further default of payment of \$33.48 due members of the A. F. of M. for services rendered.

Shore Operating Company, operating Sapphire Room, Easton, N. J., is in

default of payment of \$79.50 due members of the A. F. of M. for services rendered.

Vincent Zeilinski, manager, Pulaski Auditorium, Pulaski, Wis., is in default of payment of \$22.00 due members of the A. F. of M. for services rendered.

C. L. Dowsley, Calgary, Alta., Canada, is in default of payment of \$131.00 due members of the A. F. of M. for services rendered.

Clement Thorne, Boston, Mass., is in default of payment of \$315.00 due members of the A. F. of M. for services rendered.

Tony Francesco and Gary Hearn, managers of the Stockade Club, Ballston Spa, N. Y., are in default of payment of \$2,290.00 due members of the A. F. of M.

Embassy Associates, Armonk, N. Y., are in default of payment of \$403.00 due members of the A. F. of M. for services rendered.

L. E. Wilson and the Metro Amusement Company, Lansing, Mich., are in default of payment of \$587.00 due members of the A. F. of M. for services rendered.

The Florimel Society, Kate Hargaden, president, Syracuse, N. Y., is in default of payment of \$250.00 due members of the A. F. of M. for services rendered.

Ann Lester is in default of payment of \$75.00 due members of the A. F. of M. for services rendered.

Carolina Yacht Club, Charleston, S. C., is in default of payment of \$27.00 due members of the A. F. of M. for services rendered.

Capitol Theatre, Bud Irwin, manager, Hasleton, Pa., is in default of payment of \$35.00 due members of the A. F. of M. for services rendered.

Howard Harding, Indianapolis, Ind., is in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

Silvio Benigni, Ridgway, Pa., is in default of payment of \$250.00 due members of the A. F. of M.

John Jones, Cincinnati, Ohio, is in default of payment of \$150.00 due members of the A. F. of M. for services rendered.

Edward B. Chippey, Wilmington, Del., is in further default of payment of \$200.00 due members of the A. F. of M.

Frank Crawford, Wilmington, Del., is in default of payment of \$97.25 due members of the A. F. of M. for services rendered.

Darlow Oleon of Laurens, Iowa, manager, Ridotto Ballroom at Havelock, Iowa, is in default of payment of \$250.00 due members of the A. F. of M.

Club Evergreen, 7 Belleville Ave., Bloomfield, N. J., is in default of payment of \$588.00 due members of the A. F. of M.

Hollywood Restaurant, "Doc" Schuman, manager, Tonawanda, N. Y., is in default of payment of \$135.00 due members of the A. F. of M. for services rendered.

T. S. Walsh, manager, Terrace Gardens, Hamilton-Niagara Falls Highway, Hamilton, Ont., Canada, is in further default of payment of \$300.00 due members of the A. F. of M. for services rendered.

WANTED TO LOCATE

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

Anyone knowing the whereabouts of Milton Henkin, pianist, kindly write the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Information regarding the whereabouts of John Denious is requested by Glenn E. Town, Secretary of Local 268, A. F. of M., 719 North Kickapoo St., Lincoln, Ill.

NOTICE

The Semi-Annual Conference of the Wisconsin State Musicians' Association will convene on Sunday, May 1, in the Hotel Androy, Superior, Wis.

The officers and directors are desirous of securing a 100 per cent. representation and request that all locals notify the secretary at 268 Riverside Street, Janesville, Wis., of the delegates who represent the locals.

R. J. "DOC" BARTELL,
Secretary.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Kremer's Chateau, Portland, Ore., is declared Forbidden Territory to all members of the A. F. of M. other than members of the Local 99, Portland, Ore.
JOSEPH N. WEBER,
President, A. F. of M.

Diets Stables, Ivanhoe, Ill., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 284, Waukegan, Ill.
JOSEPH N. WEBER,
President, A. F. of M.

Congenial Hundred Club, Cedar Rapids, Iowa, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 137, Cedar Rapids, Iowa.
JOSEPH N. WEBER,
President, A. F. of M.

THE DEATH ROLL

Allentown, Pa., Local 561—Edwin A. Adams, John W. Druckenmiller, Howard J. Schlicher.

Baltimore, Md., Local 40—Sigmund Kellner, Harry G. Eben, August C. Weber. Buffalo, N. Y., Local 43—Charles Dukerbury.

Chester, Pa., Local 484—Robert Comley. Chicago, Ill., Local 10—John Manino, Guglielmo Somma, Sigmund Blackiewicz, Leonard A. Hensel, C. O. Schaffer, Frank Padera, G. E. Yenn, Otto G. M. W. Schmidt, Rudolph Nurnberger, Alexander D. Dobrohotoff.

Chicago, Ill., Local 208—Jimmy Howell, LaBertha Campbell.

Cincinnati, Ohio, Local 1—George Schevene.

Danbury, Conn., Local 87—John Singer. Denver, Colo., Local 20—Sillas S. Gay, Sam Koenigsberg, John Tranchitella, Sr., Guy H. Smith.

Fort Wayne, Ind., Local 58—Gart Shober.

Glen Lyon, Pa., Local 698—John Terkoski.

Green Bay, Wis., Local 205—Henry Vandenberg.

Indianapolis, Ind., Local 3—Robert Ferguson, John W. Sleight.

Ithaca, N. Y., Local 132—John A. Noble.

Meadville, Pa., Local 344—E. L. Bush.

Memphis, Tenn., Local 71—C. O. Schaffer, Lyda Bothwell.

Minneapolis, Minn., Local 73—Harry L. Squyer.

Milwaukee, Wis., Local 8—Wm. Roehl.

Montreal, P. Q., Canada, Local 408—A. R. Brown.

Newburgh, N. Y., Local 291—John T. Swann.

New Orleans, La., Local 174—Andrew J. Broekhoven, Melchior Wadenpftuhl.

New York, N. Y., Local 802—Otto F. Ahles, Manuel Berenguer, Aszolino Burroni, Ronald Haynes, Harry J. Hoare.

Franklin Hughes, Henry LeBarbier, Abraham Levin, Sidney Lowenstein, Lois C. Mittelmayr, Joseph F. O'Brien, Richard Principale, Edgar R. Steers, William N. Thomas, Thomas H. Williams, Edwin Zimmerman.

Omaha, Neb., Local 70—Walter DeSoto.

Paterson, N. J., Local 248—George Parllman, John B. Stefanacci.

Pittsburgh, Pa., Local 60—Christ Ruhl, Oscar Loeblich, Wilson McHarg, John Gernert.

Philadelphia, Pa., Local 77—Bruno Eichhorn, Louis Eschert, Sidney Lowenstein.

Portland, Me., Local 364—William H. Freeman.

St. Paul, Minn., Local 30—Robert J. Hershey.

St. Petersburg, Fla., Local 427—Eugenia M. Cintura.

San Antonio, Texas, Local 23—Carl Venh.

San Francisco, Calif., Local 8—Otto W. Miller, J. Donigan.

Tampa, Fla., Local 721—August Ingley.

Toledo, Ohio, Local 206—Sims Brooks.

Troy, N. Y., Local 13—J. William Feyl.

NOTICE

Local 471, Pittsburgh, Pa. (colored), has enacted a seven-man minimum upon the following premises: Savoy Ballroom, Duquesne Garden, Motor Square Garden, Syria Mosque, Moses Temple, Majestic Ballroom.

This minimum applies to all colored orchestras playing the Pittsburgh jurisdiction.

REMOVED FROM FORBIDDEN TERRITORY

Moonlight Gardens, Elgin, Ill.

CHANGES IN OFFICERS DURING MARCH, 1938

Local 35, Topeka, Kan.—Secretary, V. L. Knapp, 781 Wayne.

Local 37, Joliet, Ill.—Secretary, J. S. Simpson, 3 South Prairie Ave.

Local 40, Baltimore, Md.—President, Edgar W. Hunt, 847 Hamilton Terrace; Secretary, William F. Freitag, 847 Hamilton Terrace.

Local 53, Logansport, Ind.—President, Joe Williamson, 519 15th St.; Secretary, Dan W. Erb, 1117 Market St.

Local 93, Watseka, Ill.—President, P. A. Homer, Onarga, Ill.

Local 105, Spokane, Wash.—Secretary, R. L. McMullen, 502 Empire State Bldg.

Local 109, Pittsfield, Mass.—President, Howard Earnshaw.

Local 143, Worcester, Mass.—Secretary, L. X. Fontaine, 107 Front St.

Local 146, Lorain and Elyria, Ohio—President, Robert L. Hastings, 112 Marcellus Ave., Elyria, Ohio.

Local 169, Manhattan, Kan.—President, F. H. Betton, 922 North 10th St.

Local 218, Marquette, Mich.—Secretary, Melvin L. Ramberg, 217 East Hewitt Ave.

Local 334, Waterloo, Iowa.—Secretary, Harry Stewart, 324 1/2 West Fourth St.

Local 212, Ely, Nev.—Secretary, Keith Grover, P. O. Box 352.

Local 358, Livingston, Mont.—President, Robert E. Howe, Vallee Apts.; Secretary, Jack T. Westbrook, 420 South Third St.

Local 363, Lewistown, Pa.—President, Ray McCormick, 321 South Grand St.

Local 375, Oklahoma City, Okla.—President, E. D. Graham, 125 N. W. Sixth St.

Local 408, Biddeford, Maine—President, Warren F. Libby, 40 South St.

Local 413, Columbia, Mo.—President, Eldon Jones, 113 South Ninth St.

Local 422, Beaver Dam, Wis.—President, William Thomas, 205 Hamilton St.

Local 431, Princeton, Ill.—President, Paul Van Cleave, Depue, Ill.

Local 511, Muskogee, Okla.—Secretary, C. C. Ellis, 220 South Sixth St.

Local 522, Walden, N. Y.—Secretary, Harry A. Oates, 35 Pleasant Ave.

Local 535, Boston, Mass. (colored)—Secretary, Clemen E. Jackson, 28 Yarmouth St.

Local 556, Bristol, Va.—Tenn.—President, C. K. Booher, 316 Taylor St., Bristol, Tenn.; Secretary, E. D. McFarlane, 306 Penna. Ave., Bristol, Tenn.

Local 563, Cairo, Ill.—President, Charles J. McNulty, 2902 Sycamore St.; Secretary, O. E. Zuck, 803 Washington Ave.

Local 565, Fairbault, Minn.—President, Henry Adams; Secretary, Dwight M. DeLong.

Local 568, Hattiesburg, Miss.—President, J. Reese Chambliss, Jr., 707 Adline St.; Secretary, Henry C. Hall, 33 Batson St.

Local 618, Albuquerque, N. M.—President, John C. Blain, c/o Valliant Printing Co.; Secretary, Joe Kirkpatrick, Box 1300.

Local 691, Ashland, Ky.—President, Jack Hassell, 13th St. and Kentucky Ave.; Secretary, Jack Hutton, 10-13 Third National Bank Building.

Local 732, Valparaiso, Ind.—President, Wm. Wallace Philley, 69 West Lincolnway.

Local 814, Cincinnati, Ohio (colored)—President, Alexander Baker, 2703 Ashland Ave.

NOTICE

The Semi-Annual Meeting of the New England Conference will be held at the Hotel Raymond, 35 Day Street, Fitchburg, Mass., on Sunday, April 24, 1938, and will open at 11:30 A. M. The officers and board of directors of the conference are desirous of having a 100 per cent. representation and request that each local send to the secretary at the earliest possible moment the number of delegates that will represent the locals together with their names and addresses. Delegates are requested to prepare the report in writing to be presented to the secretary.

WILLIAM A. SMITH, Secretary
54 Jerome Street
West Medford, Mass.

Attest:
FRANK B. FIELD, President.

The LITKE Bassoon Reeds

Known For Their Wonderful Tone
All hand made from finest selected cane.
Price, 1/2 Dozen, \$5.00
Also For Sale—The latest Earl Wunderlich Heckel System Bassoons, 22, 25 and 27 keys.
Write for full particulars, if interested.
P. LITKE, 3075 Hall Avenue, BROWL, N. Y.

ORCHESTRAS!

We guarantee ONE HOUR SERVICE to Post Office. LOWEST prices on ALL your MUSIC needs. SPECIAL OFFER with this ad. Send deposit of \$1.00 on C. O. orders.
Ask for "HOT TIPS ON HITS"—IT'S FREE!
Sherwood Music Service
1388 BROADWAY - NEW YORK CITY

Name Bands

Great interest is being shown in Music Corporation of America's new show plan, called the United Guild Plan, which entered the Cleveland Auditorium recently for a three-day stay and then moved on to Philadelphia to the 20,000-seat Convention Hall.

In this new organization M. C. A. offers a group of big names in spacious auditoriums for an average admission price of 28 cents for each show; the series, consisting of nine programs, selling at a coupon rate of \$2.50 for the entire list.

The first of the series features Eddie Cantor and Ted Lewis and band, and the remainder include the personal appearances of such attractions as the International Ice Revue, featuring Maribel Vinson and Guy Owen; Eddy Duchin's and Shep Fields' bands; Morton Downey and Mary Brian; an Ice Skating Mardi Gras, Oldtimers' Night with Joe McGrath's band, and also the bands of Will Ward, Bob Bennett, Anthony Silver Lake and Harold Knight.

The movie theatre operators, night club proprietors and showmen in general have severely criticized this new plan, fearing that other non-theatrical organizations may follow with similar programs, but M. C. A. is going right ahead with its promotional plans and is thinking seriously of introducing the same idea in Chicago and other cities.

The public be pleased is the Manhattan ruling in regard to the anti-swing movement which is cropping up in the Middle West.

The discussion arose following the action of Detroit and Cleveland stations in banning the "swinging" of old ballads. The management of WGAR, a sister station of Detroit's WJR, announced the following list of songs to be removed from the "swing" list: "Annie Laurie," "Love's Old Sweet Song," "Loch Lomond," "Juanita," "Sweet Genevieve," "In the Gloaming," "I Love You Truly," Brahms' "Lullaby," "My Darling Nellie Gray," "Drink to Me Only With Thine Eyes" and "The Last Rose of Summer."

But as long as the public wants and enjoys the swinging of the old-time favorites Manhattan will continue to "swing."

"The listeners apparently like it," said a representative of the National Broadcasting Company. "We have had no protests to date, but, of course, if a band tried to swing the Lord's Prayer we would object."

Andre Kostelanetz was confronted with a broad and perplexing problem recently when Dr. Henry Putnam, the Congressional Librarian of the United States, invited the maestro to designate what popular songs of the present era in his opinion would remain popular throughout time.

It was suggested that Mr. Kostelanetz put his selections in a sealed envelope to be opened at some future date and then compared with the record time will leave. The doctor had in mind a period of 10 or 15 years, so that our own generation could be in on the results. However, Mr. Kostelanetz is evidently a member of the old school which believes in playing safe, for although he accepted the challenge and named his choice he gummed the envelope securely and enscrined as the opening date March 1, 2038.

Phil Spitalny's girl dance orchestra received the annual exposition award for the most distinguished work of women in radio, was the announcement made by Mrs. Oliver Harriman, chairman of the 17th Women's National Exposition of Arts and Industries at a recent reception held in New York City.

Swingology is learned by young exponents of jazz before they learn anything else about music, concludes Tommy Dorsey following his current tour, during which he has been conducting auditions for amateur swingers.

During the past nine weeks, Mr. Dorsey has heard about 300 candidates (and among them only three girls), and has discovered that the average age of the musical hopefuls is 18. The favorite instrument is the drum, then in order the saxophone, clarinet and trumpet.

Flash! Fred Waring has turned inventor. It is called the Fred Waring Liquefier, and is a juice extractor which liquefies carrots, spinach—and even bananas.

Duke Ellington is receiving top billing in the new production at the Cotton Club

in New York, and rightly so, as he has written the entire score. Tunes which will undoubtedly be coming hits are "If You Were in My Place" and "Slapping Seventh Avenue With the Soul of My Shoe." This is the first time the Duke has indulged in love ballads.

Gene Krupa, the drummer in Benny Goodman's Orchestra, has resigned, presumably to form a band of his own, and Lionel Hampton, the vibraphonist in the quartet, has been taking his place.

The Paradise Restaurant in New York has reopened with a new show and three orchestras are on hand to provide a diversified program of dance music. Bunny Berrigan and his band are featured, and in addition are Lionel Rand's band and a rumba contingent.

Leo Reisman has recently recorded the last song that George Gershwin composed, entitled "Love Walked In," and will feature the number when he returns to the Waldorf's Sert Room after the Lenten period. The song was written for the Goldwyn Follies.

Eric Madriguera and his band have opened at the popular La Conga in New York City. Although Mr. Madriguera has not been publicly active in New York for some time, his band retains its versatility, providing music both listenable and danceable.

Xavier Cugat is not only a musician but an artist, his latest achievements in the latter field being caricature murals in the M. C. A. Building in Chicago, and those which cover four walls of the Lounge Restaurant in the Waldorf.

Explains Mr. Cugat: "The cartoonists think I should stick to my baton, the musicians are convinced I should stick to pen and brush—I stick to both and everybody's happy."

William Farmer returns to the Promenade Cafe in Radio City, New York, on June 14th. This is Farmer's third consecutive season here.

The Biltmore Boys and their orchestra opened at the Hotel La Salle in Chicago on April 16th.

The Roof Garden of the Hotel Astor will definitely join the New York night life for the coming season with Rudy Valle and band doing the initial honors the first week in May.

George Olsen has prepared a full library of all the Ziegfeld music he played when he directed the pit orchestra for the Ziegfeld productions, to be used on his new commercial which began March 11 over N. B. C. He plans to use a special "Music of Tomorrow" arrangement of one of the Ziegfeld numbers on each of his broadcasts.

Band leaders are breaking out with "songitis" these days, and are producing more popular tunes than ever. There's "If Dreams Come True" and "Don't Be That Way," by Benny Goodman; "Woo-Woo," by Joe Marsala; and Duke Ellington is represented by "Azure" and the Cotton Club score. Also there's Isham Jones' "More Than Ever"; Ted Fio-Rito's "Don't Cry, Sweetheart"; Stu's Smith's "It's Wonderful"; Chick Webb's "Heart of Mine," and "It's the Dreamer in Me," by Jimmy Dorsey.

Name bands seem to be keeping vaudeville alive, and have the field to themselves. In the line-up of stage shows booked by the R. K. O. office for the Palace Theatre in Cleveland, Ohio, we find Cab Calloway, who played there March 25th, Tommy Dorsey following on April 1, and Major Bowes' Collegiates, April 5th. Fred Waring appeared for the week of April 15th, and Wayne King arrives there on the 29th.

If the bands are available this theatre

BACH Presents GALEN GLOYDE ABE LINCOLN



GALEN GLOYDE BOB BURNS ABE LINCOLN

With JOHN SCOTT TROTTER'S ORCHESTRA on the BING CROSBY KRAFT MUSIC HALL PROGRAM

Bach trumpets, cornets and trombones are recognized by the elite of the profession as the highest grade quality instruments available. Yes! They are more expensive, but your investment draws big dividends owing to the better materials, more substantial construction, greater acoustical perfection and because the instruments are actually custom-made—most of the work being done by hand. Write for Bach literature. Mention whether you play TRUMPET or TROMBONE.

VINCENT BACH CORP. 623 EAST 216th ST. NEW YORK, N. Y.



(Photo from Popular Mechanics Magazine)
Keys, Signatures, Transposition and Instrumentation.
ONLY \$1.00 (Complete with instructions and Leatherette Case.)
SEND CHECK OR MONEY ORDER ONLY • GUARANTEED AS ADVERTISED
BOLD EXCLUSIVELY BY THE F. L. POPER CO., 3 ELLWOOD STREET, NEW YORK CITY

CAN YOU ANSWER THESE QUESTIONS?

1. Name sharps in key of F# major.
2. What is relative minor key of A# major?
3. Give notes in G# diminished 7th chord.
4. When concert key is D major, what is correct key for Eb Sax? Bb Sax? F Horn?
5. Transpose a violin or Bb Trumpet sheet to an Eb Sax sheet.

THE POPER MUSICAL SLIDE RULE

Answers These Questions For You Instantly! AND HUNDREDS OF OTHERS!

Self-instructing, fascinating, simple to operate regardless of your musical knowledge. Covers completely and thoroughly all Chords, Scales, Solid celluloid, actual size is 1 1/4" x 6 3/4".

will continue the policy through May, with Guy Lombardo due on May 6th.

Stu's Smith has returned to the Onyx Club, New York, after many months absence.

Ben Pollack has replaced Jimmie Grier on the Joe Penner broadcast.

Floyd Mills and his orchestra are playing their second year at the Hotel du Pont, in Wilmington, Del., and enjoying a successful engagement.

Henry Busse and his orchestra, who recently closed at the Ches Parea, Chicago, will be heard at the Beverly Hills Country Club, Newport, Ky., during the month of April. On May 27th, Busse opens an indefinite engagement at the Eastwood Gardens in Detroit.

Wayne King and orchestra appeared at the Earle Theatre, Washington, April 23, and will play the Hippodrome in Baltimore the 29th. On May 6 the band will play the Earle Theatre in Philadelphia; the Stanley Theatre, Pittsburgh, the 13th, and the Palace, Cleveland, on May 20th.

Lou Breese has been held over at the Hotel Nicollet, Minneapolis, for the rest of this month.

Orrin Tucker had a gala opening at the Hotel Roosevelt Grill last month when he started a new radio series over the Mutual Broadcasting System.

B-R-I-L-L-I-A-N-T TONE! PERFORMANCE!

Use LANGENUS Clarinet and Saxophone Mouthpieces to Acquire These Qualities

— PRICES —

CLARINET, Bb, Eb	10.00
CLARINET, Bb, SPECIAL	10.00
CLARINET, Alto	8.50
CLARINET, Bass	10.00
SAXOPHONE, Soprano	7.50
SAXOPHONE, Alto	8.50
SAXOPHONE, Tenor	10.00
SAXOPHONE, Baritone	12.00
SAXOPHONE, Bass	10.00

— FACINGS —
There is a facing for each individual need. No. 2 Close lay. No. 3 Medium lay—extremely popular for RADIO work. No. 4 More open and longer—ideal for BAND work. No. 5 Open. No. 6 Very open and long.

SEND FOR LATEST PRICES On Instruments and Accessories
G. LANGENUS, INC.
Dept. 127 — 78 Main Street
Port Washington, N. Y.

THE LEWERNZ MOUTHPIECES
NEW ACOUSTICAL RESONANCE CHAMBER Streamlined for better and easier blowing. Used by E. Weber, solo clarinet of the U. S. Marine Band, Washington, Annette Peacock, Jazz soloist, New York, and many other famous soloists.
WH. LEWERNZ, 2015 Tenth Ave., St. Louis, Mo.

Television

In London, another hour's television program has started on Sundays from 9:05 to 10:05 P. M. This is to be followed as soon as possible by a second Sunday hour. With this new hour of television added to London's experiments it is interesting to look back over the past year and see just how far they have progressed over there, and just what has been accomplished.

Gerald Cock, director of television of the British Broadcasting Company, gives us a brief resume of television activities in an article in "The Listener."

Mr. Cock states that the scope and progress of television hinges upon continual technical improvements at the camera or studio end.

Technically, television is practically an efficient medium; finance, as usual, is a problem, but money now is more obtainable than previously. However, the television service in London is bringing a varying array of interesting pictures during their two-a-day programs. Each of these programs is costing about one five-hundredth as much as one ordinary British feature film, and their programs for a whole year cost much less than any one American feature film. Nevertheless, the demands of television are constantly increasing.

The one fully equipped London studio is a room 70 by 30 feet, and here all programs are rehearsed, and transmissions are carried out from a single stage about 30 by 20 feet. The studio is not soundproof.

To go back a year and a half with Mr. Cock, we learn of the many obstacles the B. B. C. encountered at the very start. A few days before the 1936 Radiolympia, there were actually three different systems installed within their system, he explains, and each system needed different techniques of lighting, presentation, and make-up. It was necessary to have programs by these different methods on alternate days to demonstrate television at its best. All of which proved to be a dreary experiment and completely unsuccessful.

The official opening of the service was on November 2nd, and, states Mr. Cock, "the less said about most programs from that open to February, 1937, the better."

In February a single system of working was installed, bringing the prices down, and in May, just in time for the Coronation, the B. B. C. broadcast equipment, which was the first of its kind in the world, was delivered and worked perfectly at the first trial. Real television productions became possible, and patchy pictures disappeared.

Since the Coronation Procession there have been plays, revues, operas, current events, etc., and a marked and continuous progress is decidedly prevalent.

England is the only country that has yet dared to begin public service of television, concludes Mr. Cock, but there is no doubt that British pioneering has brought world television much nearer.

Until recently the broadcasters have always favored the man's voice, contending that the stronger voice had the greater appeal. Now the auditionists of the air are no longer interested in voice personality only—winsomeness, beauty and charm will be the winning factors in air competition of the future. Radio showmen confess that the microphone isn't the only consideration, and that the radio scouts have the cameras in mind also.

Women of the air have become popular as comedienne and singers, and have found their places in the radio sketches, but to date they have not yet conquered the announcing field. The reason for this, according to radio showmen, is that the feminine voice is too elegant and serene.

But because television appeals to the eye, good looks and a pleasant smile will go far in opening the door of radio announcing to the ladies, as is already indicated by the fact that the leading tele-announcers in New York and London are young ladies—Betty Goodwin at Radio City and Elizabeth Cowell at Alexandra Palace.

A schedule of visual programs is being planned by R. C. A. and N. B. C. to start in about six months through the television transmitter located in the Empire State Building. Plans also calling for an extensive marketing of television sets by R. C. A. at a retail sales price of \$50.00 are under way, it is announced. Sets now on the market are priced at from \$150.00 up, but will be lowered as soon as the broadcast schedule is settled. At

the beginning programs will be of a local nature, not extending beyond New York.

C. B. S. has no plans for a regular television broadcast schedule at present, although construction work is continuing.

It is rumored that negotiations are on between television companies in the East and Warner Bros. whereby the exclusive production of television on the West Coast would be taken over by that company.

Complete facilities, including artists, studios, technicians and radio facilities is offered by Warner. However, deals are still in the negotiation stage.

It was stated in the annual report of the American Telephone & Telegraph Co. that tests made last year to determine the adequacy of the coaxial cable system for television transmission indicated that the frequency band was not sufficient for requirements now contemplated for television. However, the tests successfully demonstrated that the quality of the pictures lost very little in transmission over the line.

The upper limit of frequency of the coaxial system for the initial test was set at one million cycles, but this must be raised to approximately three million cycles to meet the necessary requirements. No change will be needed in the cable itself.

The capacity of the coaxial system used exclusively for telephone transmission will be increased to 480 or more telephone circuits when new amplifiers are provided to encompass the larger range of frequencies.

Two additional short wave radio telephone circuits were added during 1937, one linking New York and London, and the other San Francisco and Honolulu, and continuous development is being carried forward.

A patent has been granted here to Robert Harding of White Plains, N. Y., for a new "three-in-one" television system, the object of which is to transmit and receive tele-pictures in the natural color. It is claimed to eliminate the dark lines which often appear across the images in television as well as to permit television in color.

Several minor amendments have been filed to the International Television Radio Corporation's pending registration statement with the SEC. The pending statement calls for 1,000,000 shares at \$1.00 par value common stock to sell at \$1.60. As soon as the commission approves the issue the company will supply and equip five television centers for experimental and practical purposes, it is stated.

The amendments are more for classification than changes in substance. One of the amendments states there are two schools of thought on television today—mechanical and electronic—and outlines the Pries System which the company will develop.

More power has been granted to the West Coast's only television station, W6XAO, which has been given an increase of power from 150 to 1,000 watts in a construction permit issued by the Federal Communications Commission. The added power substantially widens the area over which the signals can be picked up and reproduced.

It is estimated that 100 experimenters in the vicinity of Los Angeles have already constructed receivers for use on their station, with many more being assembled.

The regular dial-television programs which were started in 1931, will be continued without interruption during the construction of the larger transmitter.

Broadcasts of current newsreels and other subjects are made nightly at 6:30 P. M., Pacific Coast Time, and on Mondays at 9:00 A. M., Wednesdays at 11 A. M., and Saturdays at 3:00 P. M.

The images are now being broadcast on



Benny Goodman's

Newest offering

"THE KILLER-DILLER"

A timely modern classic

Composed by BENNY GOODMAN and JAMES MUNDY

Arranged by JAMES MUNDY

Featured by "THE KING OF SWING"

OTHER KILLER-DILLERS

Lock Lomond	Life Goes To A Party
Stompin' At The Savay	Sing, Sing, Sing
Ritm' The Scotch	I'm Coming Virginia
Ritm' At The Ritz	Roll 'Em
I Hope Gabriel Likes My Music	Camel Hop
Swingin' On The Reservation	Georgia Jubilee
Swing Low Sweet Charlot	House Hop
Swingtime In The Rockies	Jam Session
Trans-Continental	Jingle Bells
When You And I Were Young Maggie	

Price 75¢ each

ROBBINS MUSICAL CORPORATION

799 SEVENTH AVENUE - NEW YORK CITY

The Judge Yelled!!

3 DAYS' TRIAL

FACTry REBILT INSTRUMENTS

TROMBONES, Buescher, King, Silver, Gold Lacq. Bells, Cases.....\$ 23.50
SOUSAPHONES, Bbb, Conn, Buescher, Silver, 26" G. L. Bells..... 128.00
CORNETS, Buescher, King, Conn, Silver, Gold Lacq. Bells, Cases.. 23.00

ALTO HORNS, MELLOPHONES, BARITONES, CLARINETS,
BASSOONS, OBOES, BASSES, AT LIKEWISE SAVINGS
WHAT DO YOU NEED?

CASE COVERS

We Manufacture Them. A Few Territories Open to Dealers—Write Us

HENRY E. GLASS CO.

1504 MARKET STREET

Est. 1919

PHILADELPHIA, PA.

BARGAINS IN ACCESSORIES Send For FREE PRICE LIST

DANCE ORCHESTRATIONS

BAND ARRANGEMENTS • MUSICAL SUPPLIES

LOWEST PRICES

ONE HOUR SERVICE

Special Line of Orchestra Covers—Send for New Bulletin

GENERAL MUSICIANS SUPPLY COMPANY

152 West 42nd Street, New York, N. Y.

BARGAINS!

ORCHESTRATIONS • SUPPLIES

USED INSTRUMENTS

Send For Free Catalog B-1

TERMINAL MUSICAL SUPPLY COMPANY

245 WEST 16TH STREET, NEW YORK CITY

NU-ACTION OIL

SPECIALLY adapted for chromium slides and valves, NU-ACTION gives headline artists satisfaction. A large bottle, equal in volume to six regular bottles. Handy oil dropper included—Postpaid, \$1.00 By Mail

Andy Sindlar
3160 Second Blvd.
Detroit, Mich.
(Trombonist, Michigan Theatre)

ORCHESTRATIONS

Dance, Vocal and Concert Orch.

By Best Arrangers. Best discount for 5 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orch., Solos, Folios and Special Free Offer.

