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FEDERATION ESTABLISHES SOCIAL SECURITY BUREAU

RADIO ARTISTS WIN A. F. L. UNION TERMS

Two Broadcasting Chains Sign Agreement for Actors and Singers on Sustaining Programs.

NEW YORK, N. Y.—Representatives of the American Federation of Radio Artists, an A. F. of L. affiliate, the National Broadcasting Company and the Columbia Broadcasting System, signed a contract at Radio City governing working hours and wages for actors and singers employed on sustaining radio programs in New York, Chicago and Los Angeles.

The minimum wage rates under the agreement provide for pay ranging from \$8.00 for choral and group singers for a 15-minute broadcast on the West Coast to \$25.00 for soloists for a full hour's broadcast in New York or on a national hook-up. The minimum scale for staff singers employed by the week ranges from \$40.00 on the Pacific Coast to \$65.00 in New York. The agreement names the union as the exclusive bargaining agent for artists on sustaining programs originating on the key stations of the networks in the cities affected.

For the first time in the history of broadcasting the agreement limits rehearsal hours and provides overtime pay schedules for artists compelled to rehearse more than the agreed time. Working conditions for staff singers are specifically defined and there is a stipulation that artists be paid for program auditions.

The provision on rehearsal hours for actors calls for two hours for a 15-minute broadcast, six hours for a 30-minute broadcast and eight hours for a 60-minute broadcast. For singers, rehearsals will be one and a half hours for 15-minute programs, two and a half hours for 30 minutes and three and a half hours for an hour's broadcast. Provision is also made for the payment of rehearsal overtime at the rate of \$4.00 an hour.

The contract covers only sustaining programs and has no bearing on commercially sponsored programs. It was signed in the N. B. C. board room by Lenox R. Lohr, president of the National Broadcasting Company; Lawrence Lowman, vice-president of the Columbia Broadcasting System, and Emily Holt, national executive secretary, and George Heller, assistant national secretary and treasurer of the American Federation of Radio Artists.

GENERAL FOODS SALT PLANT WORKERS FAVOR A. F. OF L.

ST. CLAIR, Mich.—Salt Workers' Union No. 19567, affiliated with the American Federation of Labor, was certified by the National Labor Relations Board as the exclusive representative of more than 300 production and maintenance employees of General Foods Corporation at the St. Clair plant of its Diamond Crystal Salt Division, excluding clerical, supervisory, and temporary clerical.

The action of the board was based upon the majority status of the union established by a comparison of union membership with company payroll.

Officials of the Diamond Crystal Salt Division refused to recognize the union until it had been certified by the Labor Board.

Direct Contact With Washington, D. C., Authorities Is Provided

TO ALL LOCALS AND ALL MEMBERS.
AMERICAN FEDERATION OF MUSICIANS:

1. Re the tax liability imposed upon Employers by Federal and by State Social Security Laws, in cases of Federation members employed by business establishments purchasing their music the rulings made by the Federal Commissioner of Internal Revenue are so ineffectually administered and the rulings made by the State Compensation Commissions (variously designated) are so variant, conflicting and unreasonable as to do great injustice to our members. It has been found necessary for the Federation to provide special assistance for Federation members in order to bring about, if possible, (1) an administration by the Federal Bureau of Internal Revenue and the various Collectors of Internal Revenue and their subordinates that will give our members protection; (2) an administration by the particular Commissions that will be consistent and reasonable enough to merit respect, and (3) a reasonable harmonizing of the rulings of the State Commissions with the rulings of other Commissions and with the rulings of the Federal Bureau of Internal Revenue.

2. The Federal Bureau of Internal Revenue first held, upon ex parte an inadequate consideration, in effect that in general our leaders or contractors and not the purchasing establishments were the liable employers. Upon a thorough presentation by the Federation the Bureau then held, in a ruling intended to have general application as regards musicians, that in effect the leader or contractor of the orchestra is the employer only when the organization is an independent entity distinctively known as such, controlled by the leader or contractor in all respects and characterized by unity of organization and fixedness of personnel in which all ties of employment run from members to leader or contractor and stop with him never reaching the purchaser. There can be but few such orchestras in the entire country. The Bureau does not cause the collectors and their subordinates to follow the ruling or apply its principles. Many collectors have ignored it and, taking the easiest course, are holding all leaders liable. For obvious reasons musicians are less able than the employing establishments to resist the illegal imposition of tax liability. When the tax is once paid, under the arbitrary and coercive demands of collectors, the individual musician is at a hopeless disadvantage in attempting to have it refunded; the amount involved in an individual's case will not justify him in retaining a professional representative to make the formal preparation and presentation required by meticulous Bureau rules applicable to income tax questions.

3. Many of the State Commissions, likewise pursuing the least troublesome course, generally tax the orchestra leader or contractor. The members of some of these Commissions do not themselves function but habitually leave the disposition of matters affecting our members to their legal advisers; the liability, if it happens to have been placed on the employing establishment in the first instance, is easily switched to the musician upon the mere representation of non-liability by the employing establishment made ex parte with no notice or opportunity for hearing given to the musician; frequently little effort is made to interpret the law accurately or in the light of its prime purpose, namely, to give economic security to the employee by requiring the employer to contribute thereto; many of the State Commissions manifest no appreciation of the fact that the Social Security laws are a system and that it is desirable that they harmonize their views as to the employer-employee relationship with those of other State Commissions and with those of the Federal bureaus.

4. The advantages of having all Social Security Tax questions (Federal and State) affecting Federation members considered by and presented through the office of our General Counsel and his firm, are obvious; and any member represented by individual counsel should request him to maintain professional contact with our General Counsel's firm. Accordingly, the Federation has directed, with his concurrence, its General Counsel (Samuel T. Ansell and his firm, ANSELL, ANSELL & MARSHALL, Tower Building, Washington, D. C.) immediately to take all feasible steps for the protection, in respect of the Social Security Laws, of all our members against illegal demands made upon them at the instance of the Federal Collector of Internal Revenue or at the instance of the Commission and agencies of the several States.

5. In case, therefore, any demands by Federal Collectors or State agencies are made upon you, a member of the Federation, imposing upon you as an employer liability for the payment of the Employer's tax, and you in good faith, in view of the Federation's information heretofore published, believe that you are not the employer of the members of the orchestra but the establishment purchasing the music is the employer of the members of the orchestra and yourself, you should—

Communicate immediately with ANSELL, ANSELL & MARSHALL,
Attorneys at Law, Tower Building, Washington, D. C., and furnish
that firm with the following:

(1) Copy of a typical executed contract (with names, dates, etc.) between your orchestra members and the "purchaser" of their services. If more than one type of contract is used, a representative copy of each type should be furnished. If the contracts are oral agreements or understandings their substance should be submitted.

(2) If there is any contract or understanding between you and the members of the orchestra, a copy of the contract or a statement of the substance of the agreement or understanding should be submitted.

(Continued on Page Three)

A. F. OF L. PICKS VOTE WINNERS IN PRIMARIES

Victories Forecast Decided Increase in Federation's Political Power.

WASHINGTON, D. C.—Striking victories won in 1938's hotly contested primary elections by candidates with American Federation of Labor support are seen here as forecasting a decided increase of A. F. of L. strength and influence in the political field.

Nomination of A. F. of L.-backed candidates in the Texas Democratic primaries supports the view the Federation is increasing its already strong political power and is headed for even greater triumphs, both in forthcoming primaries and in the November general election.

With the prestige of having picked winners in the Pennsylvania, Iowa and Oklahoma primaries, the A. F. of L. followed an aggressive course in the Texas primaries, with the determination to prove it doesn't pay to win labor's hostility.

Maury Maverick Beaten

Outstanding in the Texas results was the defeat of Maury Maverick, rampaging Representative from the Twentieth District. The A. F. of L. sent an organizer into Maverick's district to work for his opponent, Paul J. Kilday of San Antonio, and Kilday was nominated by a margin of some 600 votes, after a spirited primary campaign.

President William Green of the A. F. of L. declared that the Federation felt that Representative Maverick had taken "every opportunity to discredit the American Federation of Labor in the interest of the C. I. O." Maverick vigorously denied the charge, but the voters sided with Green and retired Maverick to private life.

Maverick Defeat Held Warning

Representative Hatton W. Sumners, termed a "loyal friend of the A. F. of L." by Green, won re-nomination, as did other Texas Democratic Representatives of

(Continued on Page Three)

FORTY-HOUR WEEK AIDS FRANCE, OFFICIAL SAYS

GENEVA, Switzerland—Blunt denial that the 40-hour week in France had resulted in the disorganization of industry, which is the usual criticism mobilized by employer advocates of the long work week both in that country and in other countries was made by Paul Ramadier, French Minister of Labor, in an address before the International Labor Conference here.