GLADSTONE HALL MUSIC CO.
168 Broadway, New York, N. Y.

45,000 kilocycles and the accompanying sound on 54,000 kilocycles.

Gentlemen prefer blondes, but they marry brunettes—consequently the red-heads have been sadly neglected, but with the perfection of television nearby the titian-haired lassies are due for a real break.

Tests by the Farnsworth Television Company prove that the red-heads are the only ones whose hair transmits effectively. Brunette hair appears as a black mass, and produces too strong a contrast with the face, whereas blonde hair shows up quite poorly, but the most intricate coiffure of auburn tresses comes through wonderfully.

Grand Opera

The regular New York season of the Metropolitan Opera closed on Saturday, March 19, with a glorious performance of "Goetterdaemering." Hundreds stood waiting in line all day for the privilege of standing through the performance. All seats and standing room were sold, and hundreds of disappointed enthusiasts were turned away. Lauritz Melchior sang Siegfried and Marjorie Lawrence was the Bruennhilde. The rest of the cast included Julius Huehn as Gunther, Ludwig Hofmann as Hagen, Adolf Vogen as Alberich, Dorothee Manski as Gutrune and Karin Branzell as Waltraute. Artur Bodanzky conducted.

On Saturday afternoon an equally large and enthusiastic audience enjoyed the final presentation of "Carmen" with Bruno Castagna in the title role and Rene Maison as Don Jose. This closed the regular season, which will be reviewed in a later issue. Though general business conditions have been less favorable, the Metropolitan enjoyed its most successful season in years. During the final week, six out of the seven performances were sold out. Two post-season performances were given after the close of the spring tour. On April 13, "Parsifal" was given for the benefit of the Henry Street Settlement Music School. This performance was repeated on Good Friday. On Saturday afternoon, April 16, an additional performance of "Tristan und Isolde" was given with Kirsten Flagstad and Lauritz Melchior.

On Sunday, March 20, a special jubilee performance was given in honor of Giovanni Martinelli, who has just completed a span of 25 years at the Metropolitan. Mr. Martinelli, who is now 52 years old, is the son of a cabinet maker in Montagnana, Italy. His musical career started as a clarinet player in the town band, and from there he enlisted in an army band. His voice was discovered quite by accident. In his debut in Milan, Martinelli was not altogether successful. However, his glorious voice could not be kept in obscurity, and six months later Arturo Toscanini engaged him to sing in Puccini's "Girl of the Golden West." At the age of 28 he made his debut in the Metropolitan as Rodolfo in "La Boheme." At that time he knew seven roles, and by constant studying built his repertoire to 57. The concert comprised a varied program, and Mr. Martinelli sang excerpts from "La Boheme," "La Juive" and "Otello."

The entire program included excerpts from 13 operas. The singers were Kirsten Flagstad, Marjorie Lawrence, Josephine Antoinette, Thelma Votipka, Frederick Jagel, Angelo Bada, Carlo Tagliabue, Virgilio Lazzari, Susanne Fisher, Richard Crooks, Friedrich Schorr, Miss Rothberg, Leon Rothler, Helen Jepson, Ezio Pinza, Gladys Swarthout and Mr. Tibbett. The conductors were Erich Leinsdorf, Maurice de Abraham, Gennaro Papi, Wilfred Pelletier and Ettore Panizza.

At a \$6.00 top for orchestra seats, the capacity audience paid about \$12,000.00. The net proceeds went to the fund to maintain Metropolitan Opera.

Perhaps twice as many as attended sought to gain admission. Many mail orders had to be returned unfilled. And the line for standing room began to form at 10 A. M. Hundreds were turned away at the box office.

Hundreds of congratulatory letters and telegrams were received, including a telegram from President Roosevelt which read as follows:

"My dear Mr. Martinelli:

"May I join the other friends in congratulating you upon the completion of twenty-five years with the Metropolitan Opera Company. Yours has been a happy mission in life and I trust the music loving public for long years to come may continue to be entertained and uplifted by the power of your voice.

"Very sincerely yours,

FRANKLIN D. ROOSEVELT."

Another Metropolitan star to be honored in March was Lauritz Melchior, who was guest of honor at a dinner given on March 8 in Town Hall to celebrate the Danish tenor's twenty-fifth year on the concert and opera stage.

Tributes to Mr. Melchior's artistry and character were extended in addresses by Edward Johnson, general manager of the Metropolitan; Georg Bech, Danish Consul General in New York; George E. Raseley, Metropolitan Opera tenor; Mrs. Herbert Witherspoon of the Metropolitan Opera Guild and Arthur E. Weidhaas of the Metropolitan Opera and Real Estate Company.

Mr. Johnson said that Mr. Melchior's "hard work and experience have created for him a unique position in the operatic world." Mr. Bech lauded the tenor's sin-

cerly, kindness and understanding and added that "art was the best force for international peace."

The final month of the opera season witnessed many fine performances and included the first Metropolitan production of "Amelia Goes to the Ball" by Gian-Carlo Menotti. This opera, which was first presented by the Curtis Institute of Music last year, while written by an American composer, is, as far as musical texture is concerned, fundamentally Italian. The overture and several parts of the opera are reminiscent of Wolf-Ferrari's "Secret of Suzanne." The libretto is gay and amusing and the combination makes for an opera-bouffe that is sprightly, spontaneous and full of witticisms and mockery. Muriel Dickson as Amelia, John Brownlee as the Husband, Mario Chamlee as the Lover and Norman Cordon as the Chief of Police all sang and acted their parts with great success. Ettore Panizza was the conductor. The first performance was given on Friday, March 4, in connection with the final performance of "Elektra." On this occasion "Elektra" was conducted by the youthful Erich Leinsdorf, who again displayed his unusual talents with this most difficult orchestration. The second performance was given on Wednesday, March 9, in conjunction with "Coq d'Or" with Ezio Pinza and Lily Pons.

Other fine performances in March included "The Barber of Seville" with Lily Pons and Bruno Landi; "Don Giovanni" on March 17 with John Brownlee singing the title role for the first time and Rose Hampton (now soprano) as Donna Anna; Jan Klepura's "Rigoletto" with Bidu Sayao singing Gilda, Carlo Tagliabue in the title role and Nicola Moscona as Sparafucile presented a youthful cast which sang the opera with fine enthusiasm to the delight of a packed house. Klepura looked the part of the young Duke who was able to disguise himself as a schoolboy in order to deceive Gilda, and Nicola Moscona's singing and acting of the role of the cheerful murderer was ideal in characterization.

The seventh and eighth performances of "Tristan und Isolde" both played to standing room only and any further comment on Flagstad and Melchior in this opera would be repetitious and superfluous.

The Metropolitan has announced that its Spring season, which has been so popular for the past two years, will be omitted. The reasons for this action were summarized in the following statement issued by the Metropolitan:

"Inasmuch as the World's Fair is planning a broad and comprehensive musical program, in which the Metropolitan expects to participate, a rebudgeting of time, personnel and funds has been essential. The directors of the Metropolitan Opera Association have therefore decided to postpone for this year the supplementary season.

"Devised to give greater opportunity to the younger American artists and to present opera to the public at prices lower than are possible during the Winter, the Spring season is considered an important part of the Metropolitan's program. Animated by the spirit and ideals that made the popular season possible, definite plans on a long-term basis are now being made for growth and development along similar lines."

The Metropolitan's annual Spring tour played to packed houses in Baltimore, Boston and Cleveland. More than 10,000 people attended the three performances of "Tannhauser," "Otello" and "Faust" in Baltimore. In Boston the repertoire consisted of "Otello," "Faust," "Tristan und Isolde," "Don Giovanni," "Parsifal," "La Boheme," "Die Walkuere," "The Barber of Seville," "Rosenkavalier," "Carmen," "Romeo et Juliet," "Lohengrin" and "Aida."

America's Foremost Accordion Publications



FROSINI

the PAGANINI of the

ACCORDION

featured on Victor and Decca records

COMPOSITIONS and ARRANGEMENTS

by an Accordionist for the Accordionists

SOLOS LEFT HAND BASS CLEF

- A Media Lux — Tango Argentino
- Accordiomania — Hot Novelty
- Bubbles — Novollette
- Conchita — Tango
- Cordinella — Novollette
- Dizzy Accordion — Hot Novelty
- Finger Acrobatics — Hot Novelty
- Flashing Fingers — Valse Caprice
- Fragrant Flowers — Hot Novelty
- Hot Fingers — Hot Novelty
- Hot Points — Novelty
- Olive Blossoms — Spanish Waltz
- On The Air Waves — March
- Silver Moon Waltz —
- Spaghetti Tangle — Novollette
- Swedish Italian Mazurka —
- The Bee —
- The Jolly Caballero — Paso Doble 759
- Tu Sais — Tango

SOLOS LEFT HAND TREBLE CLEF

- Angelina Mazurka —
- Beautiful Heaven — Waltz
- Carnival of Venice — Fantasia with Variations — 75c
- Coquette — Polka
- Florette — Valse Caprice
- Frosini Symphonic March —
- Italia Nova — March for 1 or 2 accordions
- La Matiposita — Bolero
- Love Smiles — Tango
- Mazurka Ambile —
- Serenata Primavera —
- Thoughts of Love — Waltz
- Valse Chromatique — Caprice
- Vieni Amore — Waltz
- Vision of Love — Waltz

— PRICE 50 CENTS EACH —

In Preparation . . . FROSINI Master Series

How to Master Piano Accordion Bases in the Bass Clef

THE MASTERY OF THE BASSES

FOR THE PIANO ACCORDION, by NORM KELLER

Endorsed and Recommended by F. FROSINI

This is the most complete, constructive and comprehensive method for the first time published for the study of the BASS-SIDE and development of left hand technique for the PIANO ACCORDION, and to enable players to read ORCHESTRAL PIANO PARTS and SHEET MUSIC AT SIGHT with correct bass harmonies. Price, \$1.50, Postpaid.

ALFRED MUSIC CO., Inc.

145 WEST 45th STREET, NEW YORK

In Cleveland, during the week of April 4 to 9, the company presented "Traviata," "Tristan und Isolde," "Cavalleria Rusticana," "The Bat," "Pagliacci," "Rigoletto," "Tannhauser," "The Bartered Bride," "La Boheme" and "Aida." The Cleveland repertoire was partially selected by popular vote of the subscribers.

In London the annual Covent Garden season will open on May 2. Sir Thomas Beecham, the guiding spirit of this enterprise, will conduct "The Magic Flute" and "The Abduction from the Seraglio." He will also conduct Richard Strauss' "Elektra" with Rosa Pauly in the title role, "Die Meistersinger" and "Lohengrin." Wilhelm Furtwaengler will conduct two cycles of "The Ring" and Erich Kleiber will make his English debut conducting "Der Rosenkavalier" and "The Flying Dutchman." In addition to Miss Pauly, other singers, new to the Covent Gardens will be Richard Tauber, Marta Fuchs and Hilde Konetzni.

Fortune Gallo's San Carlo Opera Company presented an eight-performance season of opera in Portland, Ore., opening on March 16. The operas sung in Portland were "Aida," "Carmen," "Cavalleria Rusticana," "Rigoletto" and "Madame Butterfly."

The annual Spring season of the Hippodrome Opera Company opened on March 25 with "Cavalleria Rusticana" and "Pagliacci." "Carmen" and "La Traviata" and the original version of Rossini's "Barber of Seville" followed in the order named.

The manager of the Center Theatre, New York City, is making plans for a presentation of Puccini's "La Tosca" to open late in April. The original plan was to have Maria Jeritza sing the title role with Armand Tokatyan as Cavaradosi and Alfredo Gandolfi as Scarpia. The conductor would be Giuseppe Bambaschek. The last report was to the effect that Madame Jeritza had refused the title role. This, however, has not discouraged the promoters, who will still present the opera if they can find another soprano of renown to fulfill the vacancy.

The New York Philharmonic Orchestra's presentation of "Salome" in concert form was conducted by John Barbirolli. Rosa Pauly, the eminent soprano, sang the part of Salome, adding greatly to the laurels she has won during the past year in America.

The Opera Luncheon Club of Chicago,



JOIN THE PARADE TO BETTER MUSIC

WITH

MARTIN

HANDCRAFT INSTRUMENTS

MARTIN

BAND INSTRUMENT CO. ELKHART, INDIANA

during its first year, was able to secure enough funds to purchase 17 boxes at the Chicago Opera for worthy music students. Under the chairmanship of Mrs. Ralph E. Hellman, it will open its activities late in April and continue them throughout the summer and fall until the season opens on October 29. With its new campaign and efficient organization, the club expects to be able to expand its activities many times over those of its first year.

The Louisiana State University Opera's ninth season production was given at the University Theatre, Baton Rouge, on March 16, 17, 18 and 19. The opera was "La Traviata," given under the direction of Pasquale Amato, artist director, and Dr. H. W. Stopher, general director. Louis Hasselmann was the conductor. The performances were repeated in New Orleans on March 22 and Baton Rouge on March 26. The entire presentation was worthy of any fine opera company. Scenery and costumes left nothing to be desired, and the young university artists sang and acted their roles so well that one would never imagine that this was wholly a university project.

Stage Shows

While general business conditions have grown steadily worse for the past several months, there has been no depression for legitimate shows playing the road. A striking example of the very excellent business is the Bltmore Theatre in Los Angeles, which is rounding out its first full season in ten years. The house has already played 18 weeks and has 15 additional weeks booked. The total gross for the 33 or more weeks will be well over \$500,000.00.

Helen Hayes is said to have set an all-time road show record by taking in \$44,093.00 for the mid-March week, which included Des Moines, Omaha and Kansas City. The advance sale for a single performance of her "Victoria Regina" in the Des Moines Auditorium was \$9,400.00.

Ethel Barrymore's "White Oaks" and Cole Porter's new musical play, "You Never Know," attracted large grosses during their try-out road show bookings in the month of March.

In those houses where it is given full trial, vaudeville continues its strong appeal. Units especially are in demand at the present time. During the past month Benny Meroff's new band unit, featuring Ruth Petty and Pinky Lee, and the new WLS Barn Dance unit were promptly offered more bookings than they could fulfill. The Mae West unit broke all records for the RKO Palace in Cleveland for the week ending March 11, grossing \$41,250.00 by playing six shows a day. Many of the picture-minded theatre operators, who a year ago were stating that stage shows could never come back, are now seriously considering restoration of flesh attractions. Many of these state that if they could obtain steady bookings they would reinstate flesh at once.

Jesse Crawford, the famous Publix Theatre organist, is now touring the smaller towns with a unit, playing shows in theatres that have had no stage attractions for from three to five years and in some cases in theatres that never before have played anything but motion pictures. Crawford has played Virginia, West Virginia and Ohio for the past eight weeks.

Local 424, Richmond, Calif., has reached an agreement with the El Campanil Theatre of Antioch, Calif., and stage shows were restored on March 12.

Shea's Buffalo Theatre will reinstate stage shows on April 15. Fanchon & Marco's vaudeville policy in the 5,000-seat Fox Theatre, St. Louis, has been successful, and a minimum of nine weeks has been set to carry this policy into the summer season. Loew's State Theatre in Providence, R. I., played its first stage show the last week in February. The success of the Memorial Theatre in Boston where RKO is playing vaudeville, in addition to the RKO Boston Theatre, will undoubtedly force the Metropolitan Theatre back into stage shows. Columbus, Ohio, has had vaudeville in the Broad, Palace and Main Theatres during the past month.

The Riverside Theatre, Milwaukee, Wis.; Coronado Theatre, Rockford, Ill.; Rivoli Theatre, Muncie, Ind.; Orpheum Theatre, Madison, Wis.; Palace Theatre, Peoria, Ill.; Orpheum Theatre, Springfield, Ill.; Palace Theatre, South Bend, Ind.; Columbia Theatre, Erie, Pa.; Majestic Theatre, Johnstown, Pa.; Arcade Theatre, Salisbury, Md.; Colonial Theatre, Norfolk, Va.; Granada Theatre, Bluefield, W. Va.; Rialto Theatre, Danville, Va.; Carolina, Greensboro, N. C.; Carolina Theatre, Winston-Salem, N. C.; Carolina Theatre, Durham, N. C.; Ambassador Theatre, Raleigh, N. C.; Palmto Theatre, Columbia, S. C.; Carolina Theatre, Greenville, S. C.; Carolina Theatre, Spartanburg, S. C., and the Orpheum Theatre, Phoenix, Ariz., are other theatres that have featured stage shows during March.

An example of the most successful way to kill stage shows was demonstrated at the St. Charles Theatre, New Orleans, the week ending March 4. The Star Spangled Jamboree was booked into this theatre for the Mardi Gras week, and because it was a holiday week the admission charge was \$1.65. The result was a decided flop. The people felt that they were being victimized. How the management expected to draw heavy patronage from a public which had been educated on the 25- to 40-cent idea for many years is hard to understand. People have to be educated to make the return of vaudeville successful, and increasing the admission price 300 per cent is certainly not the way to bring them into the theatre.

Laurence Schwab, who has been absent from Broadway for two years, has an-

nounced that he will return to Broadway as a producer next season with a minimum of four productions. His new production, "Knights of Song," will receive its try-out during the St. Louis Municipal Opera Summer Season, the St. Louis Forest Park being operated by Mr. Schwab's partner, Richard Bergér. Mr. Schwab's productions will also include another musical comedy, "Ring in the New," by Schwab and Hammerstein.

While no formal announcement has been received from St. Louis, it is understood that its opening production will be the world premiere of "Gentlemen Unafraid," by Jerome Kern, Oscar Hammerstein and Otto Harbach. Another premiere will be "The Lost Waltz," adopted from "Two Hearts in Three-Quarter Time," by Robert Stolts.

The Royal Theatre in Dublin, Ireland, is the most important vaudeville house in the Irish Free State. This house presents excellent vaudeville shows of six acts, playing three shows a day. The Kilburn Empire Theatre in London has returned to stage shows. The headliners of an excellent bill for the week of March 1 were Emille Boreo, Vic Oliver and Forsythe, Seamon and Farrell.

In Australia the Hoyt Circuit has met competition by adding vaudeville acts in their deluxe houses in Brisbane, Melbourne and Sidney.

Grosses in the legitimate theatres both in and out of New York held up nicely, except for the week ending March 12 when the income tax deadline took its annual toll. In New York City for the week ending February 26, "Between the Devil" grossed \$20,000; "Hooray for What," \$27,000; "I'd Rather Be Right," \$32,000, and "Three Waltzes," \$16,000. For the week ending March 5, "Between the Devil," in its final week drew \$16,000; "Hooray for What," \$22,000; "I'd Rather Be Right," \$29,000, and "Three Waltzes," \$14,000. For the income tax week "Hooray for What," dropped to \$22,000; "I'd Rather Be Right," \$26,000, and "Three Waltzes," \$14,000. For the week ending March 19, "Hooray for What," improved to \$22,500; "I'd Rather Be Right," \$27,500 (normal capacity), while "Three Waltzes" dropped to \$13,000.

In Chicago, the week ending February 26, "Richard II," with Maurice Evans, grossed \$12,000; "Room Service," in its second week, \$13,000, and "Tonight at 8:30," \$10,000. For the following week "Richard II" drew \$11,000; "Room Service," \$11,000, and "Tonight at 8:30," in its fifth and final week, \$8,000. For the week following Maurice Evans played both "Richard II" and "Henry IV" to \$11,500, "Room Service," in its fourth week grossing the same amount. For the week ending March 19, "Father Malachy's Miracle," drew \$11,000; Maurice Evans, in his fifth and final week, \$10,000, and "Room Service," \$11,500.

In Philadelphia business is continuing to be better than fair. The week ending February 26 "Brother Rat," in its ninth week, drew \$9,500, and "Save Me the Waltz," in its second week, \$7,000. The week ending March 5, "Brother Rat" drew \$8,000, and "Yes, My Darling Daughter" slightly more than \$15,000. The following week "Brother Rat" wound up its run of 12 weeks with \$6,500; "Yes, My Darling Daughter," in its second week, drew another fine \$15,000. The week ending March 19, "Yes, My Darling Daughter" played to \$9,500, and "Room Service," in a repeat engagement, drew \$6,500.

In Boston, we observe the following grosses for the week ending February 26, "Yes, My Darling Daughter," \$12,500; week ending March 12, "You Never Know," with Libby Holman, \$25,000; week ending March 29, "You Never Know," \$25,000, and "Spring Thaw," with Roland Young, \$11,500.

Washington, D. C., reports the week ending February 26, "Edna, His Wife," with Cornelia Otis Skinner, \$13,500; week ending March 12, "Brother Rat," repeat engagement, \$11,500; week ending



TED TILLMAN
DRUMMER

HENRY BUSSE
DIRECTOR



"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

Popular

AT THE

CHEZ PAREE

At Chicago's gay "Chez Paree," Henry Busse's Orchestra has maintained its popularity for three years. That's an exceptional record which is highly complimentary to Busse's brand of music and Ted Tillman's deftness with the drums. Tillman uses Leedy snare drum, bass drum, pedal, vibraphone, tympani, temple blocks, tom-toms and traps; indicating his 100% enthusiasm for Leedy quality and workmanship.

It's that way with big-time drummers everywhere. Leedy has been the choice of leading professionals for more than 40 years. We suggest that you visit your music dealer's store and ask to see and try a late model Leedy drum or mallet-played instrument.

LEEDY MANUFACTURING CO.
405 LEEDY BLDG., ELKHART, IND.

Leedy

March 19, "White Oaks," with Ethel Barrymore, \$11,000.

San Francisco, Calif., reports for the week ending February 26, "Porgy and Bess," \$18,000, and \$17,000 for "The Women," in its final week; this attraction played to \$44,000 for its three-week run. For the week ending March 5, "Porgy and Bess" drew \$14,000 for its third and last week. The week ending March 17 the Abbey Players drew, for their first week, \$8,000 and for the second week ending March 19, \$9,000.

Los Angeles gave "You Can't Take It With You," during its third week ending February 26, \$17,000 and for its fourth week ending March 5, \$10,300; for its fifth week ending March 12, \$10,000, and for its sixth and final week ending March 19, \$9,500.

Helen Hayes' "Victoria Regina" continues to break all records. In Columbus, Ohio, for five performances, she drew \$17,600; in Indianapolis, \$15,000 for four performances; in Minneapolis, \$18,600 for four performances; St. Paul, \$12,000 for three performances; \$8,000 for two performances in Nashville, Tenn. Her four-day stand in Kansas City, together with the Des Moines and Omaha engagements, gave her a total gross for the week ending March 19 of \$44,093.

On the one-nighters, Florence Reed in "Yes, My Darling Daughter" grossed \$12,000 for the week ending February 26 in Texas. The touring company of "The Women" for the week ending March 5 grossed \$12,000 in and around Denver, Colo. For the week ending March 12 the Florence Reed Company grossed \$9,500 in Alabama and Tennessee; the week ending March 19, "Yes, My Darling Daughter" grossed \$8,400 in a string of one-nighters that extended from Chattanooga, Tenn., to Erie, Pa.

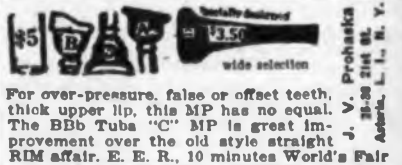
Other grosses during March were in Pittsburgh, Pa., "Julius Caesar," \$12,000; "You Can't Take It With You," in Detroit, \$24,000; "Tobacco Road," in St. Louis, \$10,000; "You Never Know," in New Haven, Conn., \$11,000; "Babes In Arms," in Newark, N. J., \$9,000; "You Can't Take It With You," in its second week in Detroit, \$21,000; "Ethan Frome," at the English Theatre, Indianapolis, \$3,000 for three performances, followed by "Tobacco Road" with \$7,500 for five performances. For the week ending March 19, "Tobacco Road" drew \$12,500 at the Cox Theatre in Cincinnati; "Ethan Frome," \$8,000 at the American Theatre in St. Louis; "The Sea Gull" with Lunt and Fontaine, \$18,200 at the Forbes Theatre in Baltimore; "Brother Rat," at the Nixon Theatre, Pittsburgh, in its return engagement, \$11,000; "You Can't Take It With You," in its third and final week at the Case Theatre, Detroit, \$17,000, and "Brother Rat," at the Shubert Theatre, Newark, N. J., in its return engagement, \$8,500.

EXTREMELY HIGH

Notes and flexibility positively assured for brass players. Contains the secret usually known only to artists. Exercises with EXACT procedure for practice to get quick results. State Instrument and Clef. Price \$5.00. E. C. OVENTROP, 5608 Waboda Ave., St. Louis, Mo. Formerly with St. Louis Sym. Orches.

ZIMMERMAN CUSHION RIM MOUTHPIECES

CORNET or TRUMPET, \$4.50 Each
TROMBONE, \$5.50 Each
BRAYTON C. ZIMMERMAN
173 Evergreen Place, West Englewood, N. J.



Name bands continue to be good draws, as the March reports show. For the week ending February 25, Shep Fields with "The Big Broadcast," drew \$29,000 at the Chicago Theatre, Chicago, and Ted Weems brought \$18,000 into the coffers of Shea's Buffalo Theatre, Buffalo, N. Y. Clyde McCoy's second week at the New York Paramount drew \$37,000, and Benny Goodman at the Fox Theatre in Detroit, drew an unusually large gross of \$37,000.

The week ending March 4, Shep Fields, in his second week at the Chicago Theatre, drew \$30,000; Ted Weems at the Shubert Theatre, Cincinnati, \$12,000, and Clyde McCoy at the New York Paramount, in his third and final week, \$27,500. In Washington, D. C., Don Bestor and Rita Rio put on a battle of swing at the Earle Theatre, building to a surprising gross of \$17,000.

The week ending March 11 Cab Calloway drew \$43,000 at the Paramount in New York; Jimmie Lunceford, \$18,000 at the Stanley in Pittsburgh, and Louis Armstrong \$9,000 at the Lyric, Indianapolis. Tommy Dorsey, in the same week, drew a terrific \$26,600 at the Earle Theatre, Philadelphia, and Shep Fields swelled the coffers of the Fox Theatre, Detroit, to \$28,000.

For the week ending March 18, Cab Calloway, in his second week at the New York Paramount, drew \$28,000, while Kay Kyser drew a smacker \$37,000, at the Chicago Theatre, Chicago, and Tommy Dorsey a fine \$20,000 at the Earle Theatre, Washington. During the same week Clyde McCoy grossed \$18,000 at the Stanley Theatre, Pittsburgh; Shep Fields, \$10,000 at the Circle Theatre, Indianapolis, and Benny Meroff, \$8,000 at the Orpheum, Minneapolis.



Streamlined Beauty

NEW LIGHTWEIGHT DALLAPÉ COMBINES RICH TONAL VARIATIONS WITH NEW SPEED

Here's real news for accordionists. A new Dallapé with all the mechanical excellence and tonal combinations of this artist-accordion . . . PLUS new streamlined beauty that makes it many pounds lighter than former models. And just as the streamlining of the new trains has made them

swifter than ever, so the new styling of the Dallapé has made its action speedier, more quickly responsive than ever before. Examine it at your dealer's . . . try it yourself . . . and you'll never be happy again until you own one!

Harvey Muncie (left) has been chosen to play his new Dallapé and to accompany other artist performers on a Spring concert tour from Chicago to Los Angeles, sponsored by the Santa Fe R. R. The party will make the trip on one of the new Santa Fe streamliners and give recitals at principal cities on the itinerary.

Dallapé



Write for your copy of the beautiful new Dallapé Catalog IT'S FREE!

Chicago MUSICAL INSTRUMENT CO.
52 WABASH AVE. CHICAGO, ILL.

Band Concerts

On Sunday, February 6, the Long Beach Municipal Band, which is directed by Herbert L. Clarke, honored Dr. Edwin Franko Goldman who appeared as guest conductor, directing six numbers of the program. In the intermission Dr. Goldman praised Mr. Clarke as the greatest cornetist of all time and congratulated Long Beach upon having him as its permanent conductor. Among the numbers directed by Dr. Goldman were the "Overture" from "Tannhauser," Sibellus' tone poem "Finlandia" and several of his own marches, including the famous "On the Mall." Mr. Clarke is an honorary life member of Local 353 of Long Beach.

The feature of the music clinic of the northwest, held in Minneapolis, February 24, 25 and 26, was a massed band concert which was directed by a number of prominent band leaders of Minnesota, Iowa, Wisconsin and North and South Dakota. The Minnesota Bandmasters' Association met at the same time and were guests of the Minneapolis Symphony Orchestra at an open rehearsal directed by Mr. Mitropoulos.

A feature of the Eastman School of Music of Rochester, N. Y., Annual American Music Festival will be a band concert which will open the eighth annual event on April 25. The concert will be given by the Eastman School Symphony Band, conducted by Frederick Fennell, in the Eastman Theatre. Premiere performances of new American compositions will include "Chorale for Two Brass Choirs" by Ernest E. Lyon, Frank Campbell-Watson's "Symphonic Prologue" and an "Overture for Symphonic Band" by Burnett Tuthill. The balance of the Festival will be given over to performances of American music by the Rochester Philharmonic Orchestra, the Eastman School Symphony Orchestra and the Eastman School Chorus.

The fortnightly band concerts of the Fort Dodge, Iowa, Municipal Band, under the direction of Karl L. King, continue to attract large crowds who delight in the fine programs. On March 13 the feature of the program was an overture, "Builders of Youth" by Captain O'Neill, for

many years bandmaster of the Canadian Royal Artillery of Quebec. The American Bandmasters' Association at its meeting in Chicago on March 24 elected Mr. King its national president and selected Fort Dodge as the 1939 annual convention city.

Seattle, Wash., is conducting a campaign to raise funds for summer band concerts by public subscription. No city funds have been available for this purpose since 1932, and enterprising citizens of Seattle have decided that they cannot wait for their summer music until such time as funds may again be available from this source. The campaign opened on March 15, and up to the time of going to press we have not been able to secure information as to the result.

Dr. Frank Simon of Cincinnati was the guest conductor at the 47th Annual Concert of the University of Minnesota Band, which was given in the University Auditorium on Thursday, March 10. Former members of Sousa's Band gave a banquet in honor of Dr. Simon, who was cornet soloist with Mr. Sousa for many years. Dr. Simon at the present time is best known as conductor of the famous Armo Band, which has been featuring young American musicians and soloists on its Sunday afternoon radio program. On March 8 Robert E. Nagel, Jr., of Pittsburgh, Pa., 13 years old, played Mr. Simon's solo for cornet "Willow Echoes." On March 13, Jack Krueger of Kansas City played Arthur Pryor's trombone solo "Love Thoughts." On March 20 Robert Northenscold of Minneapolis was the guest artist and played the clarinet solo "Prelude and Rigaudon" by Edmund Evon. Soloist on March 27 was George

W. Gass, Jr., 14-year-old musician of Chicago Heights, Ill., who played V. Monti's xylophone solo "Csardas."

The Band Commission of Waukegan, Ill., appointed William C. Brown director and Matt Kilpo assistant director of the Municipal Band for the 1938 season. Both are members of Local 284. Mr. Brown is an experienced bandmaster, having served in that capacity in the Navy and as director of the Moose, Knights of Columbus and Federation Bands of Waukegan. Mr. Kilpo is a graduate of the Duluth Conservatory of Music and has served as director of the North Shore and Cooperative Bands of Waukegan and the Municipal Band of Cloquet, Minn.

The Marquette Municipal Band of Marquette, Mich., which is maintained by the city commission, will resume its summer concerts in the rustic band shell of Presque Isle Park. This band of 47 men will again be under the direction of Martin M. Johnston, a member of Local 218.

From Midland Park, N. J., comes news of the death of Frederick Phinney, retired musician, who passed away on February 19 at the age of 88 years. Mr. Phinney was a well-known bandmaster who organized the Iowa State Band and had been featured at eight expositions, including the Chicago World's Fair of 1892-93 and the Pan-American Exposition in Buffalo in 1901.

At the age of 10 years he played cornet with his six brothers in a band organized by his father in Plymouth, Mass. Mr. Phinney was a graduate of the Boston Conservatory of Music. In 1920, after directing his last concert, he gave his library of band music to the Plymouth Band.

He is survived by his widow and a sister.

LUMBER WORKERS DESERT C. I. O.; JOIN A. F. OF L.

PORTLAND, Ore.—Adherents of the CIO, long trying to chisel in on A. F. of L. jurisdiction in the lumber industry, took it on the chin again when workers at the Eastern and Western Lumber Co. voted to abandon CIO ranks and apply for an A. F. of L. charter.

This is the sixth charter for lumber workers installed in Portland, according to union officials. It was planned to lift the boycott against the mill as soon as the charter was installed and President Ransom of the plant announced that operations would go forward promptly.

Better
YOUR PERFORMANCE
WITH THE FINEST...
A Pedler
Clarinet or Flute

THE PEDLER COMPANY

DEPARTMENT 401, ELKHART, INDIANA

Custombuilt CLARINETS & FLUTES

Expert Repairing
of
Band and Orchestra Instruments
Fast Service—Moderate Charges

Gold and Silver Plating and Lacquering
Write for folder covering prices
BRUA C. KEEFER MFG. CO.
WILLIAMSPORT, PA.

YOU CAN

- HAVE STRONG LIPS
- GET HIGH TONES
- GET LOW NOTES
- READ ANYTHING
- TRIPLE TONGUE
- PLAY ALL NIGHT

Write for our "FREE POINTERS"

VIRTUOSO MUSIC SCHOOL
400 Linwood, Dept. 14, Buffalo, N. Y.
Please send me your "Free Pointers." I play a _____ (name instrument)

NAME.....
STREET.....
CITY.....

When Writing to Advertisers Please Mention the INTERNATIONAL MUSICIAN

HERE, THERE AND EVERYWHERE

CHARLES GAITHER

Brother Charles Gaither, for many years Vice-President and a member of the Executive Board of Local 217, Jefferson City, Mo., conductor of the Jefferson City Symphony Orchestra, died early in February in Jefferson City.

Brother Gaither was appointed permanent conductor of the orchestra in 1932, and it made very fine progress under his direction. His passing is mourned by the entire labor movement of Jefferson City as well as by the symphony orchestra, which feels his loss greatly. Brother Gaither is survived by his widow, his mother, Mrs. Clara Moffet, a sister and a brother, all residents of Youngstown, Ohio.

ARTHUR WALTERS

Brother Arthur Walters, for a number of years President of Local 16, Newark, N. J., died on March 7, 1938, after a protracted illness, at the age of 69 years. Brother Walters was born in 1870 in England, and early in life came to this country. He located in Newark, N. J., and was well known as trombonist in Proctor's Theatre in that city. He was a delegate to the conventions of the American Federation of Musicians in 1908, 1909, 1910, 1912, 1921 and 1923.

J. WILLIAM FEYL

Brother J. William Feyl, an organizer and charter member of Local 13, Troy, N. Y., and prominent bandmaster in that city, died on February 10, 1938, at the age of 73. Brother Feyl had been active as a band musician for 61 years, having joined Maschke's Band at the age of 12. Shortly thereafter he joined Doring's Band of Troy, N. Y. When the Spanish-American War broke out he enlisted as a member of the Second New York Infantry Band, continuing with that organization after the war and in 1916 went to the Mexican border as assistant director.

At the outbreak of the World War, he succeeded the late George F. Doring as leader of the band, which was then designated as the 106th Infantry. He served overseas and was honorably discharged with the rank of warrant officer on July 3, 1919. Following his discharge he returned to Troy and re-enlisted in the 106th Infantry Band and was named leader of that organization in 1921. He held that position until January, 1936, when he became leader of Doring's Military Band, which is one of the oldest bands in the United States. Brother Feyl continued in that capacity until April, 1937, when he retired from active service and was named bandmaster emeritus.

Brother Feyl was a member of the Masonic Lodge and several Troy posts of the American Legion.

Funeral services were conducted by the Westminster Presbyterian Church and at the grave by the Apollo Commandery and Troy Post of the American Legion. Mr. Feyl is survived by his widow, a sister, Mrs. William T. Clements, and a nephew, Frederick W. Clements.

Troy Local 13 feels an irreparable loss in the passing of one of its most beloved members.

A recent addition to the air waves is a program of the Wheeling Steel Company, broadcast over the Mutual Broadcasting System. The program is given entirely by the employees of the steel company. An orchestra, a male quartette, a girl soloist and a girl trio, known as the "Steele Sisters," comprise a presentation of surprising quality, when it is considered that many of the artists are actually manual laborers in the foundry of the steel company.

More than 500 members of Wilkes-Barre Musicians' Protective Association, Local 140, and guests celebrated the 37th anniversary of the organization with a dinner and entertainment at the Hotel Sterling, Sunday, February 27, 1938. The celebration opened at 6 P. M. with a concert by a 70-piece band in the lobby of the hotel, which was very much enjoyed by our members and hotel guests. The band was directed by David Melson, director of the Alexander Band, and Pompilio Forlano, at present directing the 109th Field Artillery Band. The following numbers were included in the concert:

March—"The Captivator".....David Melson
Overture—"Phedre".....J. Massenet
Selection—"Victor Herbert Favorites"
Arr. by M. L. Lake

Novelty—"Sally Trombone"

Overture—"Stradella".....Franz von Flotow
Euphonium Solo—"Artists Polka"
D. A. Hartman

Selection—"The Firefly".....Rudolf Friml
March—"Sons of the Legion"
David Melson

The two marches played by the band were the latest compositions of David Melson, who has written a number of fine military marches for band.

During the dinner, an orchestra of 15 pieces played under the direction of Donald MacLuskie.

Further entertainment consisted of: Singing by the Three Chansonettes; The Great Marko, magician; tenor solo, Stanley Long; Harlem Duo, rhythm girls; quartette composed of Heine Kleinkauf, Warren Webb, L. Myron Rhiel, William Pokorny, sang a few popular numbers; William R. Reese and Leo Barret, were the accompanists.

Former District Attorney Thomas M. Lewis acted as toastmaster and did a fine job.

John J. (Butch) McDevit was the humorist and he had the members in a continuous uproar with his witty stories.

The following officers were called on for short talks: President Magalski, Vice-President Rhiel, Recording Secretary Tite, Treasurer Kleinkauf, Financial Secretary Forlano, Business Agent Moore, the local's policeman, told how he runs down violators. Joseph F. Keller, past president, and Charles Mehm, newly elected delegate to the national convention, also spoke.

Our local can proudly boast of having a family orchestra consisting of Nicholas Bujnak, Sr., and nine sons, all members of our local. They were requested to rise and were introduced by the toastmaster, and did they get a hand.

The bad weather prevented a number of out-of-town guests from attending, however, the following braved the storm and were present: William Schmauch, secretary, Local 139, Hazleton, Pa., and his brother, Nicholas Schmauch, also William Evans, president of Local 696, Glen Lyon, Pa., and Secretary Stanley Terkosky of Local 696.

The shining faces of two members who have passed on to the Great Beyond since our last banquet, John MacLuskie and Charles F. Pokorny, were greatly missed, together with Ralph Felder, secretary, Local 269, Harrisburg, Pa., who usually attended our affairs, and who recently met with a fatal accident. We also missed Frank L. Diefenderfer, president, Local 135, Reading, Pa., who is recovering from a serious accident.

The following committee had charge: Frank Magalski, Charles E. Tite, Peter J. Kleinkauf, Guy Hall, William Pokorny, John Sauer and Chester Eddy.

The party closed in peace and harmony at 1 A. M., February 28, 1938, and I can safely say "every member had a good time."

—C. E. T.

The first National Exhibition of Union-Made Products and Union-Manned Services, given under the direction of the Union Label Trades Department of the American Federation of Labor, will be held in the Cincinnati Music Hall, Cincinnati, Ohio, from May 16 to May 21, 1938, inclusive. The exposition has already opened offices in Cincinnati, and at an early date many of the booths were disposed of to industrialists who are proud to show their Union-Made products to the people of America.

In the past many local exhibitions of this nature have been successfully held in cities such as St. Paul, Minneapolis, Kansas City and St. Louis, but this is the first exhibition that is national in character. Cincinnati was selected for the reason that it is centrally located, therefore easily accessible, and because within a radius of 500 miles of Cincinnati reside more than 50 per cent of the nation's entire population. There are more than 100,000,000 people in the Cincinnati trade area alone.

All organized labor is behind this tremendous project, which undoubtedly will be a most successful affair.

We are in receipt of the first issue of a snappy little Bulletin issued by Local 787 (colored) of Los Angeles, Calif. We congratulate the local on its paper which should do much to promote the interests of the organization.

Local 224, New Haven, Conn., held its Annual Smoker and Buffet Lunch following the regular meeting on Sunday, March 27. The event was given in honor of the newly-elected President, Albert

Selmer Presents NEW INSTRUMENTAL MUSIC

CLARINET QUARTETS

Arranged by Ross Howland

New arrangements of fine compositions by classical and modern masters. These arrangements will prove of interest to both amateur and professional read groups. Each arrangement contains five parts—first and second B \flat clarinets, alto clarinet, bass clarinet, and a third B \flat clarinet part which is used when no alto clarinet is available.

Scherzo.....Mendelssohn
Reverie.....Debussy
Scherzo.....Schumann
Rondo Capriccioso.....Mendelssohn
Nocturne.....Debussy



SAX QUARTETS

As played by the

MIRAL JOHNSON QUARTET

Quite different from the usual saxophone quartets. Modern arrangements by Ben Bonnell, suitable for concerts, broadcasts, or intermissions in franc programs. Fine rehearsal material for sections or quartets. Arranged for two alto, tenor, and baritone.



Crystal Suite Johannes-Bonell
Deep River.....Negro Spiritual
Liebestraum.....Liszt
My Old Kentucky Home Foster
Procession of the Bardar
I. Ivanov



IMPORTED MUSIC

EXCLUSIVELY SELMER, PARIS

A wide range of fresh program material that has been rarely heard in this country. All types of compositions are included, ranging from classical to ultra-modern.

Alto Saxophone Solos and Duets
B \flat Clarinet Solos and Duets
Trumpet and Horn Solos
Flute Solos
Oboe and Bassoon Solos
Woodwind Ensembles, including Oboe, Clarinet, and Bassoon Trios
French Dance Orchestration

RETURN COUPON FOR FREE CATALOGUE

SELMER, Dept. 14A3
Elkhart, Indiana

Please send free catalogue which gives complete information about Selmer publications.

Name.....
Address.....
City & State.....
I play.....

Order from your local Selmer Dealer

Winnick, and the past presidents of the local. Officers of all the Connecticut locals were invited, and the following were guests at the enjoyable affair: Frank B. Field and William Fiedler of Local 52, South Norwalk; Rocco Logozzo of Local 55, Meriden; Jesse Greenwald, John Schmidt, John McClure of Local 63, Bridgeport; James Saginario, Joe Pagano, Rocco Pagano and Louis DeVito of Local 186, Waterbury; Jimmie Fletcher, Lenny Reed and Bill Dorch of Local 486 (colored), New Haven.

From Paris comes news of a new musical instrument invented by M. Martenot, an engineer of Neuilly, who is also a proficient musician. The instrument is an emitter of musical waves, the tones of which blend with those of the organ and the human voice. The instrument was heard daily at the Paris International Exposition, and also was tried on several occasions in the Church of St. Etienne du Mont.

Local 177, Morristown, N. J., opened its new headquarters at 3 Park Place on March 3, 1938. The local has provided very pleasant club rooms for its members. This is another forward step of this ever-progressive organization.

Samuel Schalch of Pottstown, Pa., Local 211, at the age of 87 years is still an active musician. Brother Schalch made three trips around the world with Sousa's Band, acting as arranger for Mr. Sousa and for 20 years was in charge of his clarinet section. He still plays clarinet in a concert orchestra and Sunday school orchestra and teaches, writes and arranges music. He is a daily attendant at the club rooms of the local, remaining one of its very active members.

Incidentally, George M. Diemer, secretary of the Local, is now serving his thirty-second year in that capacity.

The American Federation of Musicians has placed itself on record as being squarely behind the proposed amendment to the Naval Expansion Bill, which would place all ship-building under the provisions of the Walsh-Healey Act. Any member of the Federation having personal contact with any senator or congressman should write to him, requesting him to vote for this amendment which would be beneficial to all organized labor.

By the same token, the Federation is unalterably opposed to the Neely Bill, which would force many smaller theatre operators out of business and would go far to further monopolize the motion picture industry.

On March 9, 1938, there was formed in New York City the American Accordionists' Association. The following prominent accordionists—Charles Magnante, Abe Goldman, Joe Biviano, Pietro Deiro, Pietro Frosini, Charles Nunzio, Anthony Galle-Rini, Sydney E. Dawson, Gene Von Halberg and Sam Rowland formed the basic structure of the organization. These men comprise the charter membership of this association, the Board of Directors, and the first year's officers. Pietro Deiro, because of his high standing in the field of accordionists, his 23 years of active

ASK FOR
Honi
REEDS
MODERATELY PRICED
GRADED STRENGTHS
HONI IMPORT CO.
MADISON, WISCONSIN

The Professional's Favorite
The World's Most Popular Pick
The World's Fastest Selling Pick
THE NICK LUCAS PICK
FOR GUITAR AND BANJO
Price, 15c each 3 for 35c Dec. 9c
Mfd. by
NICOMEDE MUSIC CO., Altoona, Pa.

participation in all affairs pertaining to the accordion, was elected president by acclamation. Pietro Deiro is known as the "Daddy of the Accordion." It was a fitting tribute paid to the man's greatness. Charles Nunzio was elected vice-president, Pietro Frosini, sergeant-at-arms, and Sam Rowland, secretary-treasurer.

The American Accordionists' Association was founded for the purpose of gaining adequate recognition for the accordion, and in their first year of organization they hope to be able to place the accordion on an equal basis with other band and orchestral instruments, in that they may be recognized in individual and group competition in Local, State and National High School Contests.

The following poem is contributed by E. E. "Joe" Stokes, secretary of Local 65, Houston, Texas.

DAMN THE SECRETARY

If your Local's on the bum,
Damn the Secretary.
If your members will not come,
Damn the Secretary.
Don't take hold and do your part,
Don't help give the thing a start,
Show 'em all that you are smart,
Damn the Secretary.

If the programs are a frost,
Damn the Secretary.
Don't help put the thing across,
Damn the Secretary.
If the grub's not what you like,
Threaten to go on a strike,
Don't help, for the love of Mike,
Damn the Secretary.

When you get a bill for dues,
Damn the Secretary.
When you're asked to help, refuse,
Damn the Secretary.
Let him do it—he gets paid—
Why should he be seeking aid?
That is why his job is made—
Damn the Secretary.

Symphony Orchestras

John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, rejects the idea that broadcasting reduces concert attendance, pointing out there has been a rise in attendance brought about by the creation through radio of new audiences for music.

After studying the 25,000 letters received as a result of the Philharmonic's broadcasts this year, Mr. Barbirolli is convinced that, contrary to the popular belief, the invisible audience listening in on such concerts is highly intelligent—and very discriminating.

Repudiating the radio superstitions that the radio public did not like long selections, this well known and popular symphony conductor states that some of the broadcasts which make a point of presenting great music unabridged are among the most popular programs.

He is further convinced that there will be more concerts, not less, in the future, and that the best of these will be broadcast. The return of his great predecessor, Mr. Toscanini, to conduct a radio orchestra is a healthful indication of this nation's interest in music.

"The hunger of Americans for fine music has by no means been appeased," he concludes, "nor will they be surfeited by the radio, so that concerts will no longer be attended."

On March 3, Mr. Barbirolli presented the Brandenburg concerto No. 3 by Bach, Mendelssohn's "Italian" symphony, "The Roman Carnival" overture by Berlioz, and the Sibelius violin concerto with Efram Zimbalist as soloist. On March 12, the program included Schubert's B minor symphony, the Theme and Variations from Tchaikovsky's Suite No. 3 in G, and the first New York performance of Balfour Gardiner's "Shepherd Fennel's Dance." On this occasion Josef Hofmann made his 50th appearance with the orchestra, playing Chopin's concerto in E minor.

On March 24, the program included the "Corsair" overture by Berlioz, Sibelius' first symphony and the Mendelssohn violin concerto with Joseph Szigeti as soloist.

Ferde Grofe and a symphony orchestra composed mostly of members of the New York Philharmonic Orchestra plus six or seven importations from Broadway offered a variety of "Modern American Music" in Carnegie Hall on March 25, for the benefit of the Free Milk Fund for Babies.

Soloists included in the program were Jane Pickens and Lucille Manners, sopranos; Herman Wasserman, pianist, and Abrasha Borodkin, cellist. Leonard Liebling acted as commentator.

The opening number was an Irish rhapsody "Killarney," arranged by Mr. Grofe, which was followed by two movements from a suite of Julian Work's "Wanderlust."

The "Synco Rhythmicon," a cello fantasia, was played by its composer, Abrasha Borodkin. This composition was designed to show the evolution of cello music from the early days, beginning with the mode of Bach, to the quickening modern tempo.

Next came two numbers by Miss Manners, "Summertime," from Gershwin's "Porgy and Bess," and "Clavellitos," and then the first performance of "Fantasy-Americana" by Milton Rosen. These numbers made up the first half of the program.

A satire on the motion picture industry, "Hollywood Suite," by Mr. Grofe, opened the last half of the program, followed by "Tryptich," conducted by its composer, Vittorio Giannini, and sung by Jane Pickens. This proved to be one of the outstanding numbers of the program and was most enthusiastically received by the audience.

Mr. Grofe's "The Melodic Decades," "Paraphrases for Piano and Orchestra," written and played by Herman Wasserman, and "Three Preludes," the first orchestral versions of the late George Gershwin's numbers originally written for piano, concluded the program.

The Detroit Symphony Orchestra on March 10 was under the direction of Victor Kolar. The program consisted of Sibelius' first symphony in E minor, the "Bacchanale" from "Tannhauser," introduction to Act III from "Tristan and Isolde" and Brunnhilde's Immolation from Act III of "Götterdämmerung." Franco Ghione conducted the popular concert on March 12, which included Beethoven's Third Symphony in E flat major and the Gaspar Cassado adaptation of Mozart's D major concerto for cello with Georges Miquelle as soloist.

The Detroit season was brought to a close with three concerts on March 17, 18 and 19. On March 17 Josef Hofmann was the soloist, playing Chopin's concerto in E minor. On March 18, Dalles Frant, pianist, was the soloist, playing the Brahms concerto No. 1 in D minor. The March 19 concert presented two soloists, Leonard B. Smith, the first trumpeter of the orchestra, who played Canzone della Sera by Victor Kolar, and Gisi Szanto, who played Rubinstein's fourth piano concerto in D minor.

It is interesting to note that the New Jersey Symphony Orchestra, under Rene Pollain, is completely self-supporting, and besides having no deficit, asks for no donations. The orchestra was organized in 1918, and about half of its members are professional while the rest are amateurs selected by an audition committee.

The final program of the New Orleans Symphony Orchestra, under the direction of Arthur Zack, consisted of the Concerto Grosso No. 8 of Corelli, the Brahms concerto in D major and the Mendelssohn concerto in E minor for violin with Joseph Szigeti as soloist.

The final young people's concert was given on the following day, March 15, and presented works of MacDowell, Gulon, Busch and Sousa. A series of six evening concerts will be given next season under the direction of Dr. Zack. Soloists will include Tito Schipa, Guilo Bustabo, Percy Grainger and Madame Eugenie Schaffner, well known pianist and artist-teacher at Louisiana State University School of Music.

The National Symphony Orchestra having successfully completed its sustaining fund campaign for \$103,000.00, gave the final Wednesday afternoon concert of its season in Washington, D. C., March 30, under Hans Kindler, with Richard Crooks, tenor, as soloist. The final concert in the Sunday series was given April 3.

The Indianapolis Symphony gave its final programs of the season on April 2 and 3, with Fabien Sevitzky conducting Beethoven's Ninth Symphony with Jeanette Vreeland, Edna Merritt, Edward Grote and Sydney de Vries as soloists.

Much territory has already been covered by the Philadelphia Symphony, under Eugene Ormandy's baton, and now they are preparing to participate in three major music festivals, appearing at Ann Arbor, Mich., May 11-14; the Spring Festival of Toronto, Ont., Canada, May 16-18, and the Westchester Festival, White Plains, N. Y., May 20-21.

On March 8, in his New York City concert, Mr. Ormandy presented Richard Strauss' "Symphony Domestica," Alexandre Tanaman's second piano concerto, with Ida Krehm as soloist, and the Bach Toccata in C major.

The N. B. C. Symphony series on Saturday nights will continue into June. Carlos Chavez, noted composer and conductor of the Symphony Orchestra of Mexico City, Arthur Rodzinski, Pierre Monteau, Sir Adrian Boult and Bernardino Molinari have been scheduled to direct the orchestra.

Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, has signed up for three more seasons as head of that organization. On March 25, Mr. Krueger lead the Vienna Philharmonic Orchestra, and is now making a tour of Italy, directing the Budapest Concert Orchestra.

The Connecticut Society of Friends of Music, under the presidency of Hendrik Willem van Loon, is sponsoring a series of Summer concerts at Longshore Lagoon, Westport, Conn., which will feature the world's greatest singers, musicians, dancers and symphonies. A "Salsburg of America" is quite evidently in the making here, and all productions are to be

given in a \$100,000.00 marine stadium with seats sloping to the water's edge.

The Virginia Symphony Orchestra had Chalmers Clifton, New York director for the Federal Musical Project, as its guest conductor for the March 28 concert, given at the University of Virginia. The program included Schubert's symphony in B minor, Mozart's "Eine Kleine Nachtmusik," and compositions by John Powell. Forty concerts have been scheduled for the Spring by this orchestra, which was created recently as a WPA unit to give State-wide service. Frank Lair Weller, is the regular conductor.

The Essex County Symphony Society will open its third summer season at City Schools Stadium in Newark, N. J., on June 6, with Grace Moore as soloist. Many social and civic organizations have offered their cooperation to the Society, and last year an audience of about 15,000 listened to each of these concerts. The prospects for the 1938 season indicate an equal attendance.

The St. Louis Symphony Orchestra on March 4 and 5 presented the world's premiere of Roland Manuel's "Pena de Francia." The feature of this concert was a concerto for four solo violins and orchestra in B minor by Vivaldi with Francis E. Jones, Joseph Faerber, Harry Lookofsky and Isadore Grossman playing the solo parts. On March 11 and 12 Artur Schnabel was the soloist, playing the Schumann piano concerto in A minor.

The program on March 18 and 19 consisted of Richard Wagner's opera "Lohengrin" in concert form with Helen Traubel, the prominent soprano of St. Louis, singing Elsa; and Charles Kullman, tenor, as Lohengrin; Marion Telva, Ortrud; Frederic Baer, Frederick of Telramund, and Herbert Gould, King Henry.

The final concerts of the season on March 25 and 26 included Philip James' "Bret Harte" overture, the symphony No. 4 in A major by Mendelssohn, and Richard Strauss' tone poem "Also Sprach Zarathustra."

The orchestra entered upon its final tour of three weeks through the South on March 28, returning to St. Louis for its annual Pension Fund Concert on April 10. Nino Martini, tenor, was the soloist for this concert.

Three subscription concerts of the Wisconsin Symphony Orchestra have been planned for the Spring. Two having already been given, March 18 and April 8, with Charles Renaud, dramatic tenor, singing the aria from "La Boheme" on the first program, and Edward Zielinski, flutist, appearing as soloist on the second program. Mr. Zielinski played the concerto in D major by W. Mozart.

The third concert is to be given April 28, and Arthur Eisler, pianist, will appear as soloist, playing Rachmaninoff's concerto in C minor.

The final Charleston Civic Orchestra program of the year was given on Sunday afternoon, March 20, at the Shrine Mosque, under the direction of Dr. W. S. Mason. A record crowd was in attendance. The concert surpassed the other two of the season both in scope and effectiveness. The first half of the program was orchestral, and included the overture to "Oberon," by Von Weber, two movements from Saint-Saens' "Symphony No. 2" and a selection from the opera "Hansel and Gretel." The second half of the program consisted of Gounod's "St. Cecilia," properly called "Messe Solenne," by orchestra and chorus.

Werner Janssen has been named regular conductor of the Baltimore Symphony Orchestra to succeed Ernest Schelling who has been unable to conduct this season, due to an eye injury received last November in Switzerland.

The selection of Frits Reiner as permanent full-time conductor for the Pittsburgh Symphony Orchestra, indicates the Symphony Society's confidence that the organization is now on a sound footing.

The plan of employing several guest-conductors had certain advantages but, with undivided leadership the orchestra will acquire a definite individuality otherwise unobtainable.

The Charlotte, N. C., Symphony Orchestra of 54 musicians, under the direction of G. S. de Roxio, has made wonderful progress during its seventh season. The program for the third concert included the Frelschuts Overture of von Weber, Mozart's symphony in G minor, Prelude by Glasounov and Tchaikowsky's 1812 Overture. The soloist was Dorothy Baker, soprano, who sang an aria from the second act of Frelschuts and the Jewel Song from Faust.

The Cleveland Symphony Orchestra under the direction of Artur Rodzinski

Feist

ORCHESTRATIONS

TOMMY DORSEY'S SWING CLASSICS

As recorded on Victor records

Rollin' Home
(From Dorsey's New World Symphony)
Humoresque
Song of India
Melody in F
Mendelssohn's Spring
Song
Liebestraum
Dark Eyes
Blue Danube
Buy My Violets

Price 75¢ each

SPUD MURPHY ARRANGEMENTS

Doodle-Do-Do
When You Wore a Tulip
Swingin' Down the Lane
My Blue Heaven
Runnin' Wild
I Never Knew
Linger Awhile
I'll See You in My Dreams
Ja-Da
Sleepy Time Gal
Chang
Wang Wang Blues
Sunday
Clarinet Marmalade
Changes
I'm A Ding Dong Daddy
Tiger Rag
I'm Sorry I Made You Cry
China Boy
In A Little Spanish Town
At Sundown
Darktown Strutters' Ball
Wabash Blues
After I Say I'm Sorry

Price 75¢ each

VOCAL SALON ORCHESTRATIONS

For your library of light concert music

Siboney
Sing Me Love's Lullaby
M-o-t-h-e-r
Love, Here Is My Heart
My Man
Isle D'Amour
When You Look in the Heart of a Rose

Price 50¢ each

Leo Feist

on March 10 and 12 gave the first Cleveland performance of Roy Harris' Choral for Strings. The program also included Anton Bruckner's Seventh Symphony.

At the concerts on March 17 and 19, Arthur Loesser was the soloist, playing Brahms piano Concerto No. 1 in D minor. The program opened with Stravinsky's latest work, entitled "Pulcinella." The second half of the program was devoted entirely to the works of Richard Wagner. Mr. Rodzinski directed the Prelude to Parsifal, The Forest Murmurs from "Siegfried" and the Ride of the Valkyries.

The Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos on March 11 played the Fourth Symphony of Mahler. The soprano solo in the last movement was sung by Irene Opava. The soloist for the occasion was Frank Miller, first cellist of the orchestra, who played the Schumann concerto for cello and orchestra. On March 18 your Editor had the privilege of hearing this fine orchestra and conductor. The program opened with Mr. Mitropoulos' arrangement for orchestra of the Prelude and

(Continued on Page Ten)

POST-CONVENTION TOUR TO HAVANA, CUBA

An Opportunity for Delegates and Visitors to the A. F. of M. Convention to Visit Paris of Western World.

The Paris of the Western World—THAT'S HAVANA. And how you will enjoy it. Havana captivates everybody... It is so foreign, so different, with all the brilliancy and allurements of the tropics at their best, Havana offers so many entertainments, the sight-seeing trips show you everything of interest. You drive all through the city, you dance at famous night clubs, visit those sidewalk cafes that remind you so much of Paris, sip drinks beneath the awnings

moonbeams play on the Gulf while plaintive Spanish music makes you dream dreams. Dance in a countryside garden under palm trees, with captivating Cuban music. "The Paris of the Western World" with its games and music, its dancing and dining, will bring you life in the Continental manner.

This tour includes round-trip transportation, Tampa to Havana and return to Miami, meals and berth at sea, handling of baggage, hotel accommodations, meals



CUBAN CAPITOL BUILDING, HAVANA, CUBA

while gaily-dressed orchestras play in front of Cuba's magnificent Capitol, gleaming white in the sunshine and surrounded by tropical trees and flowers, watch the Jai Alai at the old Fronton packed with shouting fans—you will surely want to see that. You even see the lovely countryside all around Havana and have an opportunity of bathing at gorgeous, smart, colorful La Playa, one of the most famous beaches in the world. Dine on a cool roof garden and watch the

in Havana, all tips and tax, elaborate program of sight-seeing and entertaining, all admission fees, and guide services. ALL EXPENSE, \$59.00.

Reservations: Please make them at once. \$5.00 deposit required for each reservation. If you find it necessary to cancel, your money will be refunded in full.

For detailed information and reservation write Glenn Kay, President, Local 721, 507 Morgan St., Tampa, Florida.

Symphony Orchestras

(Continued from Page Nine)

Fugue in B minor of Bach. The second number was Brahms Symphony No. 3 in F major. The program concluded with Prokofiev's concerto No. 3 for Piano and Orchestra in C major, with Mr. Mitropoulos playing the solo part and directing the orchestra.

Mr. Mitropoulos is not only a fine conductor; he is also an excellent pianist, and his directing the orchestra while playing the solo is a very unusual accomplishment.

Three popular concerts were given in the Minneapolis Auditorium on March 23, 30 and April 8. Soloist for these concerts, which attracted huge audiences, included the Eva Jessye Negro Choir in excerpts from Gershwin's "Porgy and Bess," the St. Olaf Choir, under the direction of Dr. Mellus Christiansen, and Jessica Dragonette, popular radio soprano.

Reports from Dallas, Texas, indicate that Jacques Singer, new director of the Dallas Symphony Orchestra, has taken the city by storm. Mr. Singer's first concert on January 25 was such a great success that the second concert on February 22 and the third concert on March 23 played to standing room only.