France, he said, had gained great benefits from her 40-hour week experiment. Among these benefits he included more social peace revealed by the fact that the number of workers on strike had decreased from 1,800,000 in June, 1936, to 2,614 last month. In addition, work was better distributed and the number of unemployed reduced.

Of course, he said, there had been some difficulties in adjusting industry to the shorter work week, but they were not so serious to prevent France profiting in a very tangible manner by the reform.

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Official
BUSINESS
Compiled to Date

CHARTERS ISSUED

602—St. Peter, Minn.
604—Kewaunee, Wis.
607—Decatur, Ind.
611—Emporia, Kansas.

CHARTER LAPSED

285—Norwich, Conn.

CONDITIONAL MEMBERSHIP ISSUED

1114—Evelyn Elias (renewal).
1115—Martha Jeannette Dart (renewal).
1116—Virginia D. Faust (renewal).
1117—Fronny Cortez Kapulei (renewal).
1118—Budd King.
1119—Anthony Lazaecsyh.
1120—Tony Miller.
1121—Stuart Ross (renewal).
1122—Aletha L. Hutchings (renewal).
1123—Robert C. Adair.
1124—Barbara Neely (renewal).
1125—Eugene Lapiccolo.
1126—Christine Endebak (renewal).
1127—Don Giacoletti (renewal).
1128—Anthony Pacione (renewal).
1129—Paul Hayes (renewal).

CONDITIONAL TRANSFERS ISSUED

301—George Fawcett.
302—George Ross.

WANTED TO LOCATE

Anyone knowing the whereabouts of George W. Spraggins, age 33, blue eyes, dark brown hair, slightly bald, 5 feet 10 inches tall, weighing about 150 pounds, kindly notify Hugh M. Thompson, Secretary, Local 233, Apt. B, 710 Monroe St., Wenatchee, Wash.

Anyone knowing the whereabouts of one P. G. Davison, who plays Hawaiian guitar, kindly communicate with Ernest Hoick, Secretary, Local 181, 718 Palace St., Aurora, Illinois.

Anyone knowing the whereabouts of Louis O. Vance, a former member of the Jackson, Michigan, Local No. 387, and Salt Lake City, Utah, Local No. 104, kindly notify Claude E. Pickett, Secretary, Local No. 75, Des Moines, Iowa.

CHANGES IN OFFICERS DURING JULY, 1938

Local 185, Parkersburg, W. Va.—President, Charles Reed, 1407 Latrobe St., Parkersburg, W. Va.; Secretary, D. A. Butler, 402 Walnut St., Beltre, Ohio.

Local 244, Glasgow, Mont.—Secretary, Ted Maxwell, P. O. Box 322.

Local 253, Warsaw, Ind.—President, Fred Nagler.

Local 267, Fulton, N. Y.—President, Mathew Rozah, 214 Riverside Ave.; Secretary, Harold Palmer, 406 Worth St.

Local 289, Dubuque, Iowa—Secretary, Mark W. Gavin, 247 West 11th St.

Local 339, Greensburg, Pa.—Secretary, C. R. Keister, 409 South Maple Ave.

Local 395, Port Angeles, Wash.—President, Neil S. Thomas, c/o Palace of Sweets; Secretary, Clarence Patten, c/o Palace of Sweets.

Local 398, Ossining, N. Y.—Secretary, Charles R. Coddington, 131 Pleasant Ave., Pleasantville, N. Y.

Local 504, Fort Dodge, Iowa—Secretary, F. A. Zalesky, 819 South 22nd St.

Local 525, Dixon, Ill.—Secretary, Ralph E. Grimes, 418 South Crawford Ave.

Local 579, Jackson, Miss.—Secretary, Wyatt Sharp, 218 South President.

Local 601, Daytona Beach, Fla.—President, L. W. McRae, P. O. Box 3157; Secretary, Fred Freeman, P. O. Box 3157.

Local 602, St. Peter, Minn.—President, Ernest Gustafson; Secretary, Arnold Gruber.

Local 649, Hamburg, N. Y.—Secretary, Richard Ruth, Lake Shore Road, Lake View, N. Y.

Local 655, Miami, Fla.—President, Morris Weiss, 1360 S. W. Sixth St.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

NOTICE TO ALL MEMBERS

A leader or contracting member cannot enter into either written or oral contracts with employers wherein the leader or contracting member agrees to pay Social Security, employment, or other taxes, which should be paid by the employer.

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

TO ALL LOCAL UNIONS

Kindly be advised that the prices for State and County Fairs have been modified to be as follows:

State Fairs: \$60.00 per week
\$50.00 for 5 days
\$40.00 for 4 days
\$30.00 for 3 days

Days must be consecutive except where Sunday performances are prohibited by State law, in which case Sundays need not be charged for.

Second Class District and smaller fairs: \$40.00 for five days or less.
Third Class County Fairs: \$30.00 for five days or less.

Extra days pro rata. Leader in all cases 50 per cent. extra.

In case the price of the local union in whose jurisdiction the engagement takes place is higher, then the Local price prevails.

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

FORBIDDEN TERRITORY

Old Mill Tavern, Salt Lake City, Utah, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 104, Salt Lake City, Utah.

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

Lick Pier Ballroom, Ocean Park, Calif., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 47, Los Angeles, Calif.

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

Vanity Ballroom, Detroit, Mich., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 5, Detroit, Mich.

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

Broad Ripple Park, Indianapolis, Ind., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 3, Indianapolis, Ind.

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

The Blue Mirror, J. Birnbaum, proprietor, Baltimore, Md., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 40, Baltimore, Md.

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

Luna Pier, Toledo, Ohio, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 15, Toledo, Ohio.

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

DEFAULTERS

A. E. Bobzin, manager Playmor Dance Club, Pipestone, Minn., is in default of payment of \$85.00 due members of the A. F. of M. for services rendered.

The "M" Club of the University of Missouri, Columbia, Mo., is in default of payment of \$225.00 due members of the A. F. of M. for services rendered.

Col. F. Maybohm, New York, N. Y., is in default of payment of \$350.00 due members of the A. F. of M.

Elmer Atkinson and W. H. Avery, Memphis, Tenn., are in default of payment of \$174.00 due members of the A. F. of M.

Hoffman Kasey, manager Kasey Club, Henderson, Ky., is in default of payment of \$163.20 due members of the A. F. of M. for services rendered.

Harry Pearl, New York, N. Y., is in default of payment of \$2,224.25 due members of the A. F. of M.

Jesse Orr, Eagle Grove, Iowa, is in default of payment of \$36.00 due members of the A. F. of M. for services rendered.

Alfred Joseph, New York, N. Y., is in

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● In the Toronto Symphony Orchestra, one of the finest in all Canada, Ludwig drums, tympani, and percussion instruments, exclusively, are used. The players, above, Ernest Ainley, bass drum; Harold Slater, snare, bells and xylophone; Archie Cooper, snare and accessories; Thomas Barry, tympani, are enthusiastic about the tone quality, response, and mechanical perfection of these instruments. Their endorsement is of signal importance to every professional drummer—band, orchestra, swing or legitimate. You cannot deliver the best performance, compete with the tip-top-notchers, unless you have the finest equipment. See the new Ludwigs at your local music store or write the makers of "the world's finest drums" for latest catalog and complete details. Be a "Big Time Ludwig-er."

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default of payment of \$600.00 due members of the A. F. of M.

Phil Kilinski, proprietor Phil's Lake Nakomis Resort, Heaford Junction, Wis., is in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Akdar Temple Uniform Bodies and J. B. Kellogg, Tulsa, Okla., are in default of payment of \$280.70 due members of the A. F. of M. for services rendered.

Mrs. Rosamond Stewart and the Newark Branch of the N. A. A. C. P., Newark, N. J., are in default of payment of \$263.00 due members of the A. F. of M. for services rendered.

Curley Stover, Williamsport, Pa., is in default of payment of \$200.00 due members of the A. F. of M. for services rendered.

J. N. Mills and Fred Pratt, Durham, N. C., are in default of payment of \$298.00 due members of the A. F. of M. for services rendered.

Norman Kruvant, Newark, N. J., is in default of payment of \$75.00 due members of the A. F. of M. for services rendered.

John Pickart, manager Pickart's Hall, Marytown, New Holstein, Wis., is in default of payment of \$10.00 due members of the A. F. of M. for services rendered.

Alpha Sigma Lambda Fraternity and Russell Tennyson, East St. Louis, Illinois, are in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Victor Hugo Restaurant, Dayton, Ohio, is in default of payment of \$400.00 due members of the A. F. of M.

R. P. McDaniels, Ventura, Calif., is in default of payment of \$110.00 due members of the A. F. of M. for services rendered.

THE DEATH ROLL

Bloomington, Ill., Local 102—Nate Kinsey.

Boston, Mass., Local 9—Edward F. Foley.

Bozeman, Mont., Local 709—Oscar Pentilla.

Buffalo, N. Y., Local 43—Michael Caputi, Henry Ullmer, Alfred Mathiebs.