The March 22 program included the "Roman Carnival" overture by Berlioz, the Brahms Symphony No. 4 in E minor and Wagner's Vorspiel und Liebestod from "Tristan und Isolde," Entrance of the Gods into Walhalla and the Ride of the Valkyries.

The Chicago Symphony Orchestra at its concert on March 22 presented the Brahms First symphony, Stravinsky's "Firebird" suite and the Goldmark violin concerto with Nathan Milstein, soloist. On March 24 and 25 Georges Enesco was the soloist and conductor. Included in this program were Enesco's Symphony in E flat major, Smetana's "Bartered Bride" overture and the Mozart Concerto in D major, with Mr. Enesco playing the solo part.

The Springfield, Ill., Symphony Orchestra played the fourth performance of its 18th season on March 9. Wallace Grievess was the conductor, and the program included the overture to "Oberon," Mendelssohn's Italian Symphony, Arthur Foote's

Suite for Strings and the "Roman Carnival" overture by Berlioz.

Frank Leader, president of the Springfield Local, is the first horn and one of the three original members of the orchestra, the other two being Wallace Grievess, the conductor, and Adolph Faingnaert, first clarinet. The final concert of the season will be played on April 20.

The New Haven Symphony Orchestra, under the direction of Richard Donovan, presented its seventh concert on March 21. Julia Efrom was the soloist, playing the Prokofiev Third piano concerto. The balance of the program consisted of works by Handel, Beethoven and Ravel.

The 56th concert of the Portland, Maine, Symphony Orchestra, now in its 15th season, included the overture to "The Merry Wives of Windsor" by Nicolai, "The Clock" Symphony in D major by Haydn, the Evening Prayer and Dream Pantomime from "Hansel and Gretel" by Humperdinck, and the Polka from the opera "Schwanda, Der Dudelsackpfeifer" by Weinberger. The orchestra is under the direction of Russell Ames Cook. The soloist for this concert was Gladys Russell Cook, soprano, who sang "Dich theure Halle" from "Tannhauser" and "Alleluja" from the Motet "Exsultate, Jubilate."

The third concert of the fourth season of the Saginaw Symphony Orchestra, under the direction of William A. Boos, was played in the Saginaw Auditorium on February 23. This orchestra, which was organized three years ago by Mr. Boos, consists of 58 musicians. Included in this program was the overture to Russian and Ludmilla by Glinka, Dance of the Hours from "Ciochonda" by Ponchelli, March Hongroise by Berlioz and two movements from the Symphony No. 5 in E minor by Tchaikovsky.

The third concert of the Jefferson City, Mo., Symphony Orchestra was given on February 15. Frits Hanlein is the new conductor of the orchestra and made a fine impression on the occasion of his first appearance. The final concert of the eighth season was given on Tuesday, April 5.

The performance of Verdi's "Requiem" given by the N. E. C. Symphony Orchestra, under the direction of Arturo Toscanini, on March 4 in Carnegie Hall for

FRENCH MODEL
TRUMPET
\$135

SELF BALANCING
TROMBONE
\$135

SUPER
MODELS
\$150

You KNOW there's no finer horn than an Olds... but did you know that there are models and types for all requirements? The Military, Super and Standard Models are available in Cornets, Trumpets and Trombones at prices ranging from \$135 to \$180, including cases. See them at your dealer's!

Have you sent for your copy of the new illustrated Olds booklet? It's free for the asking.

Chicago MUSICAL INSTRUMENT CO.
309 S. WABASH AVE. CHICAGO, ILL.

WM. S. HAYNES CO.
Makers of HIGH GRADE
Boehm Flutes and Piccolos

108 Massachusetts Ave.
BOSTON, MASS.

EST. 1888

NEW YORK BRANCH:
17 West 61st St.
Full Line
BOEHM FLUTES
and PICCOLOS
Expert Repairing
Tel. WI 2-3942

These marks identify genuine Haynes products

Local Reports

LOCAL NO. 1, CINCINNATI, OHIO
New members: Charles Miller, Harry V. Moore, George H. Rogers, Ray Selzer.
Transfers deposited: Jack Crowder, 2.
Transfers issued: Jack Boreling, Mel Snyder, Mike Stelbesky, Pat Harrison, Dick Rohmann, Ralph Weber, Frank Potts, Wilbur Myers, Bonny Kingsbury, Robert Klompe, Dallas Beachley.
Traveling members: Jack Gifford, 802; Ronnie Mansfield, 10; Eddie Conti, 86; Arthur Courson, 43; Florian R. Rady, 4; Jimmy Showe, 220; Alton Anderson, 134; Fred Austin, Joe Anderson, both 25; Harold Wise, Lewis Finerty, both 129; Sammy Watkins, Sidney Watkins, Randal Starrett, Wm. Patrick, Bill Melfert, Martin Alexander, Bob Pringle, all 4; Howard Brush, 101; Robert O. Nesbit, 112; Thomas Nuzum, 486; Eddy Rogers, John Fisher, Joseph Feinblom, Ernest J. Stramello, Murray Heller, Tom Gott, Chas. D. Evans, Bert LaMar, Valentine Gantillies, Jack Fiedel, all 802; Johnny Hamp, Harold Myers, Harry Roberts, Clifford L. Gamet, Bill Simmons, all 10; Jesse Campbell, 332; Gordon Leland, Cecil D. Adair, both 5; Eddie Ambrose, 4; Claude J. Arstey, 200; Eddie C. Beyer, Derral Forest; Otto Thurn, Gus Thurn, Frederick Breitenbach, Max Schmitt, Harvey Gekunkunst, Andrew Baik, Edmund Dembowski, Curt Heber, Herbert Tidwell, all 4.
Resigned: Genevieve Bonhwalter, Martha Jamieson.

LOCAL NO. 2, INDIANAPOLIS, IND.
New members: Paul Sharpe, Jas. Miers, Harriett Payne, 1; Marvin Simpson, Eva Morton, Lucille Patterson, A. C. Stupper.
Resigned: Lurinda Howell, Margarita Billo.
Transfers deposited: Richard Ross, 245; Donald Chaderton, 58; George Niehaus, 285.

LOCAL NO. 3, DETROIT, MICH.
New members: Frank C. Adams, Chester Popp, Leon Hilliker, Jr., Leo Harry Marsh, Bruce Turrell, Robert B. Miller, Harold D. Neuman, Vernon K. Stanley, Anthony Manno, Walter Schuller, Calmer Felcher, Robert K. Freeman, Tommy Dennis, John Mann, William L. Robinson, Walter Dianna, Frank Gillis.
Transfers deposited: Madison Halkeld, 60; Joe A. Dominguez, Pedro Serrano (Patricio), Juan Roberto Quintan, Juan Diaz, Ubaldo Nieto, Nat E. Brandvins, Joseph Hunkler, Kenneth Richards, Wm. Feinblom, George Klein, Bernard Kugel, Itzaki K. Elaso, Sammy Kramer, Michael Porcous, Max Herman, Sidney Irving Prusalski, all 802; Benson Parrish, 875; Harriet Weber (letter), 29; E. T. Butto, 388; Dan Ladin, 63; Pat A. Hamby, 71; Jack Denoon, James A. Blas, both 258; Billy Farrar, 446; Georgia Tompkins, 638; Ranson Little, Wales, Thomas H. Kilian, Franciscan Isla, Angelo Falco, Robert Fuentes, all 802; Brooks Howard, 568.
Transfers withdrawn: Joe A. Dominguez and orchestra, Larry Funn and orchestra, Max Franko and orchestra, Dorothy Wilkins, all 802; Walter Lienert, 48.
Transfer revoked: Robert (Bob) K. Thomas, 721.
Transfers issued: Elmaria M. Thompson, Romina G. Hamilton, Wm. Bourque, Campbell Fastman (Jack Campbell), Roger Hoffman, Marshall McGraw, Harold Berden, Lawrence Melcho, Joseph A. Stark, Fred Schwartz, Jr., Donald M. Gratton, Wm. Lankin, Jimmy C. Heard, Wm. A. Johnson, Curtis F. McGhee, Chas. H. Brown, Alfred W. Borkin, Alan Austin, Max Mae Fidler, Lew B. Fidler, Saunders Williams, Theo. Hubert, Richard H. Clayton, Benny Pappas, Al O. Buchanan, Pearl Harrison, Alice Bet, James Edw. Canahan, Frank J. Gillen, Robert F. Landrum.

LOCAL NO. 6, SAN FRANCISCO, CALIF.
New members: Ernest A. Michaelian, Clyde R. Fowler, E. Edward For, II, Kenneth H. Lingo, Don Schary, Walter M. Buchanan, Frank Agnost, Marc Gasse, Wray A. Winter, Heisle A. Winter, Joseph T. Turkanik, Walter J. Blake, George W. Smith, Rene Lambert, Frank E. Triano, Josef V. Weismann, Jean Idart, Charles R. Ellsbury, Joseph Camara, Francis McGilchey, Joseph Santos, Richard J. Strayer, Joe Cattano, E. J. Kretz, Jack Beyer, Margot Stanley, Eddie Gilman, Bob Bille, James Boucka, Jack G. Killian, Gene E. Fuerbringer, Virginia Miller, Henry V. Ritzman, John J. Gillen, Wm. F. Lewton, Wayne H. Malvarin, Don Schary, Arthur J. Lohman.
Federal member: James W. Eroland.
Transfers deposited: Roger Pryce, 8; Robert Morton, Francis Stewart, Roy Johnson, John Carlsola, Eddie Savin, Herman Kopp, H. McKinstry, W. E. Hodson, Howard Green, Willard Nelson, Richard Maltrby, all 10; Joe Sanders, Rex Downing, Jack Gillespie, Bruce Castillo, G. Nottingham, E. McDowell, Bill Phillips, R. Edwards, B. Ivey, D. Stevenson, Hubert Finlay, Dale Goodard, all 10; Natty Shafer Byron, 493; Gene Bala, 127; Earl Stryker, 802; B. J. Harrover, 153; Anthony Cabral, 510; Fred M. Price, 508; Louis Skinner, 26.
Transfers withdrawn: Jimmy Morrison, 620; E. P. Delivered, 348; Bager Hall, 47; Edwin Hornberger, 123; Joseph Malta, 12; David Rederman, 603; Donald V. Gaultman, 47; Fred McKimsey, 620; Norman A. Patten, 121; V. Krolowsky, 10.
Dropped: Florence Vaccubian, Joe Hernandez, Vance Marshall, Carl A. Anderson, Frank G. Andrews, Joyce Bartholomew, Stoger Beard, Frank Benson, James Burdell, Nick Blodet, Dan Conkey, Luke Harvost, J. W. Kerrison, R. F. Rambla, M. A. Jones, Bert H. Vincent, Kerry, Don LeRoy, Jack Lloyd, Louis D. Moseingram, Fred Milhouse, Edna R. Niles, Gordon Peltola, Jack Halkey, John Lewis, Edna A. R. E. Steward, D. C. Steward, Harold Steward, A. H. E. Steward, D. C. Steward.

(Continued on Page Twelve)

Minutes of Meetings
— OF THE —
INTERNATIONAL EXECUTIVE BOARD

New York, N. Y.,
March 1, 1938.

President Weber calls the special meeting to order at 10:45 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley. Absent: Petrillo.

Attorneys Friedman of New York and Ansell of Washington of the legal staff of the Federation attend the meeting.

Developments in the question of licensing electrical transcriptions and phonograph record manufacturers are discussed. Mr. Ansell gives his opinion of the legal status of the license regulations.

The Board requests General Ansell to draft his ideas into a proposed license form and submit same to the Board.

Mr. Ansell presents a question in regard to a recent ruling of the Social Security Board that each musician must present his case individually, and his opinion that the matter must be fought out to the top is concurred in by the Board.

Recent developments in recording processes are discussed at great length.

The Board adjourns until Wednesday at 11:00 A. M.

New York, N. Y.,
March 2, 1938.

President Weber calls the meeting to order at 11:30 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley. Absent: Petrillo.

Matters pertaining to the radio situation are discussed at length.

The latest developments in the recording of music, including the recording on sound tracks which are later transferred to disks by the dubbing process are discussed.

The illegal use of phonograph records is also considered.

The suit against the enforcing of the radio law providing for the spreading of work in Los Angeles is discussed. Vice-President Bagley was instructed by the President of the Federation to do all in his power to try and have the law sustained in court. The Board concurs in the action of the President.

The Hollywood situation is considered and discussed at length.

The President lays before the Board a situation existing in Local 399, Asbury Park, N. J. A local meeting voted to send out a ballot to decide if the Local shall divide a large sum of money that has accrued from the proceeds from the 10% tax.

The Board holds that the law was enacted to assist Locals in maintaining the Locals properly and to advance the economic condition of members and that proceeds from the 10 per cent. tax cannot be used for other purposes and therefore refers the matter to the President with full power to act.

Messrs. Mark Woods of N. B. C. and David Mackay and L. B. Morris of R. C. A. and Victor Company and John J. Wilson representing thirty manufacturers of transcriptions on the Pacific Coast appear before the Board in regard to the licensing proposal.

Mr. Woods states that he now is in the position of having to present the transcription companies' point of view as the National Broadcasting Company is in the transcription business. Mr. Woods has been appointed as spokesman for the transcription manufacturers' committee. He states the license provisions contain provisions which will lay them liable for damages and prosecutions for secondary boycott violations. While the musicians have a problem, nevertheless the industry exists and a large number of radio stations depend on recordings for at least a portion of their programs. He feels that a deal can be worked out to provide work for musicians in independent stations and not involve anyone in secondary boycott violations. The National Association of Broadcasters has been reorganized and now will be cooperative and Phillip G. Loucks has been induced to return to the N. A. B. Mr. Loucks believes that a deal can be worked out and he has indicated to the members of N. A. B. that he believes that a deal should be worked out and that he will be glad to assist in doing so.

The transcription manufacturers request that we try and work out a plan I. R. N. A. and the American Federation similar to that agreed upon between the of Musicians, N. B. C. and R. C. A. can-

not under any circumstances accept the present license with its boycott provisions. The I. R. N. A. stations are entitled to receive transcriptions, as provided in their agreement, and if the big companies go out of business they will not be in a position to receive them. Mr. Wilson states that he believes that the American Federation of Musicians recognizes the transcription business as a legitimate business and the people that he represents trust that they will be permitted to continue as legitimate enterprises.

President Weber outlines the position of the Federation and the gradually decreasing of the employment opportunities because of the ever-growing use of transcriptions. President Weber states that if it becomes necessary for the Federation to furnish transcriptions, as a last resort, we stand ready to do so even if we go into the transcription business. We have no desire to do so, but in case of an emergency we will.

After an executive session the Board requests that Mr. Loucks appear before the Board on Thursday, March 3, in order that the Board may hear the details of the plan and give it consideration.

A letter from Local 802 in regard to Anthony Demartino is read to the Board. The matter is referred to the President's office for further investigation.

The Board considers the application of Clayton Jack Albin.

Inasmuch as Albin also acted as a strikebreaker in New York City, the Board imposes an additional National Initiation Fee of \$4,750.00, which cannot be paid in installments.

The Board considers the matter of Joplin, Missouri, which lost its charter and is now in the jurisdiction of Local 355, Carthage, Mo.

The Board decides that it would be in the interest of the Federation to again have a charter in Joplin and authorizes the Secretary, in case an application is submitted in proper form, to remove Joplin from the territory of Local 355 and grant a separate charter for the city of Joplin and vicinity.

The Board considers an application for a charter for the white musicians of Sandusky, Ohio.

The Secretary is instructed to have the matter follow the usual course.

The Board considers a request of Local 123, Richmond, Va., for permission to have a fine of \$100.00 imposed on Robert Gessel held in abeyance pending his future department as a member of the Federation.

On motion, the request is granted.

A communication regarding the affiliation of Local 47, Los Angeles, Calif., with the Labor's Non-Partisan League is read before the Board. The Board decides that in its present structure the Labor's Non-Partisan League does not function in the interests of the American Federation of Musicians nor the American Federation of Labor and for this reason local unions should not become affiliated with the League.

The meeting adjourned at 4:30 P. M.

New York, N. Y.,
March 7, 1938.

President Weber calls the meeting to order at 11:00 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley. Absent: Petrillo.

Attorneys Ansell and Friedman attend the session.

General Ansell presents the proposed license (now on file in President's office) which he has drafted at the request of the Board and the license is read to the Board.

The Board considers the provisions aetiam.

President Weber explains the developments over the week-end which make the present sessions of the Board of the most importance involving the most serious problems that have arisen to date.

The Board resumes discussion of the provisions of the proposed license.

The Board decides that licenses shall be revoked three days after sending notices of revocation.

The Board strikes out "and future" from Section 8.

On motion the Board decides the licenses shall expire on September 15, 1939, and on each September 15th thereafter.

New York, N. Y.,
March 8, 1938.

President Weber calls the meeting to order at 10:30 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley. Absent: Petrillo.

Attorneys Ansell and Friedman attend the session.

President Weber advises the Board of the law passed in France to assist in the employment of Orchestras and Stage Shows in Motion Picture Theatres. He also explains the situation in Italy where compulsory employment failed.

The Board continues the study of the various provisions of the proposed license.

Under the Condition designated "First" the word "instrumental" is inserted between "all" and "music."

Condition "Second" is discussed in all its involvements at great length.

General Ansell states that we are not in the same fortunate position as an author or composer who has protection under the Copyright Law of the United States. The musician has only the protection of an inadequate law providing the right to sue for damages under the common law property rights. Only by being included in the copyright law could the musicians secure an adequate remedy. During the depression the time was inopportune to try and have such legislation adopted by Congress. If the proposed Radio investigation is made, then it may become practical to try and secure remedial legislation.

Condition "Ninth" is modified by striking out the words "first" and "in each instance."

At 2:30 P. M. Phil M. Loucks of the N. A. B. and Mark Woods of N. B. C. appear before the Board. President Weber reviews all negotiations with the broadcasters and recorders from July 24, 1937, up to date for the information of Mr. Loucks.

Mr. Loucks states that he is entirely sympathetic to a program for the purpose of employing more musicians on the radio. There are 388 independent stations not affiliated with the chains. Half of this number is restricted to part-time or half-time. One hundred and twelve are located in cities of 15,000 or less and do a gross business of less than \$20,000.00 a year. About 38 stations do practically 50 per cent. of the gross done by all of those independents. Locals are situated in practically all of the cities where stations of any import are located. He does not have power of attorney nor power to negotiate, but wishes to be helpful in arriving at a solution of the entire problem.

President Weber states that he has been advised that about 250 of the 388 stations should be in the position to employ musicians.

Mr. Loucks states that the independent stations are not informed of the real situation that they now face and that as a result resistance has been built up. A campaign of education must be followed that will fully inform them of what they eventually have to face.

President Weber explains that unless something is worked out the musicians will no longer make phonograph records or electrical transcriptions.

Mr. Loucks states that an independent station no doubt has a greater program cost than a similar station operated as an affiliate of a network, his program production probably being higher. His attention is called to the fact that transcription program costs are less than network service costs.

Mr. Woods states he is still confident that the situation can be worked out as Mr. Loucks is, in his best judgment, more competent to handle the situation than any other man that he knows in the industry. He can get a committee working and the machinery set to work out a deal greatly similar to that adopted through the I. R. N. A. Committee and the A. F. of M. If the Board agrees to try this method N. B. C. will throw all its resources into the situation for the purpose of a final settlement.

Mr. Loucks states he has appeared at the earliest possible moment and he is opposed to any procrastination in working out the problem.

The Board decides that Mr. Loucks shall be given until March 21st to see what he can accomplish in the interim, the President to call the Board in session as soon as it is practical to do so.

The Board again considers the provisions of the license.

Condition "Tenth" is laid over for consideration with "Eighth."

"Eleventh" is approved.

"Twelfth" is approved.

"Thirteenth" is approved.

"Fourteenth" is amended by substitution in place of the word "Orchestra" the following: "organization of instrumental musicians."

"Fifteenth" is approved.

The Board instructs General Ansell to investigate and assist in the preparation of an amendment to the Copyright Laws to protect musicians against the stealing of their music from the air. The Board will have to seek redress through this

(Continued on Page Fourteen)

Buy ONLY the Best REEDS
for your Musical Instruments

Demand "MIRCO" Reeds

MIRCO
"BLACK-LINE"
The best at any price!



MIRCO
"TWO-OUT"
The leader in the medium price field



MIRCO
"MELL-O-MINE"
Good Reeds at Low Prices



Be Assured of Complete Satisfaction
All Leading Stores Sell MIRCO Products
J. SCHWARTZ MUSIC CO., Inc.
10 West 19th St. New York, N. Y.

VIBRATOR REEDS

.. THE ONLY REED WITH THE PATENT-ED TONE-GROOVES

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

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

A New Individual Course on
MODERN IMPROVISING
by
XYLOPHONE MARIMBA VIBRAPHONE

Learn to Write and Play Your Own
VARIATIONS HOT CHORUSES
"SWING" STYLE, Etc.

For Complete Information, Write to
GEO. HAMILTON GREEN
Studio: 44 W. 77th St., New York, N. Y.

ALEXANDRE REEDS

The most sensitive of all reeds.
Cane as responsive as violin strings. Each reed enclosed in a glassine wrapper. Complete description and prices in 40 page Reedy Player's Handbook. Card or letter brings it free.

Selmer Dept. 1473
Elkhart, Ind.

More "PLAYABLES" per Dozen



Ask Your Dealer to show you our new

MODERN Orchestra Stands

KRAUTH & BENNINGHOFEN
HAMILTON, OHIO

GERMAN DANCE MUSIC

For ORCHESTRA and BAND in MODERN ARRANGEMENTS. Also for Swedish, Irish, Scotch, Hebrew and Polish dances. Write today for FREE old-time dance music catalog and samples.

EMIL ASCHER, INC., Publishers
215 Fourth Avenue - New York, N. Y.

Over
FEDERATION
Field

By CHAUNCEY A. WEAVER

Recent opportunity to contact musical New York in a demonstration of its finest flowering is an experience to frame and hang in a permanent place in the hall of memory. Two such occasions came to us recently in such almost bewildering as well as exhilarating continuity that it is no easy task to tell the story.

The specific dates were: Friday evening, March 4, and Saturday evening, March 5.

The first event was in the artistic atmosphere of Carnegie Hall, where Verdi's Requiem was sung by the chorus of the Schola Cantorum—with instrumental accompaniment by the National Broadcasting Company Symphony Orchestra, under the direction of Arturo Toscanini, and with vocal soloists from the Metropolitan Opera Co.

The affair was a benefit performance for the unemployed musicians of New York, Local 802, and Verdi Rest Home for Aged and Destitute Musicians.

Happily, this notable ensemble was greeted by a capacity audience.

To better appreciate the character of the evening program it will not be out of place to make brief reference to the genesis of this immortal creation of musical literature.

Allesandro Manzoni, one of the great literary lights of that Italian period, had passed away—at the mellow age of 38. Verdi was one of his deep admirers and was profoundly moved at his death. To the local municipal authorities he expressed a desire to write a commemorative work. This proposal was promptly endorsed. Accordingly, he soon made a visit to Manzoni's grave and stood for a long time there alone. He thereafter devoted most of the year 1873 to the composition of the "Requiem."

To listen to this mighty musical creation is to obtain new revelations of the religious side of Verdi's nature. In that lonely visitation at the Manzoni graveside, he must have had an almost supernatural comprehension of the significance of the change we call death, a vision of the resurrection into newness of life, and a special endowment of power through which to translate the emotions of the hour into music akin to that which is also immortal.

It was an unforgettable evening and to Local 802 we tender this heartfelt but inadequate testimonial of appreciation for having made possible a personal hearing.

The second occasion, to which we have previously referred, was the concluding concert of the current series given by the N. B. C. Symphony Orchestra under the direction of Toscanini, in the R. C. A. Building. Here, too, every seat was occupied. It was an all-Wagnerian program—as follows:

1. A "Faust" Overture
2. Preludes to Acts I and III of "Lohengrin"
3. Overture to "Tannhaeuser"
4. Prelude and Liebestod from "Tristan und Isolde"

Intermission

Prelude to "Paraiso"
"Siegfried's Rhine Journey," from "Götterdämmerung"
"Ride of the Valkyries," from "Die Walküre"

Toscanini is one of the marvels of the musical world. The almost uncanny fashion in which he traverses the entire dominion of harmonic artistry is wonderful—and never a musical score before him. Facial expression, commanding right hand and versatile left, soul enrap with the beauty of the composer's theme—such in epitome is Toscanini in action.

And then—what an organization upon which to let his fancy play! Ninety-six carefully picked musicians, consummate masters of their respective instruments, responsive to every motion, whim or feeling of the maestro standing before them! Perfection—a virtue so difficult of attainment under human limitations! Yet, an evening of uplifting entertainment seemingly without a flaw.

In this broadcasting auditorium the seating capacity is limited to less than 1,500 people. But we are living in the 20th Century. Inventive genius has scaled new heights and sounded new depths. Science has evolved new methods of sound transmission. This great program so splendidly presented was available throughout the lengths and breadths of a nation of 130,000,000 people. As the *New York Times*, the following morning, editorially, so well said:

We pick out of the air harmonies that we've unheard by the masses of the people

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



"I AM GLAD THAT A SYSTEM PREVAILS UNDER WHICH LABORERS CAN STRIKE WHEN THEY WANT TO. I WANT A MAN TO HAVE A CHANCE TO BETTER HIS CONDITION, THAT IS THE TRUE SYSTEM. I AM NOT ASHAMED TO CONFESS THAT 25 YEARS AGO I WAS A HIRED LABORER."

ABRAHAM LINCOLN

THE FIRST COOPERATIVE GASOLINE STATION IN THE U.S. WAS STARTED IN 1923 AT COYNE WOOD, MINN., AND NOW THERE ARE OVER 2500. THEY BUY TOGETHER OVER \$75,000,000.00 WORTH OF GAS AND OIL AND SAVE THEIR MEMBERS FROM FOUR TO FIVE MILLION DOLLARS ANNUALLY.



LOOK FOR THIS LABEL ON PUMPS OF ALL SIZES



"SEA LAWYER" IS A SEAMAN'S TERM APPLIED TO AN OUT-SPOKEN MEMBER OF THE CREW WHO DARES CALL ATTENTION TO BETTER CONDITIONS ABOARD.



SHORTER HOURS MEAN BRIGHTER LIVES... DOCTORS AGREE THAT LONG-CONTINUED PERIODS OF MONOTONOUS, REPETITIVE WORK PRODUCES MARKED LOSS OF INTEREST AND SHEEP-LIKE SUBMISSION.

a generation ago. Not only is there a mighty musical thoroughfare, leading from coast to coast and traversed with the speed of light, but Wagner, Beethoven, Bach, Sibelius, Brahms are made manifest in many a remote farmhouse and in many a plain home. So, while we hear the grating discords of the world's terror and confusion, we hear also its symphonies—the strings and brasses singing together, the woodwinds bearing them unquarrelsome company, and no dissenting note; man at his best.

On the Wednesday noon following the concert, the Steamship Queen Mary moved majestically toward the Atlantic waters with Toscanini on board. Music loving America said: "Bon voyage, and a safe return in the Autumn-time," when a new three-year N. B. C. Toscanini contract will spring into being.

Two months from now the Tampa Convention will be erecting its historic milestone.

As soon as some more new taxing projects materialize Congress will doubtless adjourn. Besides, there are a few political fences said to be sadly in need of repairs.

*How big is Mister Hitler, Pa,
That people call him great?
He's a replica of Louis XIV, my son,
Who said—"I am The State!"*

The Wisconsin State Musicians' Association will hold its spring conference in Superior, with Local No. 280 as the entertaining host, on Sunday, May 1. The officers of this association are: President, V. Dahlstrand of Milwaukee; Vice-President, Walter J. Smith, Oskosh; Secretary, E. J. Sartell of Janesville; Treasurer, A. F. Vandenberg of Green Bay. Frank Hayek of Milwaukee, State Officer, maintains a uniform interest in the affairs of the Association. We are in receipt of a diagram or map issued by the Association Buzzer, official organ, which outlines a route for a "Bus Special," and which is designed to pick up delegates all through the state and land them in a bunch at Superior on the morning of the conference. This is a rather ingenious idea and may suggest a similar line of procedure in other state jurisdictions. We bespeak for the forthcoming conference a large attendance and a successful interchange of musical organization ideas.

To some people a prairie landscape is a picture of solitude—and nothing more. To cross the Great Western Plains on a modern railway train—no matter how luxurious and well-appointed—is to such ho-hum spirits the essence of boredom. We are glad to be able to always find various types of fascination in such an experience. The prairie country is like a vast stage upon which dramatic scenes are ever shifting. There is the color change—introduced when

"Born in russet mantle clad,"

peers over the eastern horizon, with alternation tints, every hour until day is dying in the west, and the beauty of an indescribable sunset ushers in the over-arching pall of night. Scattered farmhouses, here and there, point out the spot where hardy pioneers made their homes—undaunted by fear of red men or wild beast, and where sons and daughters now abide for the purpose of "carrying on." But incidents can happen which forcibly remind one that there is, after all, very close connection with the far-flung reaches of a bustling world. On that recent visit to the Rocky Mountain region, when a rising dust-storm was suggesting menace to the prospective spring wheat crop, and when few touches of human activity could be seen, we casually touched the dial of a near-by radio. Instantly—"Music arose with its voluptuous swell." Full, clear and harmonious came the choir voices of pupils in the school rooms of Flint, Mich. 1,000 miles away. Of course, some will say—"Only a commonplace incident in daily travel!" Thank Heaven for commonplace beauty and glory and loveliness and inspiration and entertainment and multifarious reminders of the great days in which we live. Although Shakespeare predicted the radio in the sixteenth century, the twentieth century, in which we live, saw its flowering on the garden wall of inventive genius and its transposition into lyrical fragrance which was to enchant the world. We are grateful to those Flint school children for their contribution over the "unseen currents of the air," helping to relieve the monotony of a day of dusty travel.

We believe Federation members will be interested in knowing that a recent issue of a nationally known publication carried an article listing statistics relative to musical appreciation and which shows that Madison, Wis., ranks second in musical appreciation in the United States—Philadelphia having the distinction of being accorded first place. Secretary E. J. Sartell of Janesville, one of the liveliest wires in western musical circles, has very kindly given us a glimpse of what Wisconsin is doing in a musical way—one which reflects gloriously on the side of cultural advancement in that great mid-western state.

President Wallace Phillely of Local No. 732, has become a "Columnist" in the *Valparaiso, Ind., Vidette-Messenger*—his contributions appearing under the first page, first column caption—"Striking Thoughts." May his pen have a rapier-thrust for all that is evil and an wholesome and uplifting potency in behalf of all that is good.

We are in receipt of the first copy of "The Prelude"—official organ of Local No. 174, of New Orleans. It is an eight-page periodical, neat in appearance, replete with readable material, fragrant as south-

land magnolia-blossoms, welcome as a long-absent friend. May its appearance be as dependable and as regular as the striking of grandfather's clock.