Chester, Pa., Local 484—Robert Pease.

Chicago, Ill., Local 10—Melvin Roble, Stephen Kriho, Edward Pohovey.

Detroit, Mich., Local 5—Emil Couchoud, Edward Fleischman.

Elizabeth, N. J., Local 151—Edward Flickinger.

Great Falls, Mont., Local 365—Charles Bye.

Kansas City, Mo., Local 34—Floyd D. Zook.

Kansas City, Mo., Local 627—William Watkins.

Milwaukee, Wis., Local 8—Bernard Benson.

Montreal, P. Q., Canada, Local 406—J. B. DuBois, Thomas Pleau.

Newark, N. J., Local 16—Max N. Cedar, Edwin J. Holt.

Newark, N. J., Branch 1, Local 16—Max N. Cedar.

New Orleans, La., Local 174—Gustavo Castillon.

New York, N. Y., Local 802—Abram Abramowitz, William Bruederly, Edward J. Carlisle, Jacob Christmann, Emile Couchoud, Joseph Dumond, David Feinblum, Joseph F. Fonzo, Jerry Gallo, Philip Hauser, Joseph Henry, Adam J. Laufenberg, Ralph B. Ransom.

Omaha, Nebr., Local 70—Emil B. Hofmann.

Philadelphia, Pa., Local 77—H. Benne Henton.

Richmond, Va., Local 123—Earl Chatteau.

Santa Rosa, Calif., Local 292—Ed. Armstrong.

Seattle, Wash., Local 78—Frederick Starke.

South Bend, Ind., Local 278—Anton Ziehl.

Stockton, Calif., Local 189—J. R. Jenkins.

Toledo, Ohio, Local 15—George B. Booth.

Utica, N. Y., Local 51—Francis Friery, Ralph Lupia, Garry P. Beers.

Vineland, N. J., Local 595—Joseph Baker.

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NEW SCIENTIFIC ACOUSTICAL CONSTRUCTION
A discovery that improves tone, makes playing
easier. The Lewerenz System of Reeds, accurate
in all lengths. Refacing. Fine hand-made reeds.
Particulars on request.
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A. F. L. GARMENT WORKERS ARE ORDERED REINSTATED

Labor Board Finds Grace Company Promoted Company Union and Discriminated Against 21 Employees.

WASHINGTON, D. C.—The National Labor Relations Board has issued an order against the Grace Company, Belton, Missouri, garment manufacturers, requiring the company to "disestablish" Grace Company Workers' Union, an unaffiliated organization, as representative of any of its approximately 50 employees.

The board also ordered the company "to reinstate with back pay 21 employees discharged or locked out in April and May, 1937, because they refused to become members of the independent union and because they joined and assisted United Garment Workers of America, Local 47," an affiliate of the American Federation of Labor.

The board said that, according to the testimony, in April, 1937, the A. F. of L. union presented to the president of the company a contract providing for a \$16.00 weekly minimum wage, and that the C. I. O. union presented a contract providing for a \$13.00 weekly minimum. At first the president of the company looked favorably at the C. I. O., but later decided to encourage the formation of a company union, closed the plant while the organization was being perfected, and then made a "closed-shop" contract with the company-induced group. When the plant opened, members of the United Garment Workers Local Union who reported for work "found the entrance blocked by members of the independent union, who told them they could not come in unless they joined the independent."

Confronted with these facts, the Labor Board ruled that since the independent union "had come into existence and effected its closed-shop contract through unfair labor practices on the part of the company, and since all 18 of the locked-out United members would have returned to their work had the unfair labor practices not been committed, the apparent severance of their employment was attributable to the company, and constituted a discrimination against them because of their United membership, which must be rectified by reinstatements with back pay."

A. F. of L. Picks Vote Winners in Primaries

(Continued from Page One)

posed by the C. I. O. and supported by the Federation. Nomination in Texas on the Democratic ticket is tantamount to election.

Commenting on the Texas vote, President Green asserted that defeat of Representative Maverick should serve as a warning to Congress that the country does not want Congressmen who "espouse the C. I. O."

"The Texas results," he said, "add another notable victory to the impressive list of primary successes already secured by the American Federation of Labor this year."

"The result should be classed as a labor victory as well as a political victory."

Green expressed gratification that Representative Summers had won re-nomination despite the fact he had been "black-listed by the C. I. O."

More Surprises Due

A. F. of L. primary victories, especially the defeat of Maury Maverick, surprised political commentators. It is admitted the Federation faces an even greater test than heretofore in coming primaries, but Federation leaders are confident the commentators are due for more surprises.

In some of the contests, the A. F. of L. and C. I. O. are on opposite sides, as in States which have held their primary elections, but this is not the case in Maryland and Kentucky. In Maryland, both labor factions are backing Representative David J. Lewis for the Democratic Senatorial nomination in opposition to Senator Millard E. Tydings. In Kentucky, both have endorsed Senator Barkley in preference to his rival, Governor A. B. (Happy) Chandler.

In Georgia, the lines are clearly drawn between the two labor bodies, with the A. F. of L. and railroad labor backing Senator George for re-nomination and the C. I. O. opposing him.

TO ALL LOCALS AND MEMBERS

Kindly be advised that from August 10, 1938, on, members of the American Federation of Musicians will not play for recording of music, either by electrical transcription, phonograph, or any other mechanical device, unless the corporation, firm or person who manufactures such records is licensed by the American Federation of Musicians to employ its members.

Members violating this rule will suspend themselves from membership by so doing.

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

WARNING!

Members are warned to be on the look out for G. D. RIO, of Philadelphia, Pa., who offers to register orchestras with the promise of securing bookings for them upon the payment of a registration fee of \$10.00.

All members of the Federation are warned that Mr. Rio does not hold a license entitling him to book engagements for members of the Federation.

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

NOTICE TO LEADERS AND CONTRACTING MEMBERS

A leader or contracting member cannot enter into either written or oral contracts with employers wherein the leader or contracting member agrees to pay Social Security, employment, or other taxes, which should be paid by the employer.

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

SPECIAL MEETINGS

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

President Weber calls the meeting to order at 11:15 A. M.

Present: President Weber, Birnback and Attorney Friedman.

L. B. Morris, David Mackay of R. C. A. Victor, C. L. Egner of N. B. C., F. J. Quillinan of World Broadcasting, M. E. Tompkins of Associated Recorded Program Service, M. H. Lavenstein and Lee Epstein of American Records Corporation attend the meeting.

The combined license is read to the representatives.

Several minor changes in verbiage, which in no manner altered the principles enumerated therein are agreed to.

Mr. Quillinan states that World is ready to accept the license in its present form.

At 4:30 P. M. the meeting adjourned.

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

The meeting continued at 9:40 A. M. Present: President Weber, Birnback and Attorney Friedman.

L. B. Morris, David Mackay of R. C. A. Victor and Lee Epstein of American Records attend the meeting.

Mr. Mackay states that he also represents Decca at the meeting today.

Condition Second is discussed and explained. The Recorders are advised that the language of same cannot be changed. Condition Fourth is left as originally written.

After considerable discussion the manufacturers of phonograph records are advised that the Federation cannot agree to any further modifications of the license and if they desire to use members of the Federation to make recordings, they must do so under the license form as amended in the meetings of yesterday and today without further changes.

The meeting adjourned at 11:40 A. M.

PIQUA COMPANY MUST RECOGNIZE A. F. L. UNION

PIQUA, Ohio—The Piqua Munsing Wood Products Co., Cleveland, Ohio, wood products manufacturer, has been ordered by the National Labor Relations Board to bargain collectively upon request with A. F. of L. Federal Labor Union No. 18787 as exclusive employee representative at the company's Piqua plant and "to cease interference with the exercise by employees of their right to join and assist labor organization."

"IT'S SURPRISING
MARTIN SAXOPHONES
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"Considering how well they're designed and built, and how far superior they are in every way."

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in-and-day-out they're built better, play better, and reflect greater prestige and credit on the skill of the artists playing them.

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(Photo from Popular Mechanics Magazine)

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Federation Establishes Social Security Bureau

(Continued from Page One)

(3) Complete information concerning the basis upon which, and the manner in which, you and the individual members of the orchestra are compensated. If the members of the orchestra are compensated by a fixed salary, either by term or by engagement, it should also be shown whether you are liable for the payment of such salary without reference to the "purchaser."

(4) A statement showing (a) the duties and obligations of your position; (b) your authority over the members of the orchestra; (c) the relationship existing between you and the members of the orchestra; (d) whether you perform as a member of the orchestra and, if so, how frequently, and (e) whether you perform as a member of any other orchestra.

(5) A statement as to whether the purchaser can discharge, or can bring about the discharge of, any member of the orchestra without securing your consent. If the purchaser has only a limited power to discharge, or bring about the discharge of, any member of the orchestra, explain how he is restricted.

(6) A statement showing whether the purchaser controls, or has the right to control, hours of the performance, time and length of intermission, time and extent of floor shows, the uniform or dress of the orchestra.

(7) Whether you operate more than one orchestra under your name.

(8) Whether the purchaser furnished any of the instruments or equipment; for instance, piano, organ, music racks or props.

(9) Whether during any engagement of the past year, which was for a definite period, you were free to accept other engagements.

(10) Whether you guarantee the members

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of the orchestra a minimum amount of work or wages.

(11) A statement giving the usual number of members of your orchestra and the number of changes in the personnel in the past year.

(12) A statement showing whether there have been any changes in the instrumentation of your orchestra in the past year.

6. If you have already paid a tax which you believe to have been illegally demanded of you, and you now wish to apply for a refund, make a full statement concerning it giving the information requested above.

7. With the communication to General Counsel, forward all communications received from any Federal or State authority regarding the tax.

8. Keep General Counsel's firm advised so they can promptly communicate with you.

9. The channel of communication between members concerned with Social Security questions and General Counsel's firm will be direct and not through national headquarters.

Fraternally,

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

Television

The Federal Communications Commission has granted a permit to the Zenith Radio Corporation of Chicago, for the construction of a new television broadcast station.

The corporation is sufficiently qualified legally, technically and financially to construct and operate the proposed station and has a program of research and experimentation, to be conducted by qualified engineers, which promises a most substantial contribution to television development. George E. Gustafson, chief engineer, and T. E. Brown, television engineer, will handle the television program at Zenith.

The new station will operate on the frequencies of 42,000 and 58,000 and 6,000 to 8,600 kilocycles with power of one kilowatt on unlimited time.

The commission having approved the site, the transmitter will be located in the Zenith factory in Chicago.

Experimental transmissions will be started within three or four months, it was announced by President E. F. McDonald, Jr., and the transmission will be made after 2 A. M., so they will not interfere with any other radio activity. Mr. McDonald is convinced there will be no commercial television for years, as there are many other problems to be solved besides technical ones.

Much activity is also taking place among several independent television concerns, so much in fact, that television may be thrust out of the laboratory state despite the disapproval of the engineers. The independent companies have remained quiescent for the past few years, but have suddenly awakened. Public demonstrations have been held, and stock is being offered for sale.

New training schools for potential television engineers are being formed, and other schools are cutting their rates in hope of securing more students.

Besides the American Television Corporation, which offered public demonstrations in New York department stores recently, there are Pries's International Television and Radio Corporation, the National Television Company in New York, and several out-of-town companies hastening their television experiments, hopeful for commercialization within the near future.

Plans are being made for the testing of the Pries's television system, which will take place within the next few months, and occur in a "small city in New York State." The system will then be tried out in four other small cities, as the smaller towns offer certain advantages that cannot be had in New York or such larger cities. Greater ease in servicing sets, and comparative freedom from large steel structures are the two chief benefits.

Many are of the opinion that the coming World's Fair may be the means of ushering in commercial sight-broadcast, and close watch is being maintained as Radio Corporation prepares to spend upwards of \$200,000 in its television display at the RCA Building on the fair site. RCA has already advised its stockholders that television will form an extensive part of the company's exhibit.

S. M. Saitzman, president of American Television Corporation, predicts that within a year the greater New York television audience will be three times that of London's 9,000 video set owners. Following the recent department store television demonstrations thousands of inquiries have been pouring in regarding television, and in spite of RCA-NBC's temporary stopping of the broadcasts, it is reported that both potential fans and radio dealers continue to evince great interest.

The General Electric Company is planning to go into television with "zeal and zest," according to one of its representatives, and much activity is being shown in its "House of Magic" at Schenectady.

A modern and powerful television station is to be built atop a 1500-foot hill located about half-way between Schenectady and Albany, and the construction engineers are all prepared for immediate action as soon as the Federal Communications Commission gives its approval.

Since this site offers a long-range view of the surrounding territory of the Mohawk Valley including Albany and Troy

as well as the Schenectady region, it is expected that the ultra-short waves will travel as far as the eye can see, at least, and cover a population of many thousands.

Through ultra-short wave broadcasts sent from aerials atop the State Office Building in Albany, the study of the action of these small waves has been carried on for more than a year by the radio engineers of the General Electric Company. While a coverage of a fifty-mile radius was expected of the 7.31 meters, reports have been received from radio amateurs that they have intercepted the waves with "strong reception," as far as California.

The NBC "Television Tours," which were scheduled to start the latter part of July, have been postponed, and will not be open to the public before early fall, when the NBC-RCA television transmitter will be operating again.

At present the engineers are increasing the power of the transmitter, re-designing the antenna on top the Empire State Building, and making improvements in the television camera. New standards are also being incorporated in the synchronization generators.

"Halation," the interference caused by light-transmitting materials of different kinds and varying thicknesses which has often marred otherwise acceptable television reception, has now been greatly reduced in images received. Dr. R. R. Law of RCA brought about the means of this reduction by introducing a thin layer of darkening material on the glass end of a kinescope through which television pictures are viewed. 30 per cent absorption of light reduces halation to one-sixth its previous value. Dr. Law has also been attempting to develop greater "contrast" in television receiving tubes.

News from London is that an entirely new device is to be tried out at Alexandra Palace, which may revolutionize television scenery for certain types of production. The name of the invention is Penumbroscope, and it was invented by Malcolm Baker-Smith, a television scenic designer.

The Penumbroscope consists of an arrangement of 2-kilowatt spot lamps, by which shadows and part-shadows can be cast upon a translucent screen. By manipulating a switchboard, shadows and part-shadows are cast on the screen to give effects hitherto impossible in the television studio, even with the introduction of films—the effect of great distance coupled with an extraordinary translucency.

One effect can be changed to another with merely the use of a switch, which does away with the noise of scene-shifting during transmission.

To date there have been well over 120 plays televised in London since November, 1936, sixty of which have been one-act productions. Picture Page is the only weekly television feature that has survived since the opening week of television service there, and was first televised on November 2, 1936.

The telecasting of current events is still the great hope for television, states D. H. Munroe, chief television production manager of the BBC, in an interview with Orrin E. Dunlap, Jr.

There are 18 television set manufacturers in England, he continued, and a new idea has turned up that may stimulate greater public interest. For 50 cents a combination television, gramophone and broadcasting receiver can be rented. Later, if the lessee wishes to purchase the instrument, the rent he has paid is applied to the purchase price, about \$200, and the lessee runs no risk of the television set becoming obsolete overnight. It is that fear which is believed to be the important factor in retarding the public purchase of receivers.

In discussing audiences, Mr. Munroe

states that they range from bus drivers to millionaires, and all like full-length plays and newsreels best. The plays of one and three-fourth hours length are becoming so popular in London that three are being presented each week. The success of these plays is a puzzling matter, lacking as they do television's greatest asset—timeliness. Noted personalities are greatly enjoyed also, and can hold the audience's attention for at least fifteen minutes.

Mr. Munroe displayed a number of snapshots of London scenes taken by an amateur television observer directly from his tele-screen ninety miles away. The pictures, of surprising clearness, were submitted as evidence that the observer could see that far.

The first attempt by a sponsor and station to present an experimental television program was made recently by WREC, Memphis, and the Jewel Company, sponsors of the Jewel Cowboys.

The presentation of the program on a television basis was decided upon as an experiment by sponsor and station following the increased activities in the television field the past few months.

Purdue University's Station W9XG has scored top range over the other 19 television stations in the United States, having reported a 600-mile radius although the majority reported transmission of from 10 to 40 miles.

Other university stations listed among television outlets are Kansas State College, Purdue University and the University of Iowa with two outlets.

Boston recently had its first newspaper sports interview conducted by television at the studios of the Massachusetts Television Institute. Tris Speaker, baseball's great center fielder, was interviewed. He stated that television will be a great help to baseball.

"Performing on the legitimate stage is child's play compared to televising," states Elmore Vincent (known to radio listeners as "Senator Frankenstein Fish-face"), in an article published in Radio entitled: "Television and the Performers." He points out that there can be no retakes for television, and the television lights are even hotter than those used on movie sets.

Mr. Vincent doesn't paint a very cheerful picture for the performer, pointing out that the staff performers will have to rehearse continuously preparing for the next performance. The main requirements for a television performer, he concludes, will no doubt be a magnetic personality, natural acting ability, a good imagination, a fool-proof memory, lots of energy and an alert mind.

While glancing over reports on Radio Retailing it becomes apparent that the radio business has turned upward from the depression, as more dealers have reported June's increases over unit sales of the same 1937 month than at any time. Many important sales territories reported that the outlook for business improved materially during the last ten days of June. The July figures have not yet been tabulated.

"Pictures with a wealth of detail," was credited to television during the televising of the ceremony of "Trooping of the Colors," although the ceremony itself does not improve at all by being produced in black and white, as color is an essential part of its show.