A musician is also a poet: A pair of eyes more suddenly transport him, also, into a fairer world, where mighty spirits meet and play with him and give him weighty tasks to fulfill.—Beethoven.

The TVA odor is beginning to suggest something besides oil.

Many an April fool has a next month hang-over.

The Congressional election comes on apace and there is much tight-rope walking in evidence.

California has been having some pretty heavy dew-falls this spring.

Making the world safe for democracy is a good deal more than a one-act drama.

The American soil seems to be becoming more fertile soil all the while for symphony orchestra seed. What shall the harvest be!

WHAT NEXT?

Glass bricks are now being made in colors and a variety of shapes, including squares, rectangles and curves.

A well known carburetor company has brought out a new carburetor which is said to solve the problem of enabling gasoline engines to burn low cost fuel, such as fuel oil, under all conditions of engine operation. The company plans to sell the new product to operators of truck fleets and for industrial and marine engines.

Dr. Otto Mecheels, a German chemist has been making wool from the protein or albumen obtained from fish. Fish wool is admittedly pretty poor stuff. It is not durable enough. So, Dr. Mecheels mixes it with a cellulose fiber (cotton, for example) to the amount of 80 per cent. The result is a fabric which is warm and which can be dyed with the same dyes that natural wool takes.

Henry Ford recently announced plans to make fabricated farmhouses from the pine and cypress of his 90,000-acre plantation near Wayo, Ga. He said the houses would be made of standard patterns or manufactured according to the prospective owner's plans and would be offered to the general public as soon as the needs of the Ford community at Wayo are supplied.

Minutes of Meetings

(Continued from Page Eleven)

method as there appears to be no other remedy at hand at the present time.

The Board adjourned at 8:00 P. M. until Wednesday morning at 10:30 A. M.

New York, N. Y.,
March 9, 1938.

President Weber calls the meeting to order at 11:00 A. M.

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

General Ansell presents the amendments prepared for the Board, page 2: Substitute for lines 11 and 12 after words "to the public," "public disadvantages it is required to give relief to many musicians displaced from employment by the exploitation of such mechanical substitutes."

On Page 3, Paragraph 3, is modified by striking out all words after "effect" in the fifth line.

On Page 3, Paragraph 4, termination shall be September 15, 1939.

On Page 3, Paragraph 5, sixth line after "shall have" add "in addition to the usual legal remedies," the balance of the section to remain as previously approved.

On Page 4, Paragraph 7 is modified by changing the second sentence to read: "Any party charged herein with giving notice may do so by any effective means of direct communication with the party to receive the notice."

On Page 4, Paragraph 8, Line 6, insert the following after the word "subject," "to all the applicable provisions of this license and also include and be subject."

On Page 6, Condition "Eighth" add "Provided further: That this condition shall not apply to a recording made by licensee for a sponsor exclusively and in which the licensee has no interest or right of user."

The Board considers conditions in the Circus industry. President Weber explains the improvements in working conditions in the Ringling Brothers-Barnum Bailey Shows. In addition the price has been raised to \$42.50 per week.

In the Al. G. Barnes Circus, the price remains at \$40.00 a week, but all other conditions are to be the same as in the Ringling Brothers-Barnum Bailey Show. The agreements are for two years.

He has found it necessary to individualize all circuses, as conditions are different in each case.

At 2:00 P. M. Messrs. Milton Diamond, L. B. Morris, David Mackay and M. H. Lavenstein representing the manufacturers of phonograph records appear before the Board in regard to their problem.

President Weber again outlines our problem stating that our problem is one of bread and butter for our members who have to such a great degree been displaced through the use of recordings. He states that in our opinion the position taken by the recorders after six or eight weeks of negotiations was not well founded. The Executive Board decided upon a form of license and is well satisfied if it develops that no recorders take out a license and do not employ our members. We will not make any records that are used to displace musicians, or if they are used by any parties or persons that are held to be unfair to the Federation. He explains the development in Seattle where music machines with phonograph records were used to try and break a musicians strike. This is a new development that must be taken care of in its entirety.

Mr. Diamond states that in all meetings since July, 1937, the phonograph people have become of the opinion that what we are seeking to accomplish is laudable. However, he does not feel that we should really not feel it a worthy object to seek to entirely cease the making of phonograph records. The phonograph people are sympathetic to our position of not wishing to commit economic suicide and they are convinced that the problem of the musicians is very serious. The phonograph people are struggling for their very existence due to the late developments in the amusement industry. They feel that subsequent negotiations may result in employment opportunities in most of the radio stations of importance in the United States and Canada. The phonograph industry has devised a license form to regulate the automatic phonograph machines. In the Seattle incident they sent representatives to that city including their Chicago attorney to try and ameliorate the situation immediately. Their license permitted them to withdraw the machines, but they took the short cut to remedy the situation without long drawn out legal complications. Phonograph record manufacturers are not eager to have radio stations use their records in broadcasting programs. In the home they have no problem. Music machines are located

in the proportion of 95 per cent. in absolutely non-competitive locations and about 5 per cent. in larger establishments that may be considered competitive.

President Weber states our position is not directed against the phonograph record industry, but against the practice of destroying the employment opportunities of musicians. The latest development is that phonograph records are used in dance halls, cafes, etc., where they were never used before.

Mr. Diamond requests that they be permitted to discuss the provisions of the license before it is finally adopted.

Messrs. Ansell and Diamond exchange views on the legal aspects of the case.

Mr. Diamond states that the phonograph companies have sent some 700 letters by registered mail to radio stations advising them in great detail that they are not permitted to use phonograph records for broadcast purposes.

A number of specific instances of widespread evils in the use of various types of recordings are cited.

The phonograph companies feel that the proposed license contains some provisions that would lead them into legal difficulties. They also feel that all rights should be vested in the phonograph companies in order that they may be in a better position to exercise needed control of their product.

Mr. Lavenstein states the crux of the entire situation is to stop the use of phonograph records in places where musicians could be employed. They will cooperate to that effect and the only proposition is to find a practical method of doing so.

Mr. Morris states that the fundamental problem is control of illegal use of recordings and they wish to work it out in a manner that is both practical and legal. If they sell the record for home use and some one else gets a hold of it and uses it illegally in his opinion if the company does not have full rights it will be most difficult to proceed with proper regulation.

The Board decides to perfect the license and then sit down with the phonograph manufacturers to try and work out a practical solution of the problem.

The gentlemen state they represent Decca, Victor, Columbia, Brunswick and the American Record Corporation.

The Board again considers the license. Condition "Eleventh" on page 7 is stricken out.

On motion, the President is authorized to appoint a sub-committee of three to act on behalf of the Board in the license proposition.

The President explains the procedure that will be followed by the sub-committee.

The Secretary lays before the Board a request from the residents of Ventura, Calif., for a Charter. Some are members of Local 308, having joined for needed protection. They are now in the jurisdiction of Local 308 which has expressed its intension to waive jurisdiction over Ventura.

On motion the Secretary is instructed under the circumstances to issue a Charter.

The Board adjourned at 7:10 P. M.

New York, N. Y.,
March 10, 1938.

President Weber calls the meeting to order at 11:00 A. M.

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

Secretary reports on Case No. 412, 1937-38 Docket. Claim of Feiman vs. Michael Weiner. Feiman's license was revoked on June 4, 1937. On motion the case is re-opened and the claim is modified to \$16.25, the amount of commission up to the date of revocation of license.

Request of Local 146 to change the name from "Musicians' Protective Ass'n" to "Musicians' Union."

The Board grants the request.

Request of Ernie Palmquist of Local 205, Green Bay, Wis., for a re-opening of Case No. 619, in which a claim was allowed against him in favor of J. G. Lewis for \$99.00.

On motion, the case is re-opened pending further investigation, the verdict to be held in abeyance pending results of the investigation.

Application of Pietro Florito for reinstatement in Local 432. Pietro Florito has an outstanding fine of \$20.00 due Local 432, Bristol, Conn.

The Board grants reinstatement on payment of the \$20.00 local fines, the National Reinstatement Fee being waived in this case.

The Secretary lays before the Board the request of Local 119, A. F. of M., to be permitted to enter a claim against an orchestra that travelled with a revue and played in the Capitol Theatre without a local orchestra being employed.

The Local has no agreement with the

management nor is the theatre on the National Unfair List. The Board refers the matter to the President's office for investigation and disposition.

The Board considers a letter from C. Henry Amme, secretary, Local 502, Charleston, S. C., regarding the disposition of 10 per cent. tax on the Willie Hovath Orchestra.

The Board rules that the tax can only be distributed in accordance with the laws of the Federation.

The Board considers a request of Local No. 190, Winnipeg, Manl., Canada, for a special price for the Class B Western Canada Fairs.

The Board rules it is not in a position to deviate from the Federation price.

The Board again considers the licensing situation at great length. The theatrical situation is also discussed, including the present status of the recordings in the Hollywood studios. The present set-up of the theatre chains is explained to the Board in detail by the chairman.

The Board holds that the theatre situation must wait until the radio and license matters are disposed of.

The Board adjourns at 1:00 P. M. until March 24, 1938.

New York, N. Y.,
March 15, 1938.

President Weber calls the Sub-Committee of the International Executive Board to order at 10:00 A. M.

Present: Birnbach and Attorneys Ansell and Friedman.

Executive Officer Hayden is excused on account of illness.

Messrs. Morris, Mackay, Lavenstein and Diamond, the phonograph record manufacturers meet with the Board. They represent Victor, Decca, Columbia, Brunswick and the American Record Corporation.

Mr. Morris reviews the problem of the record manufacturers. Victor manufacture the records and sell them outright to some 70 to 80 distributors or wholesalers. They sell the records to 12,000 dealers.

Decca, Columbia and Brunswick have about 12 branches who sell to the 12,000 dealers. Their distributing unit is a wholly owned subsidiary which maintains the 12 branches.

In the record-playing machines, exclusive of coin machines, they have lone phonographs and combination phonograph-radios which are distributed in exactly the same method, but in the main by different distributors. They also manufacture transmitters. They are one of many manufacturers of machines. They do not manufacture the coin-operated machines. They also are distributed by still another set of dealers. It will be a major problem to try and change these methods of long standing. Either the coin machine or the ordinary commercial machine is capable of creating the music. For instance a dance hall does not necessarily have to deal with manufacturer, distributor or dealer. Their committee has investigated the matter of practical control of the coin machine manufacturers and find any practical method of the manufacturers doing so is very difficult. The coin machine manufacturers sell them outright to distributors, they in turn sell to operators who control and place a number of machines in various premises. They either lease or sell them to candy stores, small taverns, etc. Even this is not a uniform practice in the trade. Because of the lack of uniformity in distribution the problem is difficult.

Records used in the coin machines are acquired by different methods. Where the proprietor of a tavern buys a machine outright, he then buys his own records and uses them on his own machine. In a so-called fleet operation, the fleet operator of a number of machines secures his records from dealers and supplies them for use in the machines controlled or serviced by him. Mr. Lavenstein states that he is of the opinion that the Federation is mainly interested in the control of the playing of the records, and that only through a deal between the manufacturers represented here today and the Federation, control through machine manufacturers and machine distributors appearing impractical at the present time. The Sub-Committee agrees that this is the practical method of approaching the problem.

The control of the playing of records presents two problems: the first, the control of the records after they have been sold and the title passed to the purchaser; the second, the control of records sold for commercial use.

He suggests that through the manufacturers' copyright method there may be devised a real practical way of control.

Copyright laws are discussed at some length.



DERU REEDS

... Once tried no other will do

Here's the reed that is famous for its consistently good tone and long life. Five graded and accurately marked strengths make it possible for you to meet your individual needs.

F. DERU & CO.
239 West 42nd St.
New York, N. Y.



DUPLEXO "AD-A-STAND"

Alto and Clarinet - OR - Tenor and Clarinet

COMPLETE with durable bag \$4.80

U.S. PAT. NO. 2,007,614

Ask Your Dealer

J. SCHWARTZ MUSIC CO., INC.
DEPT. 2-10 WEST 15TH ST., NEW YORK, N. Y.

HARMONY

in 12 easy lessons

LEARN TO MEMORIZE, IMPROVISE, ARRANGE, COMPOSE!

Write for actual proof and guarantee offer. No obligation.

Delamater Practical Harmony System
1650 Warren Ave. Dept. "I." Chicago, Ill.

President Weber states that our main objective is the protection of employment opportunities, and that we seek to control the use of records. This question at present is far more important than copyright and royalty questions. We are a long way from establishing common law property rights, but we are definitely face to face with the necessity of controlling the manufacture and use of all recordings. We agreed last week to await a tangible plan from the recorders for proper control.

The record manufacturers' committee have, by inscription, started the proper control of the recordings, as it states expressly that they are to be used only in homes.

They have established a license for the playing of records. They will agree that they will not issue a license to any radio station without the express consent of the American Federation of Musicians. In the coin machine field a notice has been sent to all operators to the effect that the license states that their records may not be played in any establishment where musicians were formerly employed or where an admission is charged. They suggest an agreement should contain a recital of facts, and a statement of voluntary obligation to cure the evils produced by the indiscriminate playing of records. They state that in Seattle all but two machines were withdrawn, and machinery was started to withdraw these two when the strike was settled. They feel that their new proposals will accomplish the desired result.

They ask an interpretation of Condition "Fourth" and explain their present inscriptions on records and envelopes.

They have had the new label in effect since last August and at present 95 per cent of all records being sent out bear the new labels.

The general language of the license is discussed.

They request a division of the license, requesting a separate license for the phonograph manufacturers.

Condition "Seventh" is discussed. Sub-sections 5 and 6 of the agreement clauses are discussed.

Mr. Diamond states that he sees no obstacles other than those already discussed and that if we can find language to cover them, there will be little else to overcome. Their license which was adopted last summer contains provisions that were meant to meet the problems as they then existed.

The general terms of the license are again discussed.

The Sub-Committee adjourns until Wednesday at 1:30 P. M.

New York, N. Y.,
March 17, 1938.

President Weber calls the Sub-Committee to order at 11:00 A. M.
Present: Birnbach and Attorneys Ansell and Friedman.
Excused: Hayden on account of illness.

L. B. Morris and David Mackay of the Victor Company, Milton H. Diamond of Decca and M. H. Lavenstein of American Records Company attend.

President Weber advises the Phonograph manufacturers that the license will have the expiration date of September 15, 1939. The representatives of the phonograph companies agree that they will not make any phonograph records containing commercial announcements.

Stipulation No. 9. Unchanged.
Stipulation No. 10. Unchanged.
Stipulation No. 11. Strike out all beginning with "issued" and ending with "under by him."

Stipulation No. 12, section 1, was read. Amendment proposed as follows:

"During the existence of this license, the licensee shall use and employ for performing of instrumental music in the making of recordings only members of the Federation in good standing, except that the Federation agrees to continue its past practice of excepting from this rule acknowledged virtuosi and race and hill-billy artists."

Under discussion; not agreed to.
Stipulation No. 12, section 2, was read. Amendment proposed as follows:

"That licensee shall not make, or permit the use of his facilities for making, or otherwise give aid and assistance to making any recording for or on account of any other persons."

No objection.
Condition First is agreed upon and reads as follows:

First. That, during the existence of this license, the licensee shall use and employ for performing all instrumental music in the makings of recordings only members of the Federation in good standing.

Condition Second is accepted to read as follows:

Second. That licensee shall not make, or permit the use of his facilities for making, or otherwise give aid and assistance to making any recording for or on account of any other persons.

Condition Third is agreed upon to read as follows:

Third. Licensee shall not sell, license or dispose of any recording to, or grant or authorize the use of any recording in or to (a) any place of business or entertainment to or in which an admission fee or dance fee is charged, or (b) any place of business or entertainment in which musicians were formerly employed, or (c) any place of business or entertainment if a similar place operating under similar conditions in the same community does employ musicians, or (d) in any place of business whose existence is dependent upon the use of music unless living musicians are also employed therein.

Condition Fourth is read.
In lieu thereof the following is proposed:

Fourth. "That the Licensee shall cause each record of its recordings to carry clearly and legibly on its face (a) the catalogue or other identifying number and (b) a statement reciting that it is licensed by the manufacturer only for non-commercial use on phonographs in homes. Provided, that notwithstanding such restricted use notice the Licensee may issue express licenses authorizing other uses of records within the limitations of this license."

Accepted as satisfactory.
Condition Fifth is read.

Fifth. "The Licensee shall, immediately upon the making of any recording and prior to its release, (a) advise the Federation of such recording, (b) advise the Federation of the number and statement borne on its face as required by the preceding condition, and (c) upon demand by the Federation promptly furnish the Federation with a copy of any recordings, including those made or pressed in Canada.

Agreed to.
Condition Sixth is read.

Only applies to electrical transcriptions.

Sixth. Becomes superfluous as it is covered by the contents of No. 5. It is therefore stricken out.

Condition Seventh is read.
In lieu thereof the following was offered:

Seventh. "That in addition to the notice provided for in paragraph 'Fifth' hereof, Licensee shall promptly upon the issuance of this license furnish the Federation with a copy of its current catalogue of recordings, and thereafter from time to time with a copy of all supplements thereto, as and when issued."

Same is accepted.
Condition Eighth is read.

Eighth. Does not apply to phonograph recordings and is deleted.

Condition Ninth is read.
Proposed that in lieu thereof the following shall be inserted:

Ninth. "That Licensee shall in no case use, or grant or authorize the use of, any recording for any purpose contrary to the provisions hereof."

Accepted.
Condition Tenth is read.

Tenth. Does not apply to phonograph recordings and therefore is also deleted.

Condition Eleventh is read. (Becomes Eighth.)

Eleventh. "That Licensee shall not require, request, induce, or in any manner attempt to influence, any member of the Federation to play or perform except as permitted by this license."

Accepted.
Condition Twelfth is read. (Becomes Ninth.)

In lieu thereof the following is adopted: Ninth. "That Licensee shall make no recording without the knowledge and consent in all instances of all the musicians performing the music therefor."

Accepted.
Condition Thirteenth is read. (Becomes second part of Ninth.)

In lieu thereof the following is proposed and accepted:

Ninth. "That the Licensee shall make no recording or matrices from library records."

Condition Fourteenth is read. (New Tenth.)

In lieu thereof the following is proposed:

Tenth. "That Licensee shall not make or use any recordings containing commercial advertising."

Accepted.
In lieu of Condition Fourteenth same now becomes Condition Eleventh and reads as follows:

Eleventh. That no provision of this license shall have the effect of assigning, transferring, impairing, or in any manner affecting, any existing or future right any member of the Federation may have in respect to any recording in the making of which the Licensee employed such member; and nothing contained in this license shall be construed or represented as imposing any restriction upon any such member in respect of any such right.

Accepted.
In lieu of Condition Fifteenth the following is adopted and becomes Condition Twelfth:

Twelfth. That Licensee shall not transfer or assign, or attempt to transfer or assign this license, and except as herein provided he shall not do anything to enable any person or place of business or entertainment to obtain or receive any of the benefits and advantages resulting to Licensee from this license.

The meeting adjourned at 7:00 P. M.

New York, N. Y.,
March 29, 1938.

The meeting of the Board continued from March 10th is called to order at 10:30 A. M. by President Weber.

Present: Brenton, Hayden, Weaver, Parks and Birnbach.

Excused: Bagley and Murdoch.
Absent: Petrillo.

President Weber presents gold cards certifying life membership at large to Brothers Brenton, Hayden and Weaver, as directed by the 1937 Louisville Convention. The brothers make suitable response expressing their gratitude.

President Weber reviews the events leading up to the signing of the I. R. N. A. agreements, and the signing of the Local contracts. Also the recent conferences with phonograph recorders.

As the result of Brother Petrillo's activities with the National Association of Performing Artists the phonograph record manufacturers asked the Sub-Committee of the International Executive Board why they should confer with it as they would probably have to confer with another organization headed by Petrillo. The President had to assure them that the Federation would back up any agreement made with them to the limit, regardless of the efforts of any individual. He reviews the events leading up to the reopening of the license form, which was done on advice of the general Counsel of the Federation. Inasmuch as Petrillo did not agree with the proposed action of the President he refused to attend the present meetings of the Board. This action put him in the position of trying to dictate to the Board what they have the right to consider. Not a single representative transcription manufacturer has applied for a license. Statements in the public press have been contrary to the interests of the Federation.

The matter is laid over for further consideration.
Lloyd C. Thomas, WROK, Rockford, Illinois; Frank R. Smith, WWSW, Pittsburgh, Pennsylvania; Harold A. Lafount, WCOP, WORL, Boston, Massachusetts; WNBC, New Britain, Conn.; WELL, New Haven, Connecticut, constituting a committee of the independent broadcasters, appear before the Board. Attorneys

Ansell and Friedman also attend the session.

Mr. Thomas states that the independents, at the call of Mr. Loucks, had a meeting week before last in Washington. They sent a letter to all non-network independent stations advising them of the situation and offering to be helpful in reaching an agreement with the American Federation of Musicians. A convention was held yesterday which was not large, but was very representative. They do not as yet have sufficient information, but the independent broadcasters recognize the situation and have appointed a committee of nine, of which the three attending this session constitute a sub-committee. They are working diligently to secure information and authorization to act for a majority and perhaps a large majority of the independents in working out an agreement similar to the agreement worked out with the chain affiliates. They need from three to four weeks to get into that position as there are more stations than belong to the I. R. N. A. and are not as well organized as that group. The committee has the confidence of the independents and will undertake to do a good job in the interest of the broadcasters and the musicians as well.

President Weber states the position of the Federation in regard to Radio, Electrical Transcriptions and Phonograph Records, and explains why we must take steps to curtail the use of the records which has so greatly added to the unemployment of the musicians. We desire to give the independents the same opportunity to help solve the problem along the same lines followed by the I. R. N. A.

The committee states they will have to have State meetings to get the independents together and bind them into a compact organization, and to accomplish their purpose to a satisfactory degree. Mr. Thomas states the independent stations that become successful must depend on a variety of local programs rather than upon a surfeit of records and transcriptions. Mr. Lafount states that more than 97% of the power employed by the full time stations is from network stations, leaving 3% of the power to independents. He asks sufficient time to get their stations together.

General Ansell outlines the present situation in regard to radio and possible developments in the future.

The Executive Board agrees to give the Independent Committee three weeks in which to compile their data.

It is agreed that the committee will meet again with the Executive Board on April 20th.

Messrs. David Mackay, L. B. Morris, M. H. Lavenstein, Milton Diamond and Edward F. McGrady, representing the phonograph record manufacturers, appear before the Board.

President Weber explains to the Board that the Sub-Committee divided the licenses, providing a separate license for the phonograph recording industry, and submits the amended license for phonograph record manufacturers for the approval of the Board.

Mr. Morris states that they submitted the revised form to their principals and have found that there are some changes that will be requested to meet operating conditions and legal questions.

The views of the Federation counsel were presented to their counsel, who did not agree with the license provisions. The attorneys suggest that the matter be referred to the District Court for a declaratory decree. Mr. Ansell says in his opinion there is no reason to fear the Anti-Trust Laws and advises against any such procedure. Mr. Friedman states he cannot agree that the procedure is practical, and that in his opinion no judge will make a decision upon such statement of facts that we could possibly agree upon. Mr. Morris states that Mr. Thurlow Gordon, formerly with the Solicitor General in the Anti-Trust Division, has given them this opinion.

The gentlemen retire and agree to return on Wednesday at 11:00 A. M. with a modified license proposal.

The Board considers a claim of Local 3, Indianapolis, Ind., against the Indianapolis Symphony Orchestra for a concert played for the American Association for the Advancement of Science. The Orchestra Association has appealed from a decision of the Local in allowing the claim for \$300.00.

The Board refers the matter to the President's office for the purpose of advising the Local that under the circumstances extant in the case the Local should not enforce the claim.

Request of the United States Department of Education for permission to make off the air transcriptions of its South American Good Will programs to be broadcast at a later time upon stations that do not have the time open at the time of the broadcast.

On motion the request is granted provided the records are played within seven days and then sent to the Federation to be destroyed. This conforms to the agreement with the broadcasters in Schedule A.

The Board discusses certain misleading

HOT CHORUSES

Collection 15 Best "Hot" G-II Hot Melody. G-III Popular Swing Style. May be used with any instrument. \$2.00. (Tpt., Sax. or Clar., both grades, \$3.00; (FREE with \$5.00 purchase, Chord Folio, How to Write Hot Choruses or Arrangements, Course 1, Accord., Vibro., Guitar Chord Chorus, 3 for \$1.00. C. O. D. 15c extra. Radio style script. SWING ARRANGEMENTS patterned or styled after any band. Full 4-part harmony! State comb.

SWING GUITAR

Learn to Swing a Fast Rhythmic Chord Solo! Individual Instruction. Graded Lessons. Check following according to your experience: G-I, Beginner with knowledge of Chords. G-II, Average Guitarist, fair reader. G-III, Sight Reader, swing melody plus rhythmic chord licks. G-III-A, read anything, swing melody plus intricate chord licks. Pupils refer to records for practical instruction. Send for Free Sample and Particulars. Send Chord Folio, 30 pages, showing 35 substitutes for all Chords, all Keys and 235 ways to use them. Price, \$2.00. Send Next two lessons. Price, \$1.00.

NEHER STUDIO - Laureldale, Pa.

SWING PIANO PLAYING

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

PLAY TRUMPET?

HAVE TROUBLE? NO ENDURANCE? NO HIGH TONES? BUILD - TO - FIT mouthpieces are a consistent remedy for trumpet troubles. Send a postal card for information. It's free. HARRY L. JACOBS 2342 Washington Blvd. Chicago, Illinois

12—SWING CHORUSES—12

12 FOLIOS FOR TRUMPET AND CLARINET (Tenor Sax). By CHARLES VARELA. Trumpet folio contains: James, Berigan, Armstrong styles. Clarinet Goodman, Jimmy Dorsey, Hawkins styles. Folios contain chord names above each measure, chord chart, progressions, 1st endings, etc. Price, \$1.00 Each Folio

BROADWAY SWING PUBLICATIONS 1309 Broadway Dept. 1 New York City

CLARKE'S TROMBONE METHOD

Teaches How to Play Trombone Correctly ERNEST CLARKE, 167 E. 89th St., New York SENT POSTPAID FOR \$2.50

OBOE REEDS

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

BAND INSTRUMENT REPAIRSHOP EQUIPMENT

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

BAND MUSIC SPECIALIST

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

FREE TRY A SAMPLE AT OUR EXPENSE

Karles Valve and Trombone Oil AND BE CONVINCED THAT IT IS THE BEST Sold Only Through Dealers KARLES PRODUCTS 40 North Wells St., Chicago, Ill.

BAND COATS

Requiem Items. Black (slightly used), every size, \$2.50. \$3.00. \$4.00. \$5.00. \$6.00. \$7.00. \$8.00. \$9.00. \$10.00. \$11.00. \$12.00. \$13.00. \$14.00. \$15.00. \$16.00. \$17.00. \$18.00. \$19.00. \$20.00. \$21.00. \$22.00. \$23.00. \$24.00. \$25.00. \$26.00. \$27.00. \$28.00. \$29.00. \$30.00. \$31.00. \$32.00. \$33.00. \$34.00. \$35.00. \$36.00. \$37.00. \$38.00. \$39.00. \$40.00. \$41.00. \$42.00. \$43.00. \$44.00. \$45.00. \$46.00. \$47.00. \$48.00. \$49.00. \$50.00. \$51.00. \$52.00. \$53.00. \$54.00. \$55.00. \$56.00. \$57.00. \$58.00. \$59.00. \$60.00. \$61.00. \$62.00. \$63.00. \$64.00. \$65.00. \$66.00. \$67.00. \$68.00. \$69.00. \$70.00. \$71.00. \$72.00. \$73.00. \$74.00. \$75.00. \$76.00. \$77.00. \$78.00. \$79.00. \$80.00. \$81.00. \$82.00. \$83.00. \$84.00. \$85.00. \$86.00. \$87.00. \$88.00. \$89.00. \$90.00. \$91.00. \$92.00. \$93.00. \$94.00. \$95.00. \$96.00. \$97.00. \$98.00. \$99.00. \$100.00.

2018 North Halsted AL. WALLACE Chicago, Ill.

Now ready—the new 1938

EMIL ASCHER Catalog of ORCHESTRA MUSIC It contains more than 700 expertly arranged standard numbers for every occasion. Ideal for radio and dance. Send for the new catalog today. It's free. EMIL ASCHER, INC. Established 1878 315 Fourth Avenue, NEW YORK

statements in articles appearing in the public press and trade papers to the effect that the Federation is no longer operated as formerly and that is now in the position of the dog that is being wagged by its tail.

The Board instructs and authorizes the President to make answer in the public press, trade papers and the *International Musician* explaining the position of the Federation and pointing out that the status is unchanged and that the Federation continues to be operated as heretofore by the International Executive Board and the officers of the Federation in full conformity with the laws and the policies of the Federation.

Request of Sedalia Musicians' Protective Union, Jan. 22, to change its name to Sedalia Musicians' Association.

The Board grants the request.

Request of Local 105, Spokane, Wash., for the International Executive Board to remove a \$100.00 penalty and grant Mel Butler a clearance from the Federation in view of his splendid services to organized labor as a member of the State Legislature. The fine was imposed in 1922. On motion the request is granted.

The Board adjourns until Wednesday at 11 A. M.

New York, N. Y.,

March 20, 1938.

President Weber calls the meeting to order at 11 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley.

Absent: Petrillo.

Brother Murdoch reports on the favorable radio developments in Canada and the favorable results of his conference with the Canadian Radio Corporation on March 29.

Mr. J. E. Kieffer of the National Tuberculosis Association requests permission to make a non-commercial electrical transcription. Mr. Kieffer appears and explains the voluntary nature of the Association. The association wishes to use the transcription during the month of April for education on the desirability of early diagnosis. He also requests a special price for the services of musicians for this transcription.

The Board interposes no objection to the making of the transcription, but cannot see its way clear to modify the Federation price for the manufacturer of transcriptions.

On motion the Board decides to request Executive Officer Petrillo to explain his reasons for failing to fulfill the duties of his office in refusing to attend a meeting of the Board, called by the President. Also, to cite the law under which he refused to attend meetings of the Board when subject matters are to be taken under consideration that he does not desire to have discussed thereby placing the Board in a position of being able to consider only those matters which he agrees should be considered by the Board.

President Weber reads a letter from Maurice Speiser, attorney of the N. A. P. A., and the reply thereto to the Executive Board.

B. A. Rolfe and Mr. Horn appear before the Board to demonstrate and explain a plan to place vaudeville in motion picture houses that have never played live shows heretofore. The plan would present shows with live acts, but would be accompanied by sound track music. They would play the acts "in one." Eight orchestras of 25 men would be required to prepare the sound tracks and about four orchestras of 25 men would be required to keep the recordings up to date for about 200 houses.

President Weber points out that at no time would over 200 men be employed, and that there is always a possibility that the project would not convince the other houses (not served by the Rolfe Corporation) that they should employ live musicians.

They propose that the entire plan be placed under the direct supervision of the Federation. They state that this is the only method by which the Federation can hope to control new developments in show business. They ask a six weeks' trial and demonstration period.