However, as an observer remarked, the television pictures were so clear that even the buttons on a Guardsman's tunic could have been counted during the march past.

A new invention, called a "televigraph" might enable a person in New York to pick up a pen and sign a check in San Francisco. This system includes a television transmitter and receiver combined with which is a telautograph, or writing telegraph. This can send over wires by electrical impulses, the pen's writing motions to some other station where the same motions are produced on paper.

At the sending station of the "televigraph" the original document would be scanned by the television transmitter and the electrical image broadcast. The image would be picked up at the receiving station, and made visible on a translucent or other type of screen.

The inventor of this new system is Edward D. Phinney of Mt. Vernon, N. Y.

An additional \$1,800,000 of the fund collected from the license fees of the British radiocom owners, will be devoted by the BBC this year to provide for short-wave and television expansion.



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By Henry Woolber

MACE GAY

Mace Gay, cornet soloist, instructor, publisher, bandmaster, was born April 28, 1855, at Stoughton, Mass., a small town adjacent to Boston. His home town recalls some very pleasant memories for there in 1786, the Stoughton Musical Society, one of the first in our history, was started. Originally a male chorus, it gradually expanded until it gave performances of standard oratorios for mixed voices. This organization superseded the larger and better known Handel and Haydn Society by 19 years.

When Mace Gay was 18, he began playing in the orchestra of the Stoughton Musical Society, incidentally learning the different forms of music in the shape of oratorios, overtures, cantatas, hymns, chorales, a training that gave him an understanding of a composition when it became a band number.

Although his father was warden of the almshouse, Mace was born rich, not poor, because any boy coming into the world with an excess of talent, is not born poor.

According to that early custom, like Reeves, and Carter, he, too, was an apprentice, his employer a carriage manufacturer.

Gay soon became a cornet pupil of the immortal Henry C. Brown of Boston; also studying violin. Not much time elapsed until he joined the band at Randolph, under J. C. Claus, later becoming a regular member of Porter's Orchestra from Brockton, which was noted all through New England, but particularly in Massachusetts, and the Cape Cod section, playing thousands of social and dance engagements.

A Boston orchestra engaged Mace for two seasons in 1874-1876, at the Twin Mountain House, White Mountains.

In 1876 higher honors came to him through joining Baldwin's Cadet Band of Boston, where he remained four years filling important engagements at Nantasket Beach, and other resorts, besides a memorable trip to Yorktown, Va., to celebrate the 100th anniversary of the settlement there.

After the Baldwin contract he became leader of his own Brockton Band, which for a generation was an institution at the annual Brockton Fair.

For nine seasons his band was at Highland Park, Brockton; 20 consecutive summers at Nantasket Beach, in the hotel, or Paragon Park, at this well-known resort.

Some of the better-known soloists of the Brockton Band were Jeremiah Rioridan, piccolo; Milo Burke, Ernest Williams, Walter Smith, cornets, and Jerome N. Procter, trombone.

The Lyndonville, Vt., Band engaged him for a month's trip to Salt Lake City, and on this same job young Walter Smith began to appear on the horizon.

The Brockton Band accompanied the G. A. R. to Washington in 1892, and played the Richmond, Va., Fair in 1912-13. At Hampton Beach in 1901, it won first prize in a huge tournament. It was the official band for 12 years with the Fifth Regiment, Massachusetts Volunteer Militia.

In the 80's, Massachusetts was the scene of many band and solo contests. One of the latter was sponsored by Reeves, and Dodworth, at Nantasket Beach. Among seven cornet contestants, Gay won first prize.

In those days hundreds of shows carried 10 or 12 men doubling in band and orchestra. Mace did his bit with the Neil Burgess Minstrels, touring New England and Canada.

He was brought up in a strict school of discipline, and that meant a band, which not only teaches a young man to play his part, but likewise to play the game of life.

Sound in some form of music has always been in evidence. Tinkers, sang catches; milkmaids, ballads; carters, whistled; each trade, even the beggars, had their special songs. The natives boiled and cured cow horns, and by trimming the smaller end to simulate a cornet, an alto, or baritone mouthpiece, shaping the larger end into a bell, produced a more or less pleasant sound. They also made fies, an inch in diameter, from maple tree branches.

Our Marine Corps started in 1798 with a band of fies and drums numbering 22 players. Four years later a brass band was formed. Up to 1861 there were 30 players, gradually increasing until it had 65 musicians.

Mace Gay's idea of a band was that it should be artistic rather than sensational. His subsequent work indicated the brush of an old master, or a sculptor with mallet and chisel. Although realizing the playing of a band was not a matter of life and death, yet, as saw to

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it, that his performances should be idealistic, and that principle carried out with a business-like purpose. We are as much informed of a band leader's genius by what he selects as by what he originates.

A prism has seven lights or colors, but looking through it, it is as one. Perfume is not only one odor; a rose has many. On this idea Gay advanced. His band was not mere bombast and noise, but many elements of sound combined into an harmonious one.

No one who has any taste, who has any trace of feeling for beauty, should be able to bear to listen to the sloppy, indistinct, strident and blatant slurs of the average band. Fledgelings may look well in resplendent uniforms, drum majors in natty attire attract the eye, but the ear is not satisfied with mere gaudiness.

A real conductor like Gay is he who cares not so much who makes the laws of the nation, so long as he can write music, play an instrument, or lead a band. In a well-balanced band program, at last patience is rewarded; an aching void is filled. Who can describe the emotion that grips the throat when a good band marches by?

Just now the band business needs a stimulant, but it will survive; the teaching and experience of Mace Gay are something on which we all may rely. He gave

scant notice to anything trivial, and his bowl of success was often full, sometimes overflowed.

In our earlier days the American bands were much in evidence at Firemen's Musters. People drove for miles to see the visiting teams in competition. Besides, many of the band boys also belonged to the racing crews. It was a perfect delight for a young lady to see her young man wearing two different uniforms. One of the alto players usually ran on the lowly horse-cart team; the lead off men on the hub and hub hook and ladder 300 yard sprint were often the solo cornet, and first trombone players. But the man who expertly wielded the snare drum sticks was a hero for life. In one particular town the band had made special preparations for a great Fourth of July Muster. Many people made the day serve a double purpose to celebrate the holiday, get married, see the doctor, or have their eyes tested, or otherwise enjoy the events by having their teeth pulled. The four alto players in the band were a minister, a medical examiner, an optician, and a dentist. But these men of the professions absolutely refused to keep office hours, and just simply closed up shop in order to play in the band. One young farmer drove in the night before to have a boil lanced, but the doctor said:

"I can't wait, I have a band rehearsal." By morning the boil broke, and the doctor lost \$2.00.

Those alto players were not ridiculed by any means, as the leader gave those educated men private lessons from Arbans Cornet Method. It was a joy to hear that band play the "Semiramide" and "Freischutz" overtures, each containing a very beautiful horn quartette.

The first settlers hacked and hewed their way into the untouched forests. With axe, saw, and hammer they built log and sod huts. With gun, rod, and line, they hunted and fished. With enough to sustain life they erected a meeting-house for the worship of God. Today, a movie-house would be the first thing built.

At that time the colonists were too busy fighting the elements to obtain more than the bare necessities of life, consequently there was no music, art, or literature.

From those sturdy pioneers were descended Emerson, Whittier, Hawthorne, Longfellow, Holmes, Lowell, Thoreau and Louisa Alcott.

Mace Gay came from such illustrious stock. He had no luxuries, but with a fiddle and bow, a cornet, he pursued the even tenure of his way, without tinsel or half-shell, and remained ever a rock of Gibraltar in the band business.

Name Bands

Although it's Summer, the season when everyone is supposed to relax and be lazy, the swingsters have continued to pack them in about New York City and its environs. Rain or shine, hot or cold, the jitter-bugs are Johnny-on-the-spots at the jam sessions. Over 5,000 fans attended the Madison Square Garden fray, while twice that many showed up at the Jones Beach Stadium, and the attendance at Randall's Island Stadium doubled that of the other two.

However, New York's audience output was a mere drop in the bucket compared to that of Chicago—the mid-western city of motion. Chicago has figured importantly in the history of swing, and when they decided to put on a swing session there they didn't fool around at all—they simply hired a whole field and put on a real swing jamboree.

On August 12th, the swingsters gathered at Soldiers Field and over 100,000 "Alligators" (that's an improvisation in swing for the people who make up the audience), ambled through the gates. All the big name bands, important state figures, and all amateur and semi-professional swing bands participated in a swing session so jittery that even the waves of Lake Michigan started doing the "Dipsy-Doodle."

This affair was produced by the Chicago New Century Committee, which is dedicated to the promotion of the home town as the vacation and entertainment spot of the West, and was free to the public.

However, New York is no laggart—perhaps the "alligators" don't show up in such huge quantities, but they appear at more sessions. And New York is calling back the swingsters to begin a new series of four bandfest competitions at Randall's Island Stadium, the first of the four being set for August 24th.

The National Bureau for Blind Artists, in sponsoring these programs in an effort to raise \$50,000 with which to rescue blind musicians from New York streets and establish orchestras and obtain constructive work for them.

Eight to ten orchestras will participate in each program, as well as prominent radio and stage singers. Besides Paul Whiteman, Benny Goodman and other modern headliners, there will be minstrel, oldtime orchestras, and so forth.

At each concert the members of the audience will cast votes for their favorite band, and on the last Wednesday the winners of the preceding concerts will appear in a final gala performance.

Andre Kostelanets will be there also, and Louis Prima and the Schnickelfritters. Irving Berlin, Jack Robbins and the music publishing fraternity as a whole will participate.

And while we're still on the subject of swing, here's a few more swingeroos for the swing-dictionary, as authorized by Benny Goodman:

"Licks," riffs, or Get-offs," are applied to improvisations in Swing. The improviser is the "sender," or "ride-man," and when he gets going he's "in the groove." The swing musicians are called "Cats;" when they're not so good they're "corny" "on the cob;" when they're too sweet they're "icky."

Some of the swing-terms for instruments are: "Plumbing," for the trumpet; the clarinet is an "agony-pipe," "wop-stick," or "licorice stick." A "gobble pipe" is a saxophone, "push-pipe" refers to the trombone, and the terms "grunt-iron" and "sultcase" are applied to the tubs and drums.

The results of a recent competition, conducted by Martin Block, acclaimed Benny Goodman as "King of Swing." Mr. Block has been conducting this contest through his recorded local "Make Believe Ballroom," and more than 60,000 votes were cast during the three weeks of the competition.

Sixteen swing orchestras were included in the contest. Each night the records of two of the orchestras were broadcast, and the listeners voted for their choice of the two bands. The orchestras were referred to by number in the broadcasts so as to prevent listeners from being influenced by reputations. No vocal chorus numbers were broadcast.

The orchestra of Larry Clinton, Tommy Dorsey and Chick Webb survived to the semi-finals with Benny Goodman's boys. Glen Gray's orchestra paired with Goodman's band in the first round was defeated by only a narrow margin.

Jimmie Lunceford's orchestra won out in the first round but was defeated by Goodman in the second round.

In a nation-wide broadcast, titled "Ber-

liniana," the WABC network presented, on August 3, a sixty-minute program as a tribute to Irving Berlin who is celebrating a quarter of a century in Tin Pan Alley. The program began with "Alexander's Ragtime Band," and traced the Berlin melodies to the present time. Paul Whiteman's Orchestra, the Guy Lombardo and Tommy Dorsey bands, along with Rudy Vallee and others, faced the "mikes" in various cities from Broadway to Hollywood, in this musical salute to the King of Song.

Paul Whiteman drew the largest crowd of the season to the City Stadium in Newark for the final concert under the auspices of the Essex County Symphony Society.

Last April in Cleveland, he was guest conductor for the Cleveland Symphony before a record-breaking attendance of 10,000 people. He brought in the highest gross on indoor symphony while at the Hippodrome in New York, amounting to \$17,000. Other cities where Mr. Whiteman has played and broken symphony records, include Philadelphia's Robin Hood Dell, Baltimore, Washington, Boston, Cincinnati and Ft. Worth.

The most interesting point concerning these Whiteman successes is that with the leading and largest swing orchestra in the country, he is breaking records in the symphony field. That, musicians, is something to think about!

Another record was broken when Sammy Kaye's "Swing and Sway" band played at the Casino, Asbury Park, N. J. There were 4,443 dancers and spectators, topping Horace Heidt's crowd of last year of 3,715 people.

Kay Kyser's "Musical Class and Dance" program is 60,000 requests behind for studio broadcast tickets, which is an all-time high for radio programs.

Emil Coleman and band will replace Leo Reisman at the Bert Room of the Waldorf-Astoria Hotel, New York, late this fall. Charley Baum's band will follow Coleman into the St. Regis, where the latter is now playing.

The New York State Fair Commission has booked Paul Whiteman, Guy Lombardo and Tommy Dorsey to play two-night engagements, each beginning the week of September 5th. The dances will be held in the Coliseum on the fair grounds.

Coupled with these bands are the State-wide dance contests under Arthur Murray's direction.

Will Osborne will replace Larry Clinton at the Glen Island Casino, Larchmont, N. Y., beginning September 9th and will remain there for four months. His recent itinerary included a week's stay at the Earle Theatre, Philadelphia, beginning July 22; then on to Denver where he remained from August 1st to 21st. He is now playing at the Eastwood Gardens, Detroit, Mich., and will be there until the 2nd of September.

Roger Pryor opened at the Sylvan Beach, Texas, for a two weeks' engagement beginning July 26th, and was followed by Isham Jones, August 5th. Nick Stuart, who opened the season there on May 6th, returned on August 12th to play the closing weeks of the season.

Closing at the Grand Terrace, Chicago, on July 26th, Fletcher Henderson then played the Purdue University dance on the 19th, and is now embarked upon a Midwest tour of one-nighters. Earl Hines followed Henderson into the Grand Terrace.

One of the newcomers in the orchestral field is Charlie Margulis, whose band will contain certain instruments heretofore used only in symphonic groups.

Eddy Duchin will open at the Plaza,

New York, September 27th, following a two-week date at Boston's Ritz-Carlton, which began August 15th.

Bunny Berigan followed Vincent Lopez into the Casa Manana, New York City, the last week of July, and Lopez opened at Piping Rock Club, Saratoga Springs, N. Y.

The Mark Hopkins Hotel in San Francisco has signed Skinny Ennis for a month with the usual options. Maxine Gray is the singer with the band.

The Bon Air Country Club, Wheeling, Ill., has signed Jimmy Dorsey for a month, ending September 1st.

The Green Room of the Edison Hotel, New York, has renewed its contract with Blue Barron for an additional thirteen weeks.

The smooth rhythms of Hall Kemp's dance orchestra were heard on the Magic Key of RCA July 17th. There are no violins in the Kemp band and yet the clarinets reproduced tones almost identical with those of the violin. Among the many innovations introduced by Kemp is that of using large megaphones placed over the clarinets to give them a mellow tone. There are holes pierced on each side of the megaphone which enable the musician to play the instrument.

Phil Spitalny's "Hour of Charm" group were heard at the Westwood Symphony Gardens in Detroit the week of July 15th.

Henry King will reopen at the Fairmont Hotel, on Nob Hill in San Francisco, some time in September.

Jose De Eslava and his band, known as Jose's Cuban Rhumba Band, are now playing at the Trocadero in Hollywood, relieving Bob Grant and orchestra during rest periods.

News from Benton Harbor, Mich., and vicinity, informs us that Jimmy Jackson and his orchestra are now engaged at the Ramona Ballroom at Sister Lakes, Mich. Roger Graham and his band were stationed for a month at Crystal Palace Ballroom, that Jimmy Cathcart will be at Pan Pan Lake for the month of August. Jack Jill's band were at Shadowlawn Ballroom at Silver Beach, St. Joseph, Mich., and the Four Esquires recently finished a month's engagement at Grande Vista Gardens, St. Joseph, Mich.

Larry Clinton, father of the "Dipsy Doodle," is sponsoring a series of "Dipsy" nights at the Glen Island Casino, with a two-week contract at the Paramount Theatre as prize for the winning couple in the contest.

It is reported that Tommy Dorsey and his band are set to open at the Astor Roof following Hal Kemp who leaves after Labor Day.

A study of week-by-week reports of business done by the Fox Theatre in Detroit, shows that band names, if good and accompanied by an adequate supporting show and picture, brought in the top grosses of the past year.

The outstanding high mark of the year was Ted Lewis, during the week of December 31, amounting to \$40,000. A slight preference for ultra-swing over sweet bands was noted, but the records were not too definite so no conclusions can be drawn from them. However, a lot of moderate priced bands drew better than the top-salary ones.

Jan Savitt and his orchestra played the past week at Ocean Pier Ballroom, Wildwood, N. J. Mr. Savitt is making a limited tour in the Cleveland territory during August, and played at the Stanley Theatre, Pittsburgh, week of August 12th.

George Olson goes into the Starlight Roof of the Waldorf-Astoria Hotel, N. Y., August 25th. Micha Borr will alternate with the Olson crew.

The New Yorker Hotel has renewed Henry Buisse's contract for an indefinite period. Anything less than capacity business in the attractive Terrace Room since Buisse opened has been most unusual.

Phil Spitalny and his "Hour of Charm" girl orchestra, has closed its tour and opened at the New York Paramount on Wednesday, August 17th. Hazel Harman, young hot-cha singer who recently joined Spitalny, is proving to be a stellar attraction. Her opening at the Paramount is being watched by agents of both motion picture and legitimate producers.