The Board holds that it cannot entertain the proposal, as it is not in favor of any proposition that would increase the use of recorded music in places of amusement.

Mr. Mark Woods appears before the Board. President Weber explains that Mr. Woods has been very helpful in assisting in the consummation of contracts between N. B. C. affiliates and our Local Unions. Columbia has also assisted in this matter.

President Weber explains the developments in the negotiations between the Phonograph Manufacturing Companies and the Executive Board.

Mr. Woods explains other matters of vital importance to the Board.

Mr. Woods requests a ruling on the demand of Racine, Wis., Local for a stand-by charge for the Boy Scouts Jubilee Program when the Racine Boy Scouts Drum and Bugle Corps played about three minutes on the program. He also requests a ruling on programs broadcast in the public interest when incidentally there may be an occasional musical number on the program. The matter is referred to the Secretary's office for the purpose of securing additional information and reporting back to the Board.

The meeting adjourned at 6:20 P. M. until Thursday morning at 9 A. M.

New York, N. Y.,

March 31, 1938.

President Weber calls the meeting to order at 9:15 A. M.

Present: Brenton, Hayden, Weaver, Parks, Murdoch and Birnbach.

Excused: Bagley.

Absent: Petrillo.

Attorneys Ansell and Friedman attend the session.

Messrs. L. E. Morris, David Mackay, Edward F. McGrady, Milton Diamond, M. H. Lavenstein and R. W. Altschuler, representing R. C. A.-Victor Company, Decca, Columbia, Brunswick and American Records Corporation attend the meeting.

Mr. Morris states that since meeting with us on Tuesday they have been in a practically continuous business session trying to solve the problem. They therefore suggest that the basis of the I. R. N. A. agreement be used as the basis of an agreement between the phonograph record manufacturing companies and the Federation. Their idea is to take 5 1/4 per cent of their commercial record sales, to be used for the employment of musicians in giving concerts in various locals of the Federation. They feel that the amount of employment created would more than compensate for any sacrifice that the Federation would make in agreeing to the plan.

President Weber explains the impracticability of any such plan. We cannot sell a principle for any sum of money, no matter how great the sum might be. We must not give approval to any course that would in any way stimulate or approve the use of records to destroy musicians' employment or to increase their unemployment. If necessary the Federation can itself make the records and control them.

Brother Hayden calls attention to the fact that when they left on Monday the recorders were to try and revamp the license to meet their legal objections and they have not only failed to do so, but have instead offered a totally impotent plan.

Secretary Birnbach states that he would not care if a fund of five or ten million dollars were provided, the Federation desires no charity. Our attorneys hold the plan of license not to be illegal, and we stand upon their opinion. Any plan to provide free entertainment will prove competitive, cause more unemployment, and is therefore not feasible.

Brother Parks states under no circumstances does he favor the plan.

Brother Brenton states the last plan offered by the phonograph recorders is the worst and out of the question.

The recorders resolve into an executive session.

They return and Mr. Morris states that for his company they cannot accept the license which has been declared by their attorneys to be illegal and in violation of the laws of the land. They are willing to continue to search for a formula that may be considered legal.

President Weber states that we do not desire to place ourselves in a position of dictation and we therefore withdraw all proposals previously submitted to the phonograph record manufacturers. We do not demand that they violate any laws, the propositions are all withdrawn, and we will no longer make phonograph records.

Mr. Lavenstein states that on behalf of his clients, he proposed the language in the last draft of the license. The original draft was in his opinion illegal, and he proposed the new language as in his opinion at that time it would overcome the difficulties. They were voluntarily willing to agree to refuse to sell to the places stipulated in the now disputed condition. Last summer they voluntarily placed the provisions of (a) and (b) upon their records. There was no pressure upon them when they agreed to (a), (b), (c) and (d). They are stopping their sales to these classifications as they do not wish to sell them.

When he left the meeting with the sub-committee he was still of the opinion that it was legal. Mr. Gordon told them that if it is left in the agreement or license the conclusion is inescapable that it is agreed upon through coercion and therefore a primary or secondary boycott. They still do not desire to sell these classifica-

tions, but cannot contract with other parties not to do so. They have been further advised that no matter how laudable or legal the end is, the methods cannot be illegal. They are advised they cannot legally agree to stop the sales under the four sections. He therefore suggests that the license be modified by striking out the illegal clause, and if they do not carry out their voluntary policy, that the Federation withdraw their musicians. In this case he speaks only for his company. They cannot agree or assure us of what they will do, but they have the right to do it of their own volition.

Mr. Diamond speaking for Decca, says he is prepared to assume equal responsibility with Mr. Lavenstein for the language of the license. He desires to convene his Board and asks until Friday to state the final position of the Decca Company in regard to the license.

President Weber states that the Executive Board must carry out the will of the last convention, and if they desire to appear before our next convention in June there will be no objection on the part of the Board.

Mr. Ansell says if the object is unlawful, it is unlawful, and no matter how attained, it remains unlawful; (a), (b), (c) and (d) of Condition Third of the License came into being as the result of the combined efforts of the recorders attorneys. He does not believe that they can really believe that any grave danger of illegality exists. He does not believe in any gentlemen's agreements or private understandings and does believe in having all understandings concrete and definite. He thinks that the opinion given to the recorders by their outside attorneys is unfair, anti-social, reactionary and not in accord with present-day humanitarian trends. No matter how honest, just or lawful the objective is, the moment that they agree to try and help attain same they have been advised that such agreement will be unlawful.

Mr. Morris states that they must be free to change their policy of sale, and when they contract to barter away such freedom, such action is unlawful.

Mr. Ansell states that his opinion is directly to the contrary.

Mr. Weber states that we ask no one to do anything illegal, and if there is no way of meeting the situation, we will no longer make the product to continue to put our members out of business by making phonograph records. The Executive Board is impatient with an eight months' delay and cannot permit any further delay.

The representatives retire.

The situation is discussed at length. Mr. Ansell states that it is still his opinion the first license which he requested the Board to reconsider invited attack. The Board acted in the only way possible to protect the interests of the Federation in reconsideration of the license and the adoption of the reconstructed license form which the Board and the attorneys of the

Federation held did not invite such attack. The meeting recessed in order for President Weber and Treasurer Brenton to make an investigation of the use of phonograph records by radio stations.

The investigation disclosed that many of the smaller stations are entirely dependent on phonograph records. If deprived of records repercussions will undoubtedly occur and involve not only contracts now in force, but also affect our negotiations with the independent stations not affiliated with the networks.

The Board considers the entire situation in all its involvements at great length. The Board discusses a plan by which it might have the United States Supreme Court decide whether or not the Federation has the right to issue the license form adopted by the Federation.

The Board is of the opinion that the position taken by the phonograph manufacturers is untenable, but it does recognize the fact they are in abject fear of the Sherman Anti-Trust and Clayton Acts.

The Board reviews all radio employment. The contracts with the key stations and I. R. N. A. affiliates involve more than three million dollars a year. In addition to this, present contracts with independent stations and commercial advertisers total many more million dollars per year. All these contracts and all this employment is more or less involved in the recording situation as also are the negotiations with the independent stations not affiliated with the networks. In view of this fact the Board decides to postpone action until the next convention, reporting the entire situation to the same, giving the delegates the opportunity to discuss the matter and consider whether or not the Federation should become involved in a general strike. The Board instructs the President to inform the locals and members of the Federation through the *International Musician* and by circular letter the reasons for the postponement advising them that final action will be taken by the convention.

The Board adjourns until Wednesday, April 20, at 10:30 A. M.

TWO FIRMS SIGNED UP BY PHOENIX CLERKS

PHOENIX, Ariz.—The recently chartered Retail Clerks' Local Union No. 39 here has broken through the normal union opposition and has signed up two stores to union contracts, with others being negotiated.

Gleason Men's Store became the first clothing establishment here to display the famous Union Store Card and union officials indicate this emblem of fair dealing will be displayed in most of the city's retail stores reasonably soon.

JIMMY DORSEY'S



Modern Novelty

Dance Arrangements

Title	Scored by
Tap Dancer's Nightmare	Larry Clinton
Hollywood Pastime	Larry Clinton
Dusk in Upper Sandusky	Larry Clinton
Waddlin' At The Waldorf	Larry Clinton
Musiny In The Brass Section	Spud Murphy
Bebe	Spud Murphy
Mood Hollywood	Fulton McGrath
Shim Sham Shimmy	Bernie Meyers

Price 75c each

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE, NEW YORK, N. Y.

UNFAIR LIST OF THE American Federation of Musicians

BANDS ON THE UNFAIR LIST

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

PARKS, BEACHES AND GARDENS

Bombay, Gardens, Louis Tomasco, Manager, Philadelphia, Pa.
 Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.
 Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
 Castle Gardens, Art Guetskow and George Madler, Appleton, Wis.
 Edgewood Park, Manager Howald, Bloomington, Ill.
 Flamingo Park, Miami Beach, Florida.
 Forest Amusement Park, Memphis, Tenn.
 Gay Mill Gardens, Hammond, Ind.
 Grand View Park, Singac, N. J.
 Japanese Gardens, Salina, Kan.
 Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
 Lakeside Amusement Park, Wichita Falls, Texas.
 Mayfair Gardens, Harry Helm, Manager, Baltimore, Md.
 Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
 Moonlight Garden, Ernest E. Wender, Manager, Davenport, Iowa.
 Palm Gardens, Five Corners, Totowa, N. J.
 Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.
 Rite O' Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa.
 Riverside Park, Frank Jones, Manager, Saginaw, Mich.
 Roman Gardens, Ogden, Utah.
 Smi A Bar Gardens, Kansas City, Missouri.
 South Side Ball Park, Lehanon, Pa.
 Vogt's Park, Charles Vogt, Owner, Wausau, Wis.
 Winnipeg Beach, Winnipeg, Man., Canada.
 Winter Gardens, St. Marys, Ont., Canada.
 Yosemite National Park.
 Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
 Berke, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
 Boston Symphony Orchestra, Boston, Mass.
 Bowden, Len, and His Orchestra, St. Louis, Mo.
 Brewer, Gage, and His Hawaiian Entertainers, Wichita, Kan.
 Brown, Charlie, and His Orchestra, Evansville, Ind.
 Buresh, Louis and His Orchestra, Oxford Junction, Iowa.
 Canadian Cowboy, Dance Orchestra, London, Ont., Canada.
 Childs, Chll, and His Commanders, Chattanooga, Tenn.
 Clark, Juanita Mountainers Or-chestra, Spokane, Wash.
 Cole, Forest, and His Orchestra, Marshfield, Wis.
 Collie Stolz and Orchestra, Mem-phis, Tenn.
 Cornelia, Paul, and His Dance Orchestra, Dayton, Ohio.
 Daubanton's, Jimmie, Dance Band, St. Cloud, Minn.
 Dr. Wayne Orchestra, Guy Chet, Madison, Wis.

Dunbar, Wayne, Orchestra, Pough-keepsie, N. Y.
 Esposito, Peter, and His Orchestra, Stamford, Conn.
 Farrell, Gene, Traveling Orchestra.
 Flinders, Roy, Orchestra, Concord, N. H.
 Graf's, Karl, Orchestra, Fairfield, Conn.
 Griffith, Chet, and His Orchestra, Spokane, Wash.
 Frolckers, The, Plainfield, N. J.
 Goldberg, Alex, Orchestra, Clarks-burg, W. Va.
 Harris, Stanley, Orchestra, Auburn, N. Y.
 Hawkins, Lem, and His Hill Billies, Fargo, N. D.
 Helton, Wendall, Orchestra, At-lanta, Ga.
 Hoffman, Monk, Orchestra, Quincy, Ill.
 Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
 Hopkins Old-Time Orchestra, Cal-gary, Alb., Canada.
 Howard, James H. (Jimmy), Or-chestra, Port Arthur, Texas.
 Imperial Orchestra, Earle M. Frel-burger, Manager, Bartlesville, Okla.
 Jacobson's, Jay, Orchestra, Oak-land, Calif.
 Judkins, Howard, Orchestra, To-peka, Kan.
 Kern, Dale, Orchestra, St. Joseph, Mo.
 Kneeland, Jack, Orchestra.
 Las Vegas Orchestra, Lewis Mayer, Manager, Philadelphia, Pa.
 Layton, Ben, Orchestra, Richmond, Va.
 Leone, Bud, and Orchestra, Akron, Ohio.
 Linden, Fred, Orchestra, Moline, Ill.
 Lodge, J. B., and His Orchestra, Beacon, N. Y.
 March, Paul, Orchestra, Swedeland, Pa.
 Miloslavich, Charles, and Orchestra, Stockton, Calif.
 Myers, Lowell, Orchestra, Fort Wayne, Ind.
 Neilsen's, Harold A., Orchestra, Davenport, Ia.
 Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada.
 Poisson, Art, Orchestra, Terre Haute, Ind.
 Roberts, Tiny, Orchestra, Essex, Ontario, Canada.
 Rosa, Napoleon, and Orchestra, Farmington, N. H.
 Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Mo.
 Sturm, Eddie, and His Orchestra, San Mateo, Calif.
 Stromeyer, Gilbert, Orchestra, Pres-ton, Iowa.
 Tony Corral's Castillians, Tucson, Ariz.
 University of Miami Symphony Or-chestra, Miami, Fla.
 Wade, George, and His Corn Husk-ers, Toronto, Ont., Canada.
 Williams, Gene, and His Orchestra, Marion, Ohio.
 Williams' Orchestra, Mt. Pleasant, Iowa.
 Zembruski Polish Orchestra, Nau-gatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, ETC.—THIS LIST IS ALPHABET-ICALLY ARRANGED IN STATES, CANADA AND MISCELLANEOUS

ALABAMA
 Birmingham: Sellers, Stan.
 Gadsden: Gadsden High School Auditorium.
 Mobile: Murphy High School Auditorium.
ARIZONA
 Douglas: Rogers, Geo. Z., Manager, Palm Grove Cafe.
 Phoenix: Arizona Billmore Hotel.
ARKANSAS
 Little Rock: Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene.
 Fort Smith: Junior High School. Senior High School.
 Texarkana: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium.
CALIFORNIA
 Berkeley: McLaughlin, John.
 Chowchilla: Colwell, Clayton "Sinky."
 Hollywood: Chan, M. J. Morton, J. H.
 Los Angeles: Bonded Management, Inc. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Selby, Ralph, Director of Southern California Girls' Band. Weinstein, Nathan. Williams, Earl. White-Eboll Club.
 Modesto: Relevious Club, Ed. Davis, Owner.
 Oakland: De Azevedo, Suarez. Fauset, George. Lerch, Hermie. Nutting, Paul.
 San Francisco: Carlson, Bert. Kahn, Ralph.
 San Jose: Trianon Ballroom, Phillip Triena, Manager.
 Stockton: Beauregard, George. Sharon, C. Sparks, James B.
 Tulare: Vic's Taverna.
COLORADO
 Denver: Darragh, Don. Kilt Kat Club, J. A. Wolfe and S. Hyman, Proprietors. Oberfelder, Arthur M. Tivoli Terrace, Thomas Rommolo, Manager.
 Pueblo: Congress Hotel.

CONNECTICUT
 Fairfield: Damsbak, John.
 Hartford: Ginsburg, Max. Stevenson, William.
 New Britain: Lentini, J. C. Scaringe, Victor.
 New Haven: Nixon, E. C.
 New London: Cluster Inn, F. Wilson Innes, Manager.
 South Norwalk: Weid, Miss Lodice M.
 Stamford: Vuono Operating Co., Mary C. Vuono, President.
 Stratford: Doyle, Peggy, Crystal Ballroom, Lordship Beach.
DELAWARE
 Lewes: Riley, J. Carson.
 Wilmington: Chippey, Edward B. Crawford, Frank.
FLORIDA
 Jacksonville: Embassy Club. Florida Roof Garden. Sellers, Stan. Seminole Hotel. Show Boat. Windsor Hotel.
 Lake Worth: Lake Worth Casino, J. H. Elliott, Manager.
 Miami: Evans, Dorothy, Inc. Fenias, Otto. Forge Club. Forty-One Club. Jimmie's Bar. Merry-Go-Round Nite Club. Minsky's Music Hall, Joseph Weinstein, Mgr. Steele-Arrington, Inc.
 Orlando: Central Florida Exposition. City Auditorium. Wells, Dr.
 Sarasota: Loudon, G. S., Manager, Sarasota Cotton Club.
 St. Petersburg: Huntington Hotel.
 West Palm Beach: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.
GEORGIA
 Atlanta: City Auditorium.
 Savannah: DeSoto Hotel. Southland Orchestra Service, Frank Morris and Ossie Jef-ferson, Managers.
 Valdosta: Wilkes, Lamar.
 Waycross: Mitchell, W. M., Manager, To-bacco Barn.
ILLINOIS
 Aurora: Rendesvous Club.
 Cairo: Dixon, James Roger, Tri-City Park.
 Champaign: Piper, R. N., Piper's Beer Garden.
 Channah Lake: Channah Lake Pavilion.
 Chicago: Amusement Service Co. Associated Radio Artists' Bureau, Al A. Travers, Proprietor. Bernet, Sunny. Denton, Grace. Feast Show, Century of Progress Exposition, Duke Mills, Prop. Graham, Ernest, Graham Artists' Bureau. Gray, Milton. Jiroth, Walter. Kapp, David. Krasner School of Dancing. Krim, Sheldon. Magee, T. Leonard. Morris, Joe. Opera Club. Orchestra Service Co. Pacelli, William V. Parent, Bill. Phillips, Ben Guy, Theatrical Promoter. Migrant Products Company. Pintossi, Frank. Quodbach, Al. Rosenberg, Leo, and Richards, J. L., Promoters. Rubenstein, Joseph. Sacco Creations, Tommy, affil-iated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. G. Silverman Orchestra Printers. Stetson, Horac. Stanton, James E. Valentine, Joe. Weinberg, Arthur B. Young Republican Organization of Illinois.
 Chicago Heights: Prospero, Mike.
 Effingham: Keenan, John, Jr.
 Fox Lake: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel.
 Galesburg: Oriole Cafe, Horace Clark, Man-ager.
 Kankakee: Devlyn, Frank, Booking Agent. Majestic Inn, Arthur Glibeau, Prop.
 La Salle: Pittman, Archie, Paramount Club.
 Mattoon: Mohler, E. H. Pyle, Silas.
 Metross Park: Gault, Arthur.
 Moline: Masonic Temple. Scottish Rite Cathedral.
 Naperville: Spanish Tea Room.
 North Chicago: Dewey, James, Promoter of Ex-positions.
 Patton: Green Lantern.

INDIANA
 Pekin: Jones-Koeder Co.
 Peoria: Betar, Alfred.
 Princeton: Bureau County Fair.
 Quincy: Newcomb Hotel. Smith, Russell. Three Pigs, Mr. Powers, manager. Ursa Dance Hall, Wm. Korvis, Mgr. Vincent, Charles E.
 Rockford: Knipper, Frank. Weber, George.
 Rock Island: Beauvette Night Club.
INDIANA
 Evansville: Green Lantern Ballroom, Joseph Beltman, Mgr. Swain, Lou.
 Fort Wayne: Fisher, Ralph L. Paxton, H. H., Promoter. Smith, Sam.
 Gary: Martin, Joseph. Ross & Co., Theodore. The De Luxe Social Club.
 Hammond: ABC Broadcasting Co.
 Huntington: LaFontaine Hotel.
 Indianapolis: Dickerson, Matthew. Hillcrest Country Club, The. Harding, Howard. Indiana University Building at Indiana State Fair grounds. Kane, Jack, Manager Keith Thea-tre. Knights of Columbus. Riviera Club. Scottish Rite Cathedral. Spink Arms Hotel.
 Knox: Hockett, G. A., Manager, Crystal Ballroom. South Shore Gardens, Messrs. Hockett and Sudiski, Managers.
 Marion: Weiss, B. D., Manager, Glamour Ballroom.
 Michigan City: Kraft, Kenneth, Manager, L. & K. Enterprises. Nahas, Jack, proprietor, Club Monarch.
 Muncie: Bartlett, R. E. Bide-A-Wee Inn, Paul E. Irwin, Proprietor.
 South Bend: DeLury-Reeder Adver. Agency. Show Boat.
 Terre Haute: Hooster Ensemble. Ulmer Trio.
IOWA
 Bernard: Parish Hall.
 Boone: Dorman, Laurence.
 Cascade: Durkin's Hall.
 Council Bluffs: Eagle Mfg. & Distrib. Co.
 Davenport: Ballroom Service Bureau of Iowa.
 Des Moines: Hoyt Sherman Auditorium. Hughes, R. E., Publisher, Iowa Unionist. Lacuta, Miss, Dancing Academy. Young, Eugene R.
 East Dubuque: Karstens, Walter, Hilltop Inn.
 Emmetsburg: Davis, Art.
 Havelock: Ridotto Ballroom.
 Laurens: Olson, Darlowe.
 LaMar: Wagner, L. F., manager White-wae Pavilion.
 Mapleton: Uhl Dance Pavilion, Messrs. Law-rence Otto and I. Uhl, Operators.
 Marshalltown: Burke, Polk. Haskenson, H. G. Keeley, Gene.
 Muscatine: Rosenberg, Simon, Paradise Ball-room.
 Osceola: Moonlite Pavilion. Wildwood Pavilion.
 Ottumwa: Baker, C. G.
 Perry: City Club Dance Hall, Harry At-wood, near Perry.
KANSAS
 El Dorado: Municipal Auditorium.
 Hutchinson: Brown Wheel Night Club, Fay Browns, Prop.
 Independence: Memorial Hall.
 Junction City: Hillside Pavilion, Noel Clothier, Manager. Woodman Hall.
 Manhattan: Sandell, E. E., Dance Promoter.
 Parsons: Blue Moon Pavilion, C. T. Kile, Manager.
 Salina: Cottage Inn Dance Pavilion. Twin Gables Night Club.
 Topeka: Egyptian Dance Hall. McOwen, R. J., Stock Co. Washburn Field House and the Women's Club.
KENTUCKY
 Ashland: Kyler, James.
 Hopkinsville: Steele, Lester.
 Lexington: Marble, Dr. H. B. Wilson, Sylvester A.
 Louisville: Allen Hotel. Elks' Club. Inn Loggia, Arch Wetterer, Prop.

Miller, Jarvis E. Norman, Tom.
 Owners: Jackson, Clarence E.
LOUISIANA
 Abbeville: Roy's Club, Roy LeBlance, Mgr.
 Monroe: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Au-ditorium. Ouchita Parish Junior College.
 Pine Prairie: Childs, S., Moulin Rouge Night Club Revue.
 Shreveport: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent.
MARYLAND
 Baltimore: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Good Hope Lodge and Hall (colored). Hardy, Ed. Knights of Pythias Lodge (colored). Manley's French Casino, Stuart Whitmarsh, H. L. E. Keller and F. G. Buchholz, Mgrs. Manley's Restaurant, Mrs. Vir-ginia Harris and Stewart I. Whitmarsh, Mgrs. Monumental Elks' Lodge and Hall (colored). New Howard Hotel. Odd Fellows' Lodge and Hall (colored). Phi Kappa Sigma Fraternity. Pride of Baltimore Elks' Lodge and Hall (colored). Pythian Castle (Colored). Switghall, Samuel, Proprietor, Rail Inn. Tyler, Harry.
 Preetburg: Shields, Jim, Promoter.
 Salisbury: Trullit, Avery.
MASSACHUSETTS
 Boston: Allen, Thomas. Fisher, Samuel. Moore, Emmett. Nazzaro, Tommaso. Paladino, Rocky. Palais Royale, Inc. Royal Palms. Thorne, Clement.
 Chelsea: Heese, Fred.
 Falmouth: Abbott, Charles, Prop., Old Silver Beach Club.
 Lowell: Paradise Ballroom. Porter, R. W.
 Magnolia: Del Monte, J. P., Inc.
 Milford: Morell, Joseph.
 Nantasket: Sheppard, J. K.
 Pittsfield: High School Auditorium.
 Revere: Welch, J. F.
 Somerville: Duchin, Maurice.
MICHIGAN
 Adrian: Kirk, C. L.
 Bath: Terrace, The, Park Lake.
 Battle Creek: Battle Creek College Library Au-ditorium.
 Bay City: Northeastern Michigan Fair As-sociation.
 Benton Harbor: Johnson, Hershel, Palais Royal.
 Brighton: Magel, Milton, Manager, Blue Lantern Island Park Ballroom.
 Detroit: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Detroit Artists' Bureau. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Grosse Pointe Yacht Club. Mastin, William. Naval Post, American Legion. Paradise on the Lake, St. Claire Shore. Peacock Alley. Tice, Mr. and Mrs. Orval O. W.W.J., Detroit News Auditorium.
 Flint: Central High School Auditorium. High School Auditorium.
 Gladstone: Hillside Tavern, Ed. Rosenlund and Oscar Brodson, Props.
 Grand Rapids: Delta Pi Sigma Fraternity. Sproul, Robert. St. Cecilia Auditorium.
 Iron River: Sunset Lake Ballroom.
 Ishpeming: Anderson, Fred Nelson, Manager. Mather Inn.
 Jackson: Sigma Tau Fraternity.
 Kalamazoo: Stephenson, L. M. Van's Dancing Academy.
 Lakeport: Lakeport Dance Hall.
 Lansing: Gage-Kish Co. Lansing Central High School Au-ditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Audi-torium. Wilson, L. E.
 Menominee: Moran, Francis, Jordon College.
 Muskegon: Skibbe, A. C.
 Nagsans: Adelphi Rink, Paul Miller, Mgr.

Norway:
Valencia Ballroom, Louis Zadra, Mgr.

Port Muren:
Arabian Ballroom, E. Willing, Manager.

Round Lake:
Gordon, Don S., Mgr., Round Lake Casino.

MINNESOTA

Austin:
Becker, Walter J.

Le Sueur:
Merchants Trade Commission.

Minneapolis:
Borchardt, Charles.
Cory, H. H., Mgr., Northwest Radio Show.

Rochester:
Desnoyers and Son.

St. Cloud:
Elks' Lodge.
North Star Lodge No. 23, A. F. & A. M.

St. Paul:
Fox, S. M.

Waterville:
Utley, "Doc," H. M., proprietor of Doc's Place.

MISSISSIPPI

Edgewater Park:
Burns, Thomas, Edgewater Gulf Hotel.

MISSOURI

Columbia:
Radio Station KFRL.

Joplin:
Central High School Auditorium.

Kansas City:
Baltimore Hotel.
Breden, Barry.
Fox, S. M.
McFadden, Lindy, Booking Agent
Phillips Hotel.
Radio Orchestra Service.
Wildwood Lake.
Willard, Don.

St. Joseph:
Thomas, Clarence H.
Zerbat, E. A., Zerbat Pharmaceutical Company.

St. Louis:
Aid and Relief Club, Claude Williams, president; Charles Maul, secretary.
Arena, The, 5600 Oakland Ave.
Ford, Jack, manager French Casino.
Gill, Joseph M.
Theatre Society of St. Louis.
Wilson, R. A.

Sedalia:
Smith Cotton High School Auditorium.

MONTANA

Billings:
Billings High School Auditorium.
Tavern Beer Hall, Ray Hamilton, Manager.

NEBRASKA

Emerald:
Sunset Party House, W. A. Meyer, Manager.

Fairbury:
Bonham.

Grand Island:
Scott, S. F.

Lincoln:
Garden Dance Hall, Lyle Jewett, Manager.
Hoke, C. W., Mgr., Rosewide Party House and Avalon Dance Hall.
Johnson, Max.

North Platte:
Dickey's Dreamland Ballroom.

Omaha:
Davis, Clyde E.
United Orchestras, Book Agency.

NEW JERSEY

Atlantic City:
Ches Paroc.
Hotel Deville.
Siffer, Michael.

Bloomfield:
Club Evergreen, 7 Belleville Ave.

Camden:
Eta Chapter, Gamma Phi Fraternity.

Clifton:
Silberstein, Joseph L., and Ettelson, Samuel, Hollywood Gardens.

Easttown:
Sapphire Room.
Shore Operating Co.

Irvington:
Club Windsor.
Philhower, H. W.

Jersey City:
Hotel Plaza.
Sorrentino, John, and Franklin Franco.

Long Branch:
Shapiro, Mrs. Louis Hembar, Manager Hotel Scarborough

Newark:
Angster, Edward.
Devaney, Forest, Promoter
Lampe, Michael.
Meyers, Jack.
Robinson, Oliver, Mummies Club.
Rutan Booking Agency.
Sapienza, J.
Skyway Restaurant, Newark Airport Highway.
Triputti, Miss Anna.

New Brunswick:
Calahan, John.
Dunbar, Mrs. Elizabeth.

Orange:
Schlesinger, M. S.

Paterson:
De Ritter, Hal.
Reis & Quackenbush Tavern.

Princeton:
Lawrence, Paul.

Rahway:
Zullo, Ferd., Palace Garden.

Red Bank:
Maher, Daniel J.

Sea Girt:
Club Lido, Fred Molden, Jack H. Miller and Irving Schwarzbarg, Proprietors.

Shrewsbury:
Slevin, Ben, Manager, "Casino."

Trenton:
Laws, Oscar A.

Ventnor:
Ventnor Pier.

West Collingswood Heights:
Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW YORK

Adirondack:
O'Connell, Nora, Proprietress, Watch Rock Hotel.

Albany:
Brandt, John.
Flood, Gordon A.
Jagarenski, Frank J., proprietor of the Wagon Wheel.

Almond:
Fisher, Afton A., Fisher's Fun Farms.

Armenk:
Embassy Associates.
McVan's, Mrs. Lillian McVan, Proprietor.
Michaelis, Max.
Vendome Hotel.
W. & J. Amusement Corp.

Balleton Spa:
Francesco, Tony, manager, Stockade Club.
Hearn, Gary, manager, Stockade Club.

Beacon:
Beacon Policeman's Benevolent Association.
Neville's Mountside Farm Grill.

Binghamton:
Bentley, Bert.

Bronx:
Silver Stream Pleasure Club.

Buffalo:
Clare, William R. and Joseph, Operators, Vendome Hotel.
Consistory Auditorium.
German-American Musicians' Association.
Nelson, Art.

Carmel:
Donegan, Jerry, Jerry's Baseball League.

Caroga Lake:
Hollywood Cafe.

Clayton:
Seasonski, Charles.

Elmira:
Kaufman, Herbert, Manager, Grotto Ballroom.
Reynolds, Jack.

Geneva:
Rothenburg, Frank.

Green Lake:
Gutrie, George, Manager, Gutrie's Green Lake.

Kingston:
Van Bramer, Vincent.

Lackawanna:
Chic's Tavern, Louis Cicarelli, proprietor.

Lake George:
Lake George Transportation Co.

Lebanon Springs:
Delorey, Daniel, Colonial Inn.

Loch Sheldrake:
Club Riviera, Felix Amstel, Proprietor.

Lockport:
Park Hotel.

Massena:
Reno, Frank, Manager, Reno's Pavilion.

Newburgh:
Matthews, Bernard H.