Emil Coleman opened at the Arrowhead, Saratoga Springs, New York, on July 25th. Coleman has been penciled in for the Bert Room of the Waldorf-Astoria

when the swanky spot reopens late in October.

Will Osborne with his slide music, has been engaged to succeed Larry Clinton at the Glen Island Casino on September 9th. Osborne is booked up to and including New Year's Day.

Joe Rines and his orchestra, who have spent the entire summer on the Hotel St. Regis Roof in New York City, have received another extension on their contract which will carry them into the late fall.

Jimmy Livingston and his orchestra, well known in the South, are playing their first engagement above the Mason and Dixon Line at Murray's Night Club, Tuckahoe, New York.

The extended theatre tour of Phil Harris and orchestra includes the Palace, Chicago; Lyric, Indianapolis; Stanley, Pittsburgh, and Earle, Philadelphia. Benny Goodman returns to the theatre boards on September 2nd, when he opens a two weeks' stand in the Chicago Theatre, Chicago, Ill.

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Grand Opera

A contract was signed recently between the Metropolitan Opera Association and the American Guild of Musical Artists which became effective July 26th and expires on September 1, 1939. Negotiations were kept well under cover, although it was admitted that an agreement containing provisions mutually advantageous had been reached. Some of the details have not yet been formulated, particularly wage minimums and working conditions.

Another important detail to be settled is a portion of the Metropolitan artists' contract known as "Clause 12," or the "franchise clause," which stipulates that no Metropolitan artist can appear in opera, operetta, radio broadcasts, or can make phonograph records without permission of the Metropolitan. This matter will be taken up in the fall discussion.

An interesting point also to be considered is the two-year contract between the "Met" and the Grand Opera Choral Alliance, which will not expire 'till well past next season. Several attempts to obtain some kind of understanding between these two rival bodies have been made but with practically no success. And though GOCA is determined to fight for the preservation of its name and its jurisdiction it has not severed its relationship with the American Federation of Labor, but has submitted the matter to the highest authorities of the A. F. of L. for adjudication.

An agreement has also been reached between the New York Hippodrome Opera Company, Inc., and the American Guild of Musical Artists, an affiliate of the American Federation of Labor, whereby the opera company recognizes the Guild as the sole collective bargaining agent for its artists. Pre-existing contracts now held by the company will still be recognized by the Guild. The agreement was drawn up by Felix W. Salmaggi, artistic director and general manager of the company, and Leo Fischer, executive secretary of the Guild.

Guy M. Puca, counsel for the opera company, and Henry Jaffe, counsel for the Guild, arranged the details of the agreement, the signing of which came on the eve of open-air opera, July 29, at the Randall's Island and Jones Beach stadiums.

This contract will cover solo singers, choristers, solo and ballet dancers, stage manager and "all other groups under AGMA's jurisdiction."

AGMA states that since the recent signing of the contract with the Metropolitan Opera Association, every opera company active in this country, except the Chicago and San Francisco Opera Companies, is under written contract with the Guild.

Leo Fischer, executive secretary of the Guild, has left for the West to try to sign a contract with these companies and to renew AGMA's contract with the Southern California Symphony Association, which is producing opera and giving symphony concerts in Hollywood Bowl, Los Angeles.

The Cincinnati Summer Opera Association closed its season August 6 after presenting one of the most complete and successful Summer opera programs in its history. Singing stars of the highest rank were presented in old and new operatic favorites. Fausto Cleva, formerly chorus master of the Metropolitan, excelled himself as conductor for this series, and should receive much credit for the season's success.

And now the Cincinnati city officials are considering a proposal to build a new opera house at the Zoo. The building, as planned, would seat 5,000 and cost between \$150,000 to \$200,000. If this idea is approved, application for Federal funds will be made, with the city aiding in the expense by appropriating money from the park board.

The seating capacity of the open-sided pavilion at the Zoo which has always been the home of Cincinnati's Summer Opera Association, was increased this year from 1,800 to 2,400. In 1937 the total attendance for the season was 70,000 and \$8,000 was lost in the venture, however, 12 nights of rain was blamed for this. The present scale of prices is 25 cents to \$1.50, with a \$2.00 charge for boxes.

The Cincinnati organization is the only opera company in the country that presents a regular season of grand opera in the Summer, averaging 20 different operas with six performances a week.

On August 7 Mr. Hild moved the entire company to Toledo, Ohio, where six

performances were given to capacity audiences.

Arrangements for next season's post-season tour of the Metropolitan Opera Company are practically complete, and this tour will be one of the most elaborate undertaken by this company in many years. The demand for such an extension of the tour is accredited to the immense increase in public interest throughout the country in opera and especially the Metropolitan, and also because of the New York World's Fair of 1939.

A special Wagner season at the Metropolitan has been scheduled for next May, and will be presided over by Artur Bodanzky and Erich Leinsdorf. This, too, is due to the World's Fair.

No public statement has been made as to the production plans for next season, and according to Mr. Johnson, will not be made until September. However, upon Mr. Johnson's decision not to go abroad this Summer, various rumors immediately floated about to the effect that the reason he was not going abroad for new singers was because he had engaged several last Summer for the 1938-1939 season.

Maria Caniglia, dramatic soprano, and Mafalda Favero, lyric soprano, are expected to join the company, which makes it apparent that the Metropolitan management is still firm in their intentions to strengthen the casts for the French and Italian repertoire. Further proof is seen in the signing up of Galliano Masini, and Jussi Bjorling, tenors, for the following season, and the return of Beniamino Gigli.

As a rule operatic acting and staging is too slipshod, a fact which proves most annoying to the sensitive opera-lovers. Ever so often enthusiastic directors and groups of ambitious operatic artists try to do something about it, and in some cases this zeal has been rewarded. England's Glyndebourne Opera, and the Salzburg Opera Guild are two successful examples.

The recently inaugurated Dunrovin Festival was developed with the same idea in mind when William Mathews Sullivan, a wealthy Manhattan attorney, decided to sponsor this group at his estate "Dunrovin" in Ridgefield, Conn. The first Dunrovin Festival, held in a remodeled coach house was a modest beginning, having only one session of opera. This consisted merely of isolated scenes from three Mozart operas, but a capacity audience of over 350 agreed that the preliminary samples were impressive.

There were no great names assembled in the cast. Only cooperative United States singers, devoid of upstage ideas were chosen for this production by Director Felix Brentano and Conductor Fritz Mahler. By performance time over 200 hours of solo, group and general rehearsal had been spent—thereby achieving greater unanimity between music and drama.

The Steel Pier Opera Company presented Bizet's "Carmen" in English July 24 and 25, at Atlantic City. Mari Barova sang the title role. The cast also included Ruth Fremont as Micaela, Myron Taylor as Don Jose, Alfred Chigi as Escamillo, and Irma Maldonado, Mary Conroy, Lloyd Harris, Thomas Nelson and Robert Honegger in the minor roles. Henri Elkan conducted.

Beginning July 30 and August 5, respectively, grand opera and concerts replaced the Schubert and Gallo operettas heard at New York's two stadiums, Randall's Island and Jones Beach, during the earlier part of the season. The contracts were signed with Alfredo Salmaggi, director of the New York Hippodrome Opera Company, for six week-ends of opera. The remaining week nights are being devoted to a varied list of entertainment.

The first production, Verdi's "Aida," was given on July 30, and was followed the next night with Bizet's "Carmen."

Paul D. Cravath, president of the Metropolitan Opera Association, Inc., recently stated that all printed rumors concerning the resignation of Edward Johnson as general manager of that organization are without any basis of truth, as the board of directors hopes that Mr. Johnson will remain general manager for many years to come.

The Hippodrome Opera Company gave two performances at Capital Park, Hartford, Conn., on Saturday and Sunday evenings, July 23 and 24. Verdi's "Aida" and Bizet's "Carmen" were presented. The cast of the former comprised Frances Alcorn in the title part, Hilda Kutsukian Kosta as Amneris, Enrico Mancinelli as Radames, Mario Cozzi as Amonasro, Gualtiero Staffoldi as Ramfis, Enso Molle as the King, Gina Castro as Priestess, Angelo Angelini as Messenger.

Miss Kosta was heard in the title part in "Carmen." Daisy Sciorlino as Micaela, Phyllis Falco as Mercedes, Mildred Ippolito as Frasquita, Mr. Mancinelli as Don Jose, Mr. Cozzi as Escamillo, Mr. Molle as Dancair, Mr. Angelini played Remendado and Alfredo Neri was Morales. Anthony Paganucci conducted both performances.

Two performances of excerpts from operas were presented this Summer by Quena Mario at her theatre in Bethel, Conn. The first program was given July 29 and consisted of the balcony scene of "Romeo and Juliet," by Gounod; Act II, Scene 1, from Verdi's "Aida," and the garden scene from Gounod's "Faust." Of special interest was the first appearance together of Louis D'Angelo, bass-baritone of the Metropolitan Opera Association, who made his first appearance as Mephistopheles in "Faust," and of his daughter, Louise D'Angelo, who made her operatic debut in the title role in the balcony scene from "Romeo and Juliet."

The second performance, scheduled for September 2, will consist of "The Secret of Suzanne," by Wolf-Ferrari, in English, the scene between the baritone and soprano from Verdi's "La Traviata," and excerpts from the second and third acts of Puccini's "Madame Butterfly," also sung in English. In the latter Miss Mario will sing the role of Butterfly.

The first Strauss premiere in Munich occurred July 25 with the performance of Richard Strauss's "Der Friedenstag."

Previously, the composer always staged premieres of his works in Dresden; in explaining the change, he stated that "Der Friedenstag" was not entirely a repertoire opera, as were his other works, but more a festival opera.

The story is based on the historic background of the end of the Thirty Years War, and the action centers on a captain who refuses to surrender his fortress to the enemy. Mass scenes were of a hymnic character and the end was in the nature of an oratorio. The text was written by Joseph Gregor, a Viennese.

Hans Hotter took the part of the captain, Viorica Ursuleac, the captain's wife, and Ludwig Weber had the role of the most conspicuous of the warriors. The conductor was Clemens Krauss.

The Chautauqua Opera Association, having presented five works during the current music festival at Chautauqua, N. Y., finished its group with the "Yeoman of the Guard," of Gilbert and Sullivan, on August 22.

The casts for the season included Josephine Antoine, Mary Louise Belts, Susanne Fisher, Donald Dickson, Clifford Mens, Donald Dame, Warren Lee Terry, Roderic Cross, Stanley Carlson, David Otto, Roland Partidge, Joseph Marsilla and others.

Buenos Aires audiences are giving opera a most enthusiastic reception.

Lily Pons received one of the most rousing ovations of her career when she appeared there July 13 in "Lucia di Lammermoor." Miss Pons has always been a favorite of the Argentine public, but this special performance was indeed quite a personal triumph.

One of the largest audiences in the history of the Colon Theatre burst into a frenzy at the end of the mad scene in the third act, and stood cheering until Miss Pons had accepted a dozen curtain calls. Tulio Serafin directed, and the cast included Carlos Galem as Lord Asthon, Bruno Landi as Edgar and Giacomo Vaghi as Raymond.

In that same city on July 27, two American singers, Franca Somigli and Frederick Jagel, achieved great triumphs in the first performance of Ildebrando Pizzetti's opera "Orsola." This was the first time two Americans had appeared in leading roles at the Colon Theatre. Mme. Somigli took the role of Contrarina, in which she appeared at the opera's world premiere in Florence in 1935. Mr. Jagel was Rinieri and Giacomo Vaghi sang the title role.

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Italy's traveling theatre which provides opera on wheels, recently staged a performance of "Aida" in the open space near the Arch of Constantine, in Rome, before an audience of 10,000.

This theatre is an outstanding feature of the Depolevoro (After Work) organization, which, back as far as 1929, was determined to make the theatre available to everybody. It moves like a circus on its own cars, carrying its own scenery, seats and performers. It is fitted with a stage 85 feet wide and 55 feet deep.

The first unit, called the Car of Theoplis, was so successful that three similar ones were organized the next year. Try-outs are given to aspiring actors or singers, as the theatre moves around, and in this manner some promising talent has been discovered along the by-way.

The Federal Opera Chorus and Greenwich Orchestra, under the direction of Arthur Lief, offered excerpts from "The Barber of Seville," "Cavalleria Rusticana" and "La Gioconda" at the Federal Music Theatre in New York, on Wednesday night, August 3.

A light opera based on Shakespeare's "As You Like It," with music and lyrics by Florence Wickham was heard at the Rockridge Theatre in Carmel, N. Y., on August 5, 6 and 7.

Symphony Orchestras

Not so many years ago it was generally agreed that America was one of the least musical among nations, but the reverse is true today. Gradually we have worked our way up the musical ladder, and now we can point with great pride to our "American Bayreuth" at Chautauqua, New York. The series of musical programs presented there are becoming of greater and greater import each year, and after glancing over the roster of 1938 one is convinced that they are rapidly approaching the ultimate. In an inspiring atmosphere filled with artistic tradition this "Bayreuth of America" offers a complete and varied program—a series which includes symphony concerts, chamber music, recitals, operas, choral festivals, and community music.

The symphony orchestra, which is provided for mainly through the Guarantee Fund furnished by interested Chautauquan sponsors, is in itself largely responsible for the remarkable development of this program. Two recent gifts, amounting to \$6,500 have allowed a more extensive expenditure on talent.

Five of the opera and symphony orchestra soloists are from the Metropolitan Opera Association. The first soloist to appear this season was Josephine Antoinette who was heard with the symphony on July 21, with Albert Stoessel conducting. The baritone, Evan Evans who first appeared at Chautauqua last season, sang before an audience of 12,000 people at the first popular concert on July 23. Harrison Potter, piano soloist on this program, played the Saint-Saens Concerto in G Minor.

Sunday afternoon's symphony program of July 24, with Ernest Hutcheson as piano soloist, was broadcast by N. B. C. over WEAF, as are all other Sunday programs and some of the Saturday morning series. Mr. Hutcheson has been associated with this institution for many years. This concert was played to an audience of 10,700.

Our foremost American violinist, Albert Spalding, made his first appearance at Chautauqua July 26, when he played the Brahms Concerto in D for Violin and Orchestra.

On July 31 Mischa Mischakoff, who is currently concert director for Toscanini, played Glazounov's Concerto for Violin.

Other soloists included Susanna Fisher, soprano, August 9; Richard Crooks, tenor, August 9; Georges Barrere, flutist, August 14; Austin Conradi, pianist, August 16; Donald Dickson, tenor, August 16; Clarence Reinert, baritone, August 17; and Georges Miquelle, cellist, August 21.

Climaxing the music season, Gladys Swarthout, mezzo-soprano, will appear on August 27. Albert Stoessel conducts all the symphony orchestra programs.

The largest crowd that has ever assembled at the Lewisohn Stadium (there were over 19,000), joined the Philharmonic-Symphony and the Paul Whiteman Band in paying tribute to the memory of George Gershwin. This was the second Gershwin concert under the same auspices, the first was given last Summer. There were selections from musical comedy, moving pictures, opera and concert—presenting a demonstration of the composer's versatility.

Paul Whiteman, the conductor of the evening, directed the Philharmonic in combination with his own band, which was distinguished from the orchestra by its natty blue jackets.

The opening number, "That Certain Feeling," was sung by the Lyn Murray Chorus. The number which followed, "Second Rhapsody in Blue," was especially interesting.

A "Broadway Medley" consisted of various Gershwin musical comedy numbers. Jane Froman sang "The Man I Love," and "It Ain't Necessarily So," the latter from "Porgy and Bess," was such a hit that it had to be repeated.

Intermission followed the well-known "American in Paris."

The second half of the evening offered the lately discovered march, "The Dawn of a New Day," which has been acquired by the World's Fair as its official march toward "The World of Tomorrow." The Four Modernaires sang a song, "Sascha, Jascha, Toscha," with the orchestra's accompaniment. This was followed by the appearance of Maxine Sullivan, who sang "Summertime" from "Porgy and Bess," "Nice Work If You Can Get It," from "Damsel in Distress."

"Three Preludes for Piano," dated 1936, arranged for orchestra by Mr. Bary, and, of course, the first "Rhapsody in Blue," concluded the evening.

Another tribute was paid to the memory of George Gershwin on July 10 by

N. B. C. by a special nation-wide broadcast on the R. C. A. Magic Key Hour at Radio City. Nathaniel Shilkret, an intimate friend of Mr. Gershwin's, conducted a program with numbers which covered the entire scope of the composer's creative output, from his earliest musical comedy success to some of the popular hits from his music for motion pictures.

The elaborate "American Composers' Night" program given by the Philharmonic-Symphony, under the auspices of Local 802, A. F. of M., was quite a success, although due to the rainy weather earlier in the day, the audience was not as large as had been expected.

Of the American compositions presented only one was actually new here—Morton Gould's second "American Symphonette," which received its premier with the composer conducting. In this number the 24-year-old musician has employed "swing" as a basis for a work of rather more serious intentions. The composition was well-knit and cleverly put together, and the composer proved to be much more proficient technically at this sort of thing than the majority who have tried.

Long familiar here were Henry Hadley's overture, "In Bohemia," and John Powell's "Negro Rhapsody," for piano and orchestra, which followed. Eugene Plotnikoff directed the former, and Lamar Stringfield, the latter, with Milton Kay at the keyboard.

Arthur H. Gutman conducted his First Symphony, which had not been played before at the Stadium, but is not unknown in New York.

The Saint-Saens violin