New York City:
Beal, M. F.
Benson, Edgar A.
Blythe, Arthur, Booking Agent.
Brown, Chamberlain.
Caruso, James A. N.
Dwyer, Bill.
Flashnick, Sam B.
French Casino, Inc., Seventh Ave., at 50th St.
Harris, Bud.
Herk, I. H., Theatrical Promoter.
Immerman, George.
Isaugh, Louis.
Jackson, William.
Jermom, John J., Theatrical Promoter.
Johnston, Arthur.
Kraft, David.
Katz, George, Theatrical Promoter.
Levy, Al and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Makler, Harry, manager, Folley Theatre (Brooklyn).
McCord Music Covers.
Morrison, Charles E.
Murray, David.
Musical Art Management Corporation, Alexander Merovitch, President.
Palais Royale Cabaret.
Phi Rho Pi Fraternity.
"Right This Way," Carl Reed, Manager.
Riley, Jerry.
Rudnick, Max.
Shayne, Tony, Promoter.
Tarrant, K.
Town Hall.
Wilner Wonder Wheel.

Oneida:
Nu Gamma Delta Sorority, Delta Chapter.

Oneonta:
Oneonta Post No. 259, American Legion, G. A. Dockstader, commander.

Poughkeepsie:
Poughkeepsie High School Auditorium.

Purling:
Gutrie's Purling Palace.

Rochester:
Alpha Beta Gamma Fraternity.
Hicker, Ingwald.
Madalena, A. J.
Medwin, Barney.
Men's Campus of the University of Rochester and all Student Bodies and Fraternities.

Rome:
Capitol Rathskeller.
Elks' Show.

Saugerties:
Gutrie's Clover Club.

Schenectady:
Sons of Italy, Franklin D. Roosevelt Chapter.

Skaneateles:
Heywood, Charles.

Sylvan Beach:
Rizzo, Michael, Manager, The Casino.

Syracuse:
Florimel Society, Kate Hargaden, president.
Hall, Albert B., Globe Attractions.
Most Holy Rosary Alumni Association.
Trupia, Sam.

Tenawanda:
Delaware Grill.
Hollywood Restaurant, "Doc" Schuman, manager.

Troy:
Alpha Phi Delta.
Alpha Tau Omega.
Chi Phi.
Delta Kappa Epsilon.
Delta Phi.
Delta Tau Delta.
Harmony Hall, Mrs. Kenneth Lape, Prop.
Kappa Nu.
Lambda Chi Alpha.
Phi Epsilon Phi.
Phi Kappa.
Phi Kappa Tau.
Phi Mu Delta.
Phi Sigma Delta.
Pi Kappa Alpha.
Pi Kappa Phi.
Rensselaer Society of Engineers.
Theta Chi.
Theta Nu Epsilon.
Theta Upsilon Omega.
Theta Xi.

Utica:
Fava, Frank.
Salisbury, Manuel and Harry.
Sigma Psi Fraternity, Epsilon Chapter.
Windheimer, Joseph.

Windsor Beach:
Windsor Dance Hall.

LONG ISLAND, N. Y.

Jamaica, L. I.:
Wonders, Miss Karylen.

Seafoed, L. I.:
Melesner, Robert O.

NORTH CAROLINA

Asheville:
Asheville Senior High School Auditorium.
David Millard High School Auditorium.
Hall-Fletcher High School Auditorium.

Charlotte:
Armory Auditorium.
Associated Orchestra Corporation, AL A. Travers, Proprietor.

Durham:
Alston, L. W.

Elizabethtown:
Carter, J. A., Lumberton Cottillion Club.

Greensboro:
Waddy, J. C., Friendly Lake.

Raleigh:
Carolina Pines.
German Club, N. C. State University.
Newell, Mrs. Virginia.

Rocky Mount:
Lewis, Frank.

Salisbury:
Rowan County Fair.

Wilmington:
Elks' Ballroom, B. P. O. E. No. 522.
Thalian Hall.

Winston-Salem:
Piedmont Park Association Fair.

NORTH DAKOTA

Fargo:
Station WDAY.

Grand Forks:
Point Pavilion.

OHIO

Akron:
Club Casino, Summit Beach Park.
Katz, George, DeLuxe Theatre.
Williams, J. P., DeLuxe Theatre.

Alliance:
Curtis, Warren.

Athens:
Eoper, Nita, Manager Mayfair Club.

Bridgeport:
Kenny Mara Club, 317 Lincoln Ave.

Bryan:
Thomas, Mort.

Cambridge:
Lash, Frankie (Frank Lashinsky).

Canton:
Beck, L. O., Booking Agent.
Bender, Harvey.
Bender's Tavern, John Jacobs, Manager.

Chillicothe:
Collins, Roscoe C.
Rutherford, C. E., Manager, Club Bavarian.

Cincinnati:
Carpenter, Richard.
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Jones, John.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Makotawah Country Club, Workburton, Manager.
Queen City Club, Clemon, Manager.
Spot and Slipper Club.
Spellman, Frank P.
Western Hills Country Club, Waxman, Manager.

Cleveland:
Guldhill.
Seneca, Frank.
Sindelar, E. J.
Turf Club.
Weisenberg, Nats, Mgr., Mayfair or Euclid Casino.

Columbus:
Askins, Lane.
Askins, Mary.
Chas. Bioco Post, 151, American Legion Cootie Club.
Watkins, Frank, Manager, Ogden Ballroom.

Dayton:
Club Ark, John Horns, Owner.
Eib, Dwight.
Garrett, A. W., Classic Ballroom.
Schar, Manager, Tropical Gardens.

Lucas County:
Walk A-Show Co., Willow Beach Park.

Manfield:
Barnum, P. E.
Foley, W. E., Mgr., Coliseum Ballroom.
Ringside Night Club.

Marion:
Morris, H. W.

Merion:
Anderson, Walter.

Maumee:
Lucas Amusement Company.
Charles and Don Cameron, Managers.

Russell Point:
Wilgus, French, and His Little Dutch Beer Gardens.

Sandusky:
Anchor Club, Henry Leitson, Prop.

Sebring:
Sovakken Lake Dance Hall.

Sidney:
Woodman Hall.

Springfield:
Cottillon Club.
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. E.
Ray, Jay.
Williams, Miss Charles Edward, Tecumseh Park.

Teledo:
Frank, Steve and Mike, Owners and Mgrs., Frank Bros. Cafe.
Johnson, Clem.
Walkerthorn Amusement Co., Guy H. Swartz, Al Lyman and Roy Jenne, Promoters.

Waynesfield:
Pepple, T. Dwight.

Youngstown:
Bannon, Robert.
Kala Doxa Club.
Lombard, Edward.

OKLAHOMA

Bartlesville:
Blue Star Dance Hall, Barney Camp, manager.
Eagles' Hall.
Evening Star Club, Barney Camp, Mgr.

Oklahoma City:
Ritz Ballroom.
Walters, Jules, Jr., Manager and Promoter.

Ponca City:
City Auditorium.

Tulsa:
Rainbow Inn.
Teale, & Ravis, Promoters.

OREGON

Eugene:
Jefferson Beach Ballroom, Arthur W. Steinmetz, manager.

Klamath Falls:
James, A. H.

Salem:
Steelhammer, John F. and Carl O., managers, Mellow Moon Dance Pavilion.

PENNSYLVANIA

Alliquippa:
Sheppard, Willie.
Young Republican Club, Robert Cannon.

Allentown:
Connors, Earl.
Warmkessel, Willard.

Beaver Falls:
Monaco Dancing Academy.

Belle Vernon:
Biagini, Nello, Manager, Lotus Gardens.

Berwyn:
Snyder, C. L.

Bethlehem:
Reagan, Thomas.
Zeke Malakoff and Jack Theil.

Bradford:
Fizel, Francis A.

Brandenburg:
Buena Vista Hotel.

Brookville:
Conrad, John, Jefferson Co. Exposition.

Canonsburg:
Beles, Irwin.

Charleroi:
Austin, George.
Carmela, Ted.
Klus, Joe.

Chester:
Reading, Albert A.

Clarion:
Clarion County Fair.

Columbia:
Gable, John B.
Hardy, Ed.

Conneaut Lake:
Dreamland Ballroom, The, T. P. McGuire, Manager.
Yara, Max.

Dravestown:
Sky Club, Inc.

Drum:
Brehm's Grove, John Brehm, Proprietor.
Green Gables.

Elmhurst:
Watro, John, Mgr., Showboat Grill.

Emporium:
McNarney, W. S.

Erie:
Little, Reginald.

Kynon:
Beronsky, Leo.

Frankville:
Cam Loma Hall.

Franklin:
Beatty, Manager Buck.

Gilberton:
Gilberton High School.

Girardville:
Girardville Home Co.

Harrisburg:
Johnson, William.

Hazleton:
Brehm and Ferry.
Baldino, Dominick.
Gilbert, Leo.

Indiana:
La Mantia, Rose M., Clevelde Park.

Jacksonville:
Jacksonville Cafe, Mrs. "Doc" Gilbert, Manager.

Kelley:
Condora, Joseph.

Kulpment:
Liberty Hall.
Neil Rich's Dance Hall.

Lancaster:
Wheatland Tavern Palmroom, located in the Milner Hotel; Paul Heine, Sr., Operator.
Parker, A. B.

Lansdowne:
Vacuum Stop Co.

Latre:
Lambert, W. J.

Lehigh:
Reim, A. Henry.

Lewistown:
Elks' Club.

Mt. Carmel:
Mayfair Club, John Pogesky and John Ballent, Managers.
Paulson, Mike, Manager, Paradise Club.
Reishweim's Cafe, Frank Reishweim, Proprietor.
Reichwein, Frank.
Ruginis, Peter.

Nanticoke:
Knights of Columbus Dance Hall.

New Kensington:
Polish Falcons Hall.

New Oxford:
Green Cove Inn, W. E. Stall-smith, Prop.

New Salem:
Maher, Margaret.

Northumberland:
Baumgart, F.

Old Forge:
Pagnatti, Victor.

Philadelphia:
Athletic Association of the Episcopal Church, 510 North 52nd Street.
Casino Ballroom.
Columbia Orchestra Music Co.
Deauville Casino.
Faucett, James H.
Griffin, William E.
McClain, Richard, Manager of the Twentieth Century Club and the Bankers' Tavern.
Martin, John.
Metropolitan Artists, Inc., Mrs. Jackson Maloney, President.
Muller, George W.
Nixon Ballroom.
Petersell, Martin.
Rittenhouse Hotel.
Shaeffer's Hofbrau.
Shaw, Harry, Manager, Earl Theatre.
Sigma Province of the Phi Sigma Chi Fraternity and Mr. Drew Hall.
Stons, Thomas.
Swing Club, Messrs. Walter Finat-cy and Thos. Moyle.
Temple Ballroom.
Toga Cafe, Anthony and Sabatino Marrara, Managers.
Vonica Grill, Pasquale (Patsy) Griscuolo, owner and manager.
Wax, M., Manager, Stamco, Inc.
Young People's League of Congregation Emanuel.
Zeldt, Mr., Hart's Beauty Culture School.

Pittsburgh:
Ellis, Robert W., Ellis Amusement Co.
Gold Road Show Boat, Capt. J. W. Menkes, Owner.
Hall, Sell, Promoter.
Mack Institute.
Pinea, The, Greta L. Harbaugh, owner.

Pottsville:
Cotton Club.

Quakertown:
Bucks Co. Fair.

Ridgway:
Benigni, Silvio.

Rochester:
Pittini, Joseph.

Scranton:
Fanucci, Louis, Manager, Moosic Lake Park Co.
Koscusko Post American Legion, No. 207.
Stroh, A. H.

Shamokin:
Boback, John

Sharon:
Clover Club.
Moon, Charles.

Shenandoah:
Shenandoah Heights Fire Co.

Sunbury:
Sober, Melvin A.

Tatamy:
Brookside Inn.

Uniontown:
Maher, Margaret.

Warren:
Gwar Club.

Washington:
Frelshman, Lou, Manager, Club Mapleview.

Wellsville:
Benjamin, Paul E.

Wernersville:
Brown and Davis Dance Co.

West Reading:
Bach, Arthur.

Wilkes-Barre:
Cohen, Harry.
Kosley, William.
Mary's Palace, George (Jabano), Manager.
McKane, James.

York:
Old Mill Inn, Ernest Preisler, Proprietor.
Town Tavern, John Funk, Prop.

RHODE ISLAND

Jamestown:
Bay View Hotel.

Newport:
Verner, Harry, manager, Embassy Club.

Providence:
Bangor, Ruben.
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.

SOUTH CAROLINA

Charleston:
Carolina Yacht Club.
Pierre, Thomas.

Columbia:
Cooper, Charles F.

Greenville:
Allen, E. W.
Greenville Women's College Auditorium.

Marion:
Wall, O. R.

SOUTH DAKOTA

Tripp:
Maxwell, J. E.

Sioux Falls:
Piasa (Night Club).

Yankton:
Kosta, Oscar, Mgr., Red Rooster Club.

TENNESSEE

Chattanooga:
Doddy, Nathan.
Reeves, Harry A.
WDDO Broadcasting Corporation.
WDDO Radio Playhouse.

Knoxville:
Manderson, Frank.

Memphis:
Catholic Club.

Nashville:
Conners, C. V.
Pines Night Club.
Scottish Rite Temple.
Stables Night Club.

TEXAS

Austin:
Gregory Auditorium.
Hogg Memorial Auditorium.
Johnson, C. Theo.

Breckenridge:
Breckenridge High School Auditorium.

Dallas:
Bagdad Night Club.
Goldberg, Bernard.
Malone, A. J., Mgr., Trocadero Club.
North Dallas Club, Bob Holland, Manager.
Seville, James R.

Denton:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.

Fort Worth:
Humming Bird Club, L. C. Bryant, owner.
Plantation Club.

Fredricksburg:
Hilltop Night Club.

Hartmann:
Municipal Auditorium.

Houston:
Boust, M. J., Operator of El Coronado.
Grigsby, J. B.
Lamantia, A.
Orchestra Service of America.
Pasner, Hank, Owner and Mgr., Napoleon Grill.
Napoleon Grill, Owner and Mgr., Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinowitz, Paul.
Seaman, R. J., Operator of El Coronado.

Port Arthur:
Silver Slipper Night Club, V. B. Berwick, Manager.

Ranger:
Ranger Recreation Building.

San Antonio:
Club Royale, L. H. Jimmie Smallwood.
Shadowland Night Club.

Texarkana:
Gant, Arthur.
Texarkana, Texas, High School Auditorium.

Waco:
American Legion.
American Legion Hall.
Cotton Palace Coliseum, Frank A. Henderson and W. W. Harmon, Mgrs.
Williams, J. R.

Wichita Falls:
Hyatt, Roy C.

UTAH

Salt Lake City:
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

Alexandria:
Boulevard Farms, R. K. Richards, Mgr.

Blackburg:
V. P. I. Auditorium.

Danville:
City Auditorium.

Hopewell:
Hopewell Cotillion Club.

Lynchburg:
Smith's Memorial Auditorium.

Newport News:
McClain, Bennie.
Newport News High School Auditorium.

Norfolk:
Club 500, F. D. Wahley, Mgr.

Norton:
Pegram, Mrs. Erma.

Petersburg:
Community Center.

Richmond:
Hermitage Country Club.
Julian's Ballroom.
Patrick Henry Hotel.

Roanoke:
Mill Mountain Ballroom, A. R. Rorer, Mgr.
Wilson, Sol, Manager, Royal Casino.

South Washington:
Riviera Club.

Virginia Beach:
Gardner Hotel.
Links Club.
Boes, J. B.
Village Barn.

WASHINGTON

Blaineburg:
B. P. O. E. No. 1100.

Seattle:
Greenbald McElroy, Spanish Ballroom.
Meany Hall.
West States Circus.
Wong, Kinex.

Spokane:
Davenport Hotel.

WEST VIRGINIA

Bluefield:
Florence, C. A.
Renaissance Club.
Walker, C. A.

Charleston:
Brandon, William.
Embassy Club, E. E. Saunders, Mgr.

Fontana, Roy.
White, E. L., Capitol Booking Agency.

Starksburg:
Leffridge, Laffy.

Falmont:
Carpenter, Samuel E.

Mustington:
Epperson, Tiny, and Hewitt, Tiny, Promoters, Marathou Dances.
Hinckman, Homer.

Kingswood:
Hartman, Donald E.

Reedsville:
Lamb, William E., proprietor of Indian Rocks.

Shanferd:
James, Fred.

Williamson:
Albert, Irving.

WISCONSIN

Appleton:
Apple Creek Dance Hall, Sheldon Stammer, Mgr.
Konselman, E.
Mackville Tavern Hall, William Bogaca, Manager.

Ashland:
Barany, Joseph, Cozy Corners.

Baraboo:
Dunham, Paul L.

Beloit:
Illinois Tavern, Tom Ford, Prop.

Boomer:
Pines Pavilion.

Crandon:
Netsel, Robert, Manager, Terrace Gardens.

Custer:
Bronk, Karl.
Glodoake, Arnold.

Eau Claire:
Club Arabia, Doc Wilson, Manager.

Murley:
Francis, James, Pelham Club.

JunEAU:
Triangle Inn Dance Hall, Peter Kirchofer, Proprietor.

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

La Crosse:
Hagemo, Ingvald.
McCarthy, A. J.

Louisville:
Dreson's Hall.

Madison:
Bancroft Hall.

Manitowish:
Seltz, Harold, Manager, The Keg.
Terny, Frank.

Maplewood:
Wagner, Arnold.

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

Oconomowoc:
Jones, Bill, Silver Lake Resort.

Oshkosh:
Reichenberger, Cliff.

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

Prairie du Chien:
Birchwood Pavilion, C. C. Noggle, Proprietor.

Pulaski:
Zellinski, Vincent, mgr., Pulaski Auditorium.

Reedsville:
Bubola Grove and Hall, Robert Bubola, Proprietor.

Rhinelander:
Mercedes, Joe, Heart o' Lakes.

Rothschild:
Rhyner, Lawrence.

Sheboygan:
Kohler Recreation Hall.
Sheboygan County Fair.

Slinger:
Bue, Andy, alias Buege, Andy.

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

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

Sturgeon Bay:
DeFoe, E. G.

Summit Lake:
Waud, John, Land o' Lakes Tavern.

Superior:
Willott, John.

Tigerton:
Miechiske, Ed., Manager, Tigerton Dells Resort.

Valders:
Pigeon Lake Resort, Joseph Malinman, proprietor.

Wittenberg:
Dorshner, Les, Manager Shepley Pavilion.

Wrightstown:
Wrightstown Auditorium Co., Ely Krautgraber, Manager.

WYOMING

Casper:
Oasis Club, The, A. E. Schmitt, Manager.
Whinnery, C. L., Booking Agent.

Cheyenne:
Wyoming Consistory.

DISTRICT OF COLUMBIA

Washington:
All States Democratic Club.
Ambassador Hotel.
Canning, T. W.
Club Havana, Ouy T. Scott, Proprietor.
Columbian Musicians' Guild, W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Faerber, Matthew J.
Hi-Hat Club.
Hule, Lim, manager, La Paroe Restaurant.
Hurwitz, L., manager, The Coconut Grove.
Hurwitz, Louis.
Kavakos Cafe, Wm. Kavakos, manager.
Kipala, Benjamin, Booker.
Lee, Charlie, Black and White Circle Club, Murray's Casino.
Manchel, Lee.
Von Hurbella, Walter O., Manager, Pilgrims' Club (Club Michel).
Wardman Park Hotel.

CANADA

ALBERTA

Calgary:
Calgary Exhibition and Stampede-Management Fair.
Dowley, C. L.

BRITISH COLUMBIA

Victoria:
Shrine Temple.

ONTARIO

Hamilton:
Walsh, T. E., Owner of the Terrace Gardens.

London:
Cozy, Sam A.
Falm Grove.

Ottawa:
Fairmont Country Club.
Finlayson, Lieut. W. B.
Lido Club.
Peterborough:

Collegiate Auditorium.
Peterborough Exhibition.

Garnia:
Blue Water Inn, William Richardson, Mgr.

Toronto:
Andrews, J. Brook.
O'Byrne, Margaret.
Central Toronto Liberal Social Club.
Cockerill, W. H.
Eden, Leonard.
Eisen, Murray.
Legge, C. Franklin, and Legge Organ Co.
Savarin Hotel.
Silver Slipper Dance Hall.
Toronto Opera Club, Mrs. Marie Urban, Mgr.

QUEBEC

Montreal:
American Grill.
Beauchamp, Gerard.
Ches Maurice.
Johnson, Lucien.
Wynness, Howard.

Sherbrooke:
Eastern Township Agriculture Association.

MISCELLANEOUS

Barton, George, Manager, Shuffin' Sam from Alabama Co.
Bowley, Kay.
Brau, Dr. Max, Wagnerian Opera Co.
Burns, Charles, Theatrical Promoter.
Carr, June, and Her Parisienne Creations.
Clapp, Souny.
Collins, Bert, Theatrical Promoter.
Cooper, A. J., Promoter.
Daniels, Hebe.
Del Monte, J. P.
Dolan & Bonger, Theatrical Promoters.
Edmonds, E. E., and his Entertainers.
Ellis, Robert W., dance promoter.
Evening in Paris Co.
Fiesta Company, George H. Boles, Manager.
Fox, Sam, Marathon Promoter.
Fralley, Paul, Theatrical Promoter.
Freeman, Harry Z., Manager, "14 Bricktops."
Gabel, Al J., Booking Agent.
Glinburg, Max, Theatrical Promoter.
Ginter, Melville M., Theatrical Promoter.
Gonia, George F.
Goolsby, William B., Promoter.
Hanover, M. L., Promoter.
Helms, Harry, Promoter.
Honey, Robert, Trebor Amusement Co.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack.
International Walkathon Co. Jasmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Kessler, Sam, Promoter.
Kinsey Players Company (Kinsey Comedy Co.).
Kipp, Roy.
Kulb, Matt, and Mosler, Art, Theatrical Promoters.
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.
Lawson, B. M., Promoter.
Leslie, Lew, Theatrical Promoter.
Lester, Ann.
Lockwood, L. S., Promoter.
Mack, Charlie, Manager, Chatterbox & Cavalcade of Lafts Units.
McConkey, Mack, Booker.
McFreyer, William, Promoter.
McKay, Gail B., Promoter.
Macdon, Louis O., Theatrical Promoter.
Maggard, Jack, Promoter.
Marcan, Joe., Manager, "Surprise Party" Co.
Mark Twain Production Co.
Melcher, James W.
Mildred and Maurice, Vaudeville Performers.
Miller's Rodeo.
Morrissey, Will, Theatrical Producer.
Nash, L. J.
National Speedathon Co., N. K. Antrim, Manager.
Neale Halvey Co.
Noree, Miss, Vaudeville Performer.
O'Hanrahan, William.
O'Leske, Clifford, Promoter.
Perrin, Adrian, Theatrical Promoter.
Poe, Coy, Promoter.
Ratoff, Gregory, Theatrical Promoter.
Rudnick, Max, Burlesque Promoter.
Santoro, William, Steamship Booker.
Scottish Musical Players (traveling).
Smith, Bert, Theatrical Promoter.
Steamship Lines:
Albany Day Line.
American Export Line.
Furness-Witby Line.
Savannah Line.
Sunderlin, Art, Manager, Promoter.
Thomas, Gene.
Walkathon, "Moon" Mullins, Proprietor.
Welsh Finn and Jack Schenck, Theatrical Promoters.
Wheeler, J. Riley, Promoter.
Wilner, Max, Theatrical Promoter.
Wise and Weingarden, Managers.
"Mixed Nuts" Co.
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES ARRANGED ALPHABETICALLY AS TO STATES AND CANADA

ALABAMA

Mobile:
Gayety Theatre.
Pike Theatre.

Opelika:
Rainbow Theatre.

Yuma:
Lyric Theatre.
Yuma Theatre.

ARKANSAS

Arkansas City:
Fifth Avenue Theatre.

Eldersburg:
Dillingham Theatre.
Star Theatre.

Hot Springs:
Auditorium Theatre.

Napa:
State Theatre.

Oaklands:
Folles Theatre.
Lincoln Theatre.

Best Theatre.
Paramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre.

Wiggins Theatre.

Pine Bluff:
Community Theatre.

Smackovers:
Majestic Theatre.

CALIFORNIA

Brawley:
Brawley Theatre.

Burlingame:
Photo Theatre.

Carmel:
Filmart Theatre.

Crona:
Crona Theatre.

Dinuba:
Strand Theatre.

Eureka:
Liberty Theatre.
Rialto Theatre.
State Theatre.

Ferndale:
State Theatre.

Fert Braggi:
State Theatre.

Fortuna:
State Theatre.

Gilroy:
Strand Theatre.

Hollywood:
Andy Wright Attraction Co.

Long Beach:
Dale Theatre.
Strand Theatre.

Los Angeles:
Ambassador Theatre.
Burbank Theatre.
Folles Theatre.
Frolles Theatre, J. V. (Pete) Frank and Roy Dalton, Operators.
Million Dollar Theatre, Harry Popkin, Operator.

Leveland:
Rialto Theatre.

Marysville:
Liberty Theatre.
State Theatre.

Merle Park:
New Merle Theatre.

Modesto:
Lyric Theatre.
National Theatre.
Princess Theatre.
State Theatre.
Strand Theatre.

San Anselmo:
Tampalpais Theatre.

Ukiah:
State Theatre.

Woodland:
National Theatre.

Yuba City:
Smith's Theatre.

COLORADO

Colorado Springs:
Liberty Theatre.
Tompkins Theatre.

Greeley:
Chief Theatre.
Kiva Theatre.

CONNECTICUT

Hartford:
Crown Theatre.
Liberty Theatre.

Mystic:
Strand Theatre.

New Britain:
Rialto Theatre.

New Canaan:
Play House.

New Haven:
Bijou Theatre.
College Theatre.
Palace Theatre.
White Way Theatre.

Putnam:
Bradley Theatre.

South Norwalk:
Theatre in the Woods, Greek Evans, Promoter.

Stamford:
Darion Theatre.

Yatville:
Hilcrest Theatre.

Waterbury:
Alhambra Theatre.
Carroll Theatre.

Westport:
Fine Arts Theatre.

Winsted:
Strand Theatre.

DELAWARE

Middletown:
Everett Theatre.

Wilmington:
Rialto Theatre.

FLORIDA

Aven Park:
Avalon Theatre.

Hollywood:
Hollywood Theatre.

Miami:
Seventh Ave. Theatre.
Temple Theatre.

Miami Beach:
Eiscayne Plaza Theatre.
Capitol Theatre.
Cocoanut Grove Theatre.
Mayfair Theatre.
Tower Theatre.

Winter Haven:
Grand Theatre.
Williamson Theatre.

GEORGIA

Atlanta:
DeKalb Theatre.

IDAHO

Blackfoot:
Mission Theatre.
Nuart Theatre.

Idaho Falls:
Gayety Theatre.
Rio Theatre.

Rexburg:
Eik Theatre.
Romance Theatre.

St. Anthony:
Rialto Theatre.
Roxy Theatre.

ILLINOIS

Barrington:
Caploy Theatre.

Carlinville:
Marvel Theatre.

Duquoin:
Duquoin Theatre.

East St. Louis:
Avenue Theatre.

Freeport:
Winnishlek Players Theatre.

Geneva:
Fargo Theatre.

Jacksonville:
Fox Illinois Theatre.

Lincoln:
Grand Theatre.
Lincoln Theatre.

Rock Island:
Riviera Theatre.

Springfield:
Capitol Theatre.
Rita Theatre.

Streator:
Granada Theatre.

INDIANA

Goshen:
Lincoln Theatre.
New Circle Theatre.

Indianapolis:
Civic Theatre.
Mutual Theatre.

New Albany:
Grand Picture House.
Kerrigan House.

Terre Haute:
Rex Theatre.

Vincennes:
Moon Theatre.
Rialto Theatre.

IOWA

Council Bluffs:
Liberty Theatre.
Strand Theatre.

Dubuque:
Spensley-Orpheum Theatre.

Marshalltown:
Family Theatre.

Sioux City:
Soft Theatre Interests.

State Center:
Sun Theatre.

Washington:
Graham Theatre.

KANSAS

El Dorado:
Eris Theatre.

Independence:
Baldorf Theatre.

Kansas City:
Midway Theatre.

Lawrence:
Dickinson Theatre.
Granada Theatre.
Jayhawk Theatre.
Pattee Theatre.
Varsity Theatre.

Leavenworth:
Abdallah Theatre.
Lyceum Theatre.

McPherson:
Rita Theatre.

Manhattan:
Marshall Theatre.
Wareham Theatre.

Parsons:
Rita Theatre.

Salina:
Royal Theatre.

Topoka:
Capitol Theatre.
Civic Auditorium Theatre.

Wichita:
Crawford Theatre.

Winfield:
Rita Theatre.

KENTUCKY

Ashland:
Capitol Theatre.
Grand Theatre.

Bellevue:
Sylvia Theatre.

Covington:
Family Theatre.
Shirley Theatre.

LOUISIANA

Lake Charles:
Palace Theatre.

Monroe:
Soligo Theatre.

New Orleans:
Dauphine Theatre.
Globe Theatre.
Lafayette Theatre.
Strand Theatre.
Tudor Theatre.

Shreveport:
Saenger Theatre.

West Monroe:
Happy Hour Theatre.

MAINE

Portland:
Cameo Theatre.
Kerring Theatre.
Leth Theatre.

MARYLAND

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

Elkton:
New Theatre.

MASSACHUSETTS

Attleboro:
Union Theatre.

Boston:
Casino Theatre.
Park Theatre.
Tremont Theatre.

Brockton:
Majestic Theatre.
Modern Theatre.

Charlestown:
Thompson Square Theatre.

Fitchburg:
Majestic Theatre.
Strand Theatre.

Haverhill:
Lafayette Theatre.

Holyoke:
Holyoke Theatre.

Leominster:
Capitol Theatre.

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

Medford:
Medford Theatre.
Riverside Theatre.

Roxbury: Liberty Theatre.
Somerville: Capitol Theatre, Somerville Theatre.
South Boston: Strand Theatre.
Stoughton: State Theatre.

MICHIGAN
Bay City: Temple Theatre, Washington Theatre.
Detroit: Adam Theatre, Broadway Theatre, Downtown Theatre.
Dowagiac: Century Theatre.
East Grand Rapids: Ramona Theatre.
Grand Haven: Crecent Theatre.
Grand Rapids: Rialto Theatre, Savoy Theatre.
Lansing: Garden Theatre, Orpheum Theatre, Plaza Theatre.
Mt. Clemens: Bijou Theatre, Macomb Theatre.
Niles: Rivera Theatre.
Saginaw: Michigan Theatre.
Sault Ste. Marie: Colonial Theatre, Soo Theatre, Temple Theatre.

MINNESOTA
Eveleth: Regent Theatre.
Hibbing: Astor Theatre.
New Ulm: Lyric Theatre, Time Theatre.
Winona: Broadway Theatre.

MISSISSIPPI
Greenwood: Lyric Theatre.
Jackson: Alamo Theatre, Booker Theatre.
Laurel: Arabian Theatre, Jean Theatre, Strand Theatre.
Pascagoula: Nelson Theatre.
Pass Christian: Avalon Theatre.
St. Louis: A. and G. Theatre.
Yazoo: Yazoo Theatre.

MISSOURI
Joplin: Gem Theatre.
Kansas City: Liberty Theatre.
St. Louis: Ambassador Theatre, Loews State Theatre, Missouri Theatre, St. Louis Theatre.
Webb City: Civic Theatre.

MONTANA
Billings: Lyric Theatre.

NEBRASKA
Grand Island: Empress Theatre, Island Theatre.
Kearney: Empress Theatre, Kearney Opera House.

NEW HAMPSHIRE
Nashua: Colonial Theatre, Park Theatre.

NEW JERSEY
Asbury Park: Ocean Theatre, Paramount Theatre.
Atlantic City: Royal Theatre.
Belmar: Rivoli Theatre.
Bound Brook: Lyric Theatre.
Butler: New Butler Theatre.
Camden: Apollo Theatre, Victoria Theatre, Walt Whitman Theatre.
Carteret: Rite Theatre.
Clifton: Strand Theatre.
Glassboro: Roxy Theatre.
Jersey City: Majestic Theatre, Transfer Theatre.
Lakewood: Palace Theatre, Strand Theatre.
Little Falls: Oxford Theatre.
Long Branch: Paramount Theatre.
Lyndhurst: Rite Theatre.
Netcong: Palace Theatre.
Newark: Court Theatre.
Ocean City: Strand Theatre.
Passaic: Palace Theatre, Playhouse Theatre, Rialto Theatre.
Paterson: Capitol Theatre, Plaza Theatre, State Theatre.
Pitman: Broadway Theatre.
Pompton Lakes: Pompton Lakes Theatre.
Rutherford: Rivoli Theatre.
Toms River: Traco Theatre.

Westwood: Westwood Theatre.

NEW YORK
Albany: Colonial Theatre, Eagle Theatre, Harmanus Theatre, Leland Theatre, Royal Theatre.
Amsterdam: Orpheum Theatre.
Auburn: Capitol Theatre.
Beacon: Beacon Theatre, Roosevelt Theatre.
Bronx: Bronx Opera House, News Reel Theatre (Bronx), Tremont Theatre, Windsor Theatre.
Brooklyn: Borough Hall Theatre, Brooklyn Little Theatre, Classic Theatre, Gaiety Theatre, Halsey Theatre, Liberty Theatre, Mapleton Theatre, Parkway Theatre, Star Theatre.
Buffalo: Eagle Theatre, Lafayette Theatre.
Catskill: Community Theatre.
Cortland: Cortland Theatre.
Delgoeville: Strand Theatre.
Falconer: State Theatre.
Glens Falls: State Theatre.
Haverstraw: Capitol Theatre.
Johnstown: Electric Theatre.
Mt. Kisco: Playhouse Theatre.
Mt. Vernon: Embassy Theatre.
Newburgh: Academy of Music, Arcade Theatre.
New York City: Beacon Theatre, Belmont Theatre, Bessie Coleman Theatre, Blenheim Theatre, Grand Opera House, Irving Place Theatre, Loewia Theatre, Olympia Theatre, People's Theatre (Bowery), Provincetown Playhouse, Schwartz, A. H., Century Circuit, Inc., Washington Theatre (146th St. and Amsterdam Ave.), West End Theatre.
Niagara Falls: Hippodrome Theatre.
Olean: Balace Theatre.
Oswego: Gem Theatre.
Pelham: Pelham Theatre.
Syracuse: Empire Theatre, Rivoli Theatre.
Troy: Bijou Theatre.

LONG ISLAND, N. Y.
Bayshore: Bayshore Theatre.
Easthampton: Easthampton Theatre.
Huntington: Huntington Theatre.
Lecust Valley: Red Barn Theatre.
Mineola: Mineola Theatre.
Patchogue: Patchogue Theatre, Rialto Theatre.
Sag Harbor: Sag Harbor Theatre.
Sea Cliff: Sea Cliff Theatre.
Southampton: Southampton Theatre.

NORTH CAROLINA
Charlotte: Charlotte Theatre.
Durham: New Duke Auditorium, Old Duke Auditorium.
Henderson: Moon Theatre.
High Point: Broadhurst Theatre, Broadway Theatre, Paramount Theatre.
Kannapolis: New Gem Theatre, Y. M. C. A. Theatre.
Wilmington: Academy of Music.
Winston-Salem: Colonial Theatre, Hollywood Theatre.

NORTH DAKOTA
Fargo: Princess Theatre.

OHIO
Akron: DeLux Theatre.
Bellefontaine: Court Theatre, Strand Theatre.
Columbus: Garden Theatre, Grandview Theatre, Hudson Theatre, Knickerbocker Theatre, Southern Theatre, Uptown Theatre, Victor Theatre.
Dayton: Palace Theatre.
Fremont: Fremont Opera House, Paramount Theatre.
Lima: Faurot Theatre, Lyric Theatre, Majestic Theatre, Rialto Theatre.
Marietta: Hippodrome Theatre, Putnam Theatre.

Marion: Ohio Theatre, State Theatre.
Martins Ferry: Elzane Theatre, Fenray Theatre.
Piqua: State Theatre.
Shelby: Castamba Theatre, Opera House.
Urbana: Clifford Theatre, Lyric Theatre.
Washington Court House: Fayette Theatre.

OKLAHOMA
Blackwell: Bays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre.
Chickasha: Ritz Theatre.
Enid: Artac Theatre, Criterion Theatre, New Mecca Theatre.
Okmulgee: Inca Theatre, Orpheum Theatre, Yale Theatre.
Picher: Winter Garden Theatre.
Shawnee: Odeon Theatre.

OREGON
Eugene: State Theatre.
Medford: Holly Theatre, Hunt's Criterion Theatre.
Portland: Broadway Theatre, Moreland Theatre, Oriental Theatre, Playhouse Theatre, Studio Theatre, Venetian Theatre.
Salem: Hollywood Theatre.

PENNSYLVANIA
Allentown: Lindy Theatre, Southern Theatre.
California: Lyric Theatre.
Elwood City: Majestic Theatre, Manor Theatre.
Erie: Colonial Theatre.
Hazleton: Capitol Theatre, Bud Irwin, mgr.
Jessup: Favinus Theatre.
Lancaster: Fulton Opera House.
Lebanon: Auditorium Theatre, Capitol Theatre, Colonial Theatre, Jackson Theatre.
Lawistown: Rialto Theatre.
Monongahela: Anton Theatre, Bentley Theatre.
Palmerton: Colonial Theatre, Palm Theatre.
Peckville: Favinus Theatre.
Philadelphia: Adelphi Theatre, Casino Theatre, Fernrock Theatre, Gibson Theatre, Pearl Theatre, South Broad Street Theatre, Standard Theatre.
Pittsburgh: Pittsburgh Playhouse.
Reading: Berman, Law, United Chain Theatres, Inc., South Brownsville, Bison Theatre.
Waynesburg: Waynesburg Opera House.
York: York Theatre.

RHODE ISLAND
East Providence: Hollywood Theatre.
Pawtucket: Music Hall, Strand Theatre.
Providence: Bomes Liberty Theatre, Capitol Theatre, Hope Theatre, Liberty Theatre, Uptown Theatre.

SOUTH CAROLINA
Columbia: Royal Theatre, Town Theatre.

SOUTH DAKOTA
Mitchell: New Roxy Theatre.

TENNESSEE
Elizabethton: Bonny Kate Theatre.
Fountain City: Palace Theatre.
Johnson City: Criterion Theatre, Liberty Theatre, Majestic Theatre, Tennessee Theatre.
Knoxville: Bijou Theatre.
Maryville: Capitol Theatre, Palace Theatre.
Memphis: Princess Theatre, Susore Theatre, 859 Jackson Ave., Susore Theatre 370 N. Main St.

TEXAS
Abilene: Rite Theatre.
Brownsville: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.
Brownwood: Queen Theatre.
Burkburnett: Palace Theatre.
Edinburgh: Valley Theatre.

Fort Worth: Little Theatre, Pearl Theatre.
Galveston: Dixie No. 3 Theatre.
Greenville: Gem Theatre.
La Feria: Bijou Theatre.
Longview: Liberty Theatre.
Lubbock: Lindsey Theatre, Lyric Theatre, Palace Theatre, Rox Theatre.
Lufkin: Texan Theatre.
Mexico: American Theatre.
Mission: Mission Theatre.
Pharr: Texas Theatre.
Plainview: Fair Theatre.
Port Neches: Lyric Theatre.
Raymondville: Ramon Theatre.
San Angelo: City Auditorium, Ritz Theatre, Texas Theatre.
San Antonio: Sam Houston Theatre, Zaragoza Theatre.
San Benito: Palace Theatre, Rivoli Theatre.
Sherman: Texas Theatre, Washington Theatre.
Temple: High School Auditorium.
Tyler: High School Auditorium Theatre.
Wichita Falls: Queen Theatre.

UTAH
Logan: Capitol Theatre, Lyric Theatre.
Provo: Great Theatre.

VIRGINIA
Lynchburg: Belvedere Theatre, Gayety Theatre.
Norfolk: Arcade Theatre, Manhattan Theatre.
Roanoke: American Theatre, Park Theatre, Rialto Theatre, Roanoke Theatre, Strand Theatre.
Winchester: New Palace Theatre.

WASHINGTON
Tacoma: Riviera Theatre, Roxy Theatre.

WEST VIRGINIA
Charleston: Capitol Theatre, Kearse Theatre.
Clarksburg: Opera House, Robinson Grand Theatre.
Fairmont: Nelson Theatre.
Grundy: Lynwood Theatre.
Hollidays Cove: Rialto Theatre, Lincoln Theatre, Strand Theatre.
Huntington: Palace Theatre.
New Cumberland: Manor Theatre.
Weirton: Manor Theatre, State Theatre.
Wellsburg: Palace Theatre, Strand Theatre.

WISCONSIN
Antigo: Home Theatre.
Chippewa Falls: Loop Theatre, Rivoli Theatre.
Menasha: Orpheum Theatre.
Merrill: Cosmo Theatre.
Wausau: Ritz Theatre.

DISTRICT OF COLUMBIA
Washington: Rialto Theatre, Universal Chain Enterprises, Wardman Park Theatre.

CANADA
ALBERTA
Lethbridge: Empress Theatre.
MANITOWA
Winnipeg: Beacon Theatre, Bijou Theatre, Dominion Theatre, Garrick Theatre, Orpheum Theatre, Province Theatre, Rialto Theatre.
ONTARIO
Hamilton: Granada Theatre, Lyric Theatre.
Niagara Falls: Webb Theatre.
Ottawa: Canter Theatre, Rideau Theatre, Little Theatre.
Peterborough: Regent Theatre.
St. Catharines: Granada Theatre.
St. Thomas: Granada Theatre.
Toronto: Arcadian Theatre, Capital Theatre, Century Theatre, Cum Bac Theatre, Granada Theatre, Hart House (Theatre in connection with the University of Toronto).

QUEBEC
Hull: Laurier Theatre.
Montreal: Capitol Theatre, Imperial Theatre, Palace Theatre, Princess Theatre, Stella Theatre.
Quebec: Cartier Theatre, Imperial Theatre, Princess Theatre, Victoria Theatre.
Sherbrooke: Granada Theatre, His Majesty's Theatre.

SASKATCHEWAN
Regina: Broadway Theatre, Grand Theatre.
Saskatoon: Capitol Theatre, Daylight Theatre.

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

For Sale or Exchange

FOR SALE—Bass Violin, \$30; Bass Drum, \$12; Snare Drum, \$7; all are in good playing condition; rod Drums, E. P. Flint, 205 Ann St., Beaufort, N. C.

FOR SALE—J. Schmidt French Horn, F and Eb slide; cost \$185; used three months; sell for \$95; perfect condition, L. F. Gaetz, 53 West Long St., Columbus, Ohio.

FOR SALE—Sousaphone, Eb, Holton, silver-plated, 24-inch bell (four valves); condition good as new; \$120; will give trial, C. Davis, R. D. No. 4, North Vineland, N. J.

FOR SALE—Bartone, Saxophone, Holton make, silver, gold bell and case, just like new, will sell for \$72.50; will give trial, G. Scache, West Ave., North Vineland, N. J.

FOR SALE—"Kruspe" Double French Horn, Fb, and case, new \$300; positively like new, \$145; trial; "Schmidt" single horn, Marlon Shea, 2885 Henthorne Rd., Columbus, Ohio.

FOR SALE—Bassoon (Bettony), excellent condition; Conservatory System and case; low pitch; \$45; trial; fine instrument, J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.

FOR SALE—Kruspe, French Horn (double), silver-plated, including case; wonderful tone and condition; first \$90 takes it; will send on trial, L. Veill, 5238 North 6th St., Philadelphia, Pa.

FOR SALE—A fine old Double Bass, attributed to Stradivari; one-half size, swell back, wonderful tone; combining quality with volume; terms, Owner, 35 Stearns Road, Watertown, Mass.

FOR SALE—Three violins, very old, Klox, 1723; Hopf, 1760; Old Copy Strad. (no label), all excellent tone and condition; sell cheap or trade for large Viola, L. Baltimore, 419 East Lombard St., Baltimore, Md.

FOR SALE—Conn Sousaphone, Bbb, silver; large bore (four valves); beautiful, massive instrument; worth \$375 new; sacrifice for \$145; ship on trial, B. Permette, 180 West Allegheny Ave., Philadelphia, Pa.

FOR SALE—LeFevre B flat, Boehm System, Wood Clarinet; complete with good case; instrument like new, \$24; C. O. D.; three days' trial; want Bass Clarinet or Bassoon, Musician, 207 West Iowa St., Urbana, Ill.

FOR SALE—French Horn, York, single F and Eb, silver, like new, with case, \$88.50; also Boston French Horn, same as above, with case, \$42.50; sent trial privilege, A. Stine, 934 McDade Blvd., Calindale, Pa.

FOR SALE—French Horn (double), Boston, silver-plated, including case; perfect tone and condition; excellent for concert work; will allow three days' trial; price, \$69, I. Dansig, 18 East 177th St., Bronx, New York, N. Y.

FOR SALE—Bartone, King; four valves (side action), top bell, silver-plated, perfect, \$55 with case; also have King Trombone, silver, 7-inch Bell, fine condition and case, \$40; trial allowed; P. Bates, 306 Lawn Ave., Sellersville, Pa.

FOR SALE—1 set of Temple Blocks (5), including Rack, Trap Table, two Cymbal holders; used very little; will sacrifice it all for \$13; not a scratch on them; Hurry, "Three days' trial," 212 West 55th St., Latona St., Philadelphia, Pa.

FOR SALE—Rare old String Bass, full %-size; flat back, no cracks; perfect condition; new waterproof cover; beautiful rich tone; value, \$200; sacrifice, \$85, Robert G. Hanne, 27-29 Gilmore St., East Elmhurst, L. I. Phone EA 9-3289 evenings.

FOR SALE—Conn Metal Flute, key of C, low pitch, closed G sharp key, triple silver-plated, in case; in fine condition; also music stand and case; also "The Modern Method for Boehm Flute," by Arthur Boehm, in two parts, and one book entitled, "Fifty Daily Exercises for the Flute," by Fred Lax; complete outfit only \$65, Write H. R. Trolander, 18 Ruby St., Lancaster, Pa., or phone 3-2547.

FOR SALE—F. E. Olds Cornet, brass lacquered, in a Gladstone bag-case; used about four months, \$85; Conn Alto Saxophone, silver-plated, like new, \$75. Address P. O. Box 24, Crestline, Ohio.

FOR SALE—Conn Alto Saxophone, silver with gold bell, like new, \$60; full Boehm Selmer Clarinet in fine case with canvas cover, \$85; Mollnauer Heckel System Bassoon, \$100; library, wood-wind music. Karl J. Schultz, Stirling City, Calif.

FOR SALE—Buffet Bb Clarinet, wood, Boehm System, new; used one week only; \$95 will buy it; unusual opportunity; do not class this as an abused instrument; give trial. C. Pollen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—String Bass, very old and with fine tone quality, also an exceptionally old Violin, made by Parry; will sacrifice these two instruments for small price; will send them an approval. Apply Musician, 755 East 218th St., Bronx, New York, N. Y.

FOR SALE—Conn Tenor Sax, silver-gold bell, overhauled, case, \$35; new Keefer Brass Lacquer Cornet, used three weeks, \$45; C. O. D.; three days' trial. Musician, Box 279, Newport News, Va.

WANTED

WANTED—Alto Flute in G. Furness, 116 West 21st St., New York, N. Y.

WANTED—String Bass, 4 or 5 strings; write details. C. Hall, 1441 East McMillan, Cincinnati, Ohio.

WANTED—Lyon & Healy Harp; will pay cash. Address K. Attl, 1030 Bush St., San Francisco, Calif.

WANTED—To buy, trade or sell special arrangements, manuscript style. Jack Hennigan, 2209 Myrtle St., Scranton, Pa.

WANTED—A used Trumpet in good condition, key of D, French Bassoon preferred. Barney Fries, 1692 Second Ave., New York, N. Y.

WANTED—Conservatory System Oboes; give price and particulars by letter only. Address, Musician, Apt. E-7, 1595 Macombe Rd., Bronx, New York, N. Y.

WANTED—Girls: First Violinist and Cellist for summer hotel engagement; state training and experience. M. Cortese, 101 South 13th St., Nashville, Tenn.

WANTED—Banjo (12 or 13-inch head) with or without neck, or large guitar body; for a Gold Conn Eb Soprano Sax. H. Heshin, 3104 Ingleside Ave., Chicago, Ill.

WANTED—to buy; Lorea Oboe, used, in good condition; Conservatory System; send details and cash price. Andre Andraud, 3439 South Club Crest Ave., Cincinnati, Ohio.

WANTED—To hear from versatile musicians at all times for one of the best trouping jobs. Henry Kywe and his Ringmasters of Modern Rhythm, featured by Hagenbeck-Wallace Circus, Hathorne, Mass.

WANTED—Experienced musicians to enlist for the Sixth Infantry Band; must be single and between 18 and 25 years of age; Flute, Piccolo, Trap Drums, Alto Saxophone, Trombone, Clarinet and Piano. For particulars, write Bandmaster Quinto, Jefferson Barracks, St. Louis, Mo.

AT LIBERTY

AT LIBERTY—Drummer, experienced in dance and night club work; can read and jam; dependable, sober and can swing. P. E. Myers, 311 Glenwood Ave., Warren, Ohio.

AT LIBERTY—Drummer, fully equipped; willing to go anywhere; age, 24; reliable, sober and single; dance band experience. John C. Gouldthorpe, 974 Glenwood Ave., Warren, Ohio.

AT LIBERTY—French Horn, member of Chicago Local; reliable; references from leading symphony and radio leaders in Chicago and other cities; routined in all lines; will go anywhere. Frank Bliton, 600 South 19th St., S. E., Cedar Rapids, Iowa.

AT LIBERTY—Girl trumpet player and singer wants to place in girls' orchestra; young, reliable, neat, single, experienced; free to travel after June 10. Miss Janet Poff, 604 Walnut St., Columbia, Pa.

AT LIBERTY—Pianist; modern, dance, radio, floor show and solo; can rehearse, direct band and play Hammond Organ; good references. Address, Pianist, % George Jameson, 2519 Hennipes South, Minneapolis, Minn.

AT LIBERTY—Flute and Piccolo player, plenty experience in symphonic orchestra, band and dance work; have repertoire for solo; go as musician or bandleader; taught band in Chicago for two years; will go anywhere (Union), all offers will be answered. Emil Spenic, 1217 Vine St., Beloit, Wis.

TREASURER'S REPORT

FUNDS PAID DURING MARCH, 1938

Table listing names and amounts: Abbott, John \$ 5.00, Applegate, Sid 10.00, Anthony, E. L. 10.00, Avelino, Al 50.00, Atkins, Jack (10% refund) 13.47, Aschmager, Glen 20.00, Bantock, Harold 10.00

Main list of names and amounts: Briscoe, James D. 10.00, Bodolati, James 5.00, Bristowe, Bruce 15.00, Byer, Arthur 25.00, Eldrick, Guy M. 5.00, Berkowitz, Joseph 10.00, Baines, George .93, Batson, C. .93, Cobb, Junie C. 10.00, Cole, Winfield 5.00, Caceres, Emilio 40.00, Cappi, Joe 10.00, Curletti, Joe 50.00, Carlson, Norman 50.00, Childers, Emery 5.00, Cipriano, John 20.00, Crocket, Kelson 20.00, Carbonelli, Robert 10.00, Clark, E. T., Jr. 3.28, Chartoff, Hyman 25.00, Doddy, George V. 5.00, Di Nunzio, Louis 10.00, Dye, James 10.00, Deck, Ronald 5.00, Deland, James 5.00, Duling, Clarence 10.00, Ellis, Emory 5.00, Espritu, Alfred 5.00, Elmore, William E. 10.00, Escalet, Frank 5.00, Eaton, Tim (10% refund) 1.83, Fly, Paul V. 25.00, Finley, Milo 25.00, Ferdi, Donn (10% refund) .95, Gutman, Edward 50.00, Grundy, S. K. 10.00, Greenwood, Allen 20.00, Green, Wesley 25.00, Goodman, Maurice 5.00, Havird, Hal 250.00, Halpin, Steve 45.00, Hope, Nick 50.00, Hamann, Wilbur 50.00, Hilbert, Max 25.00, Hadden, Robert 25.00, Hogan, Charles B. 5.00, Hanken, Harry 15.00, Hayden, Ernie 15.00, Hoover, Max (10% refund) 11.42, Johnson, Jay 15.00, Johnson, Wilbur 10.00, Klais, Viola 25.00, Kroske, Karl 10.00, Lynch, Gertrude 10.00, Lutz, Paul 10.00, Lann, Johnny 5.00, Lyon, Bob 5.00, Mann, James A. 5.00, Morocco, C. 5.00, Migliacolo, Ralph 5.00, Moon, William 50.00, Manning, Joe 25.00, Masseo, Joseph 7.00, Murray, Robert 8.00, McKinney, Eleanor 10.00, McConkey, T. W. 10.00, McKibbin, Alfonso 9.00, McCullough, Norman 25.00, Newman, Ruby 100.00, Norton, Donald 25.00, Ouse, John L. 5.00, O'Neill, Martin 25.00, Polikoff, Herman 5.00, Pierre, Al 25.00, Pieter, Simon 25.00, Romano, Vincent 10.00, Rivas, Al 5.00, Rowles, Jimmie 5.00, Robbins, Alice 10.00, Ross, George 10.00, Stuts, Irving 100.00, Smith, Charles 23.20, Specla, Ralph C. 10.00, Sallsbury, G. W. 10.00, Schwartz, Donald 10.00, Sauter, H. M. 10.00, Saunders, Harold G. 25.00, Sprigg, Claude 5.00, Singer, Troy 50.00, Straughters, James Leon 10.00, Shaw, Bob 10.00, Spielberg, Leo 50.00, Susmlich, Ray 5.00, Telesca, Anthony 10.00, Thurston, Hal 10.00, Trudeau, George 10.00, Turpin, Simon J. 10.00, Tarlin, George (10% refund) 5.00, Unger, Charles F. 10.00, Vance, Gerald 25.00, Vandewalle, Albert 25.00, Voigt, Horace 10.00, Velasco, Emil 10.00, Wilson, Donald 10.00, Weaver, Joe 10.00, Winburn, Ernie 10.00, Woodman, Bill 10.00, Wellbaum, Paul 25.00, Witwer, William 25.00, Wallace, Abram 25.00, Wolford, Eddy 10.00, Zimmerman, Joseph 25.00

\$2,256.74

CLAIMS PAID DURING MARCH, 1938

Table listing names and amounts: Armstrong, Lillian \$ 25.00, Browns, Joseph E. 42.00, Bristowe, Bruce 2.50, Bryant, Willie 20.00, Boshko, Frank (due Local 448) 4.00, Baerman, Fred W. 5.00, Crestore, Giuseppe 5.00, Chandler, Hollis B. 20.00, De Rosier, Eddie 10.00, Dixon, Dick 20.00, Devine, Jimmy 35.00, Decker, Paul 4.00, Fishman, Edw. I. 37.50, Gentry, Tom 30.00, Grove, Isay 10.00, Gemelli, Benny 12.50, Grano, Francesco 10.00, Hansel, Benny 3.50, Jones European Ballet 14.00, Jurko, Paul 25.00, Johnson, Jerry 20.00, Kana, Jack 10.00, Kata, George 30.00, Lowm, Bert 18.00, Lotta, Chris 50.00, La Brie, Lloyd 25.00, Moran, Fred 8.10, Maloney, Charles 100.00, Music Friends Service 25.00, Murphy, Spud 12.00, McPherson, Hugh 10.00, Perkins, Frank "Red" 50.00, Redman, Don 50.00, Rose, Billy 150.00, Redeau, Berl 38.30, Starr, Judy 20.00, Strouse, Irving 55.00, Whitelida, Nell 5.00, Wilmer, Max 70.00, Weiner, Michael 16.25, Willner, Max 25.00, Ward, Eddie 30.00, Wheelock, J. Riley 7.85

\$1,353.15

Respectfully submitted,

H. E. BRENTON, Financial Secretary-Treasurer.

CELEBRATE 15TH ANNUAL NATIONAL MUSIC WEEK

Plans Already Under Way to Celebrate Traditional First Week in May.

Plans to celebrate the fifteenth annual observance of National Music Week, traditionally observed the first week of May, commencing this year, Sunday, May 1, are already under way. Again this cultural enterprise which has contributed so largely to the promotion of music in the United States will invite the nation to focus its attention on "Foster Local Music Talent," according to announcement just made at the headquarters of the National Music Week Committee in New York.

In his statement just issued, David Sarnoff, chairman of the National Music Week Committee, says:

"The keynote selected for 1938 is especially appropriate, for the wider attention that the fifteenth annual observance is bound to attract should be focused on the constructive purposes inspiring the movement."

Mr. Sarnoff commented on the high quality of the music instruction now being furnished in the public schools of America and the responsibility which each community has, both to encourage the talent thus developed and to provide adequate opportunity for its expression and use. "National Music Week is rapidly becoming recognized not only as a celebration of widespread music activity, but even more as a stimulus to all worthwhile musical projects and a fuller enjoyment of music among the general public. It is becoming a stock taking time for each community to appraise its musical resources and to note their growth from year to year.

"Our country has advanced musically in two important ways. The first is in the better appreciation of good music and the greater interest in it among almost all classes of our people. The second is in the larger number who can sing or play some instrument and who enjoy doing so—that is, the increase in our population of good amateur musicians.

"Our schools and private teachers are doing such excellent work in encouraging and cultivating the musical abilities of American children that it would seem a matter of the first importance to provide adequate opportunity for the use of this talent in the after-school years. Too many of our high school graduates drop their music at that time. The social use of their talent would be a great enrichment of their lives as well as a potent cultural influence among the public. This would not compete with professional activities. On the contrary, it would present new opportunities to those who make their living in music, and from whose ranks special and supplementary talent would be recruited. The absence of sufficient opportunity for young people, musically interested and musically trained, is an unfortunate breach in our musical structure and is one of the situations which Music Week seeks to ameliorate.

"A recent preliminary study indicated that many towns and cities are doing fine work to help those who want to make music in company with their fellow-citizens similarly inclined. In a number of rural sections also county orchestras, bands and choral societies have been established. Churches, clubs and service organizations are acting as hosts, sponsors, and often as sources of financial as well as of moral support. This healthy condition should be duplicated in every community—including the small towns as well as the metropolitan centers. The times call for those whose public spirit leads them in the direction of providing opportunity for music making groups."

Among the organizations represented on the National Music Week Committee are the National Federation of Music Clubs, General Federation of Women's Clubs, Music Educators National Conference, National Congress of Parents and Teachers, National Grange, National Recreation Association, American Federation of Labor, American Federation of Musicians, American Legion and its Auxiliary organizations, Associated Glee Clubs of America, Boy Scouts of America, Camp Fire Girls, D. A. R., Federal Music Project of the WPA, Girl Scouts, Inc., Kiwanis International, Knights of Columbus, Lions International, Metropolitan Opera Guild, Inc., Music Teachers National Association, National Board of the Y. W. and Y. M. C. A., and National Education Association.

FREE SUMMER COURSE ON BOARD U. S. TRAINING SHIP

Opportunity Offered to Study to Become Officers in Merchant Marine.

To acquaint the youth of America with the opportunities of a career as officers in the United States Merchant Marine, the American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C., announced that boys and young men between the ages of 10 and 25 years will be allowed to secure practical ship experience on board a training ship of the academy within the period from June 1 to October 1.

The young men may remain on board ship for the entire period or for any shorter time they may wish, but not for less than four weeks.

There is no tuition charge for any of the courses offered by the academy, and no obligation for future merchant marine, military or naval service of any kind is incurred by the young men.

There is no charge for instruction nor for living quarters on board ship. The only required expense is for meals which are 49 cents. Three meals are served daily.

The schoolship to which the young men will be assigned is the Training Ship "Marsala," a five-masted barkentine-rigged vessel of 2,500 tons, 300 feet long, and 46 feet wide. The vessel was built in 1919-20 and is one of the largest sailing vessels in the world.

While on board ship cadets will receive minor medical treatment when necessary without charge. On Sundays the young men will be allowed to attend divine services at the churches of their respective denominations ashore.

This is the ninth annual summer course offered by the academy, and will be under the personal supervision of the captain commandant of the academy who will be in command of the vessel.

While on board ship the boys will follow the regular daily ship routine, and will be given practical instruction in nautical subjects including seamanship (ship's work), signaling, rowing, handling and use of motor and pulling boats, life-saving and naval drills. They will also receive instruction in the use of life buoys, first-aid, the duties of lookouts, the compass, log, lead and ground tackle, as well as the watch in port—their duties and responsibilities.

Students will join the training ship in Long Island Sound for the summer training period.

Those completing the summer course with a passing grade will be eligible to apply for a scholarship in the regular course.

The regular course is designed to cover a period of three years of sea service. The first two of these years the cadet spends cruising, and studying on the training ship. For the third year the cadet is assigned to a steamship of one of the merchant marine lines. Following the completion of these three years of sea service the cadet is eligible to take the officers' examination of the United States Bureau of Marine Inspection and Navigation, Department of Commerce, for a certificate as a Third Officer in the Deck Division of Steamships in the Merchant Service of the United States.

Due to the fact that the number of accommodations available is limited, those wishing to take advantage of this opportunity should write at once to the American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C.

RADIO AUDIENCE GETS MUSIC BY UNIONISTS

BAKERSFIELD, Calif. — The militant struggle of the American Federation of Musicians to prevent "canned" music from throwing their members into the army of the unemployed, which has centered in recent months among radio stations, has met with success here.

Radio station KPMC, operated by the Pioneer Mercantile Company of Bakersfield, has signed a union agreement which among other things, guarantees that the station will use only union musicians on its programs. The agreement continues in effect for two years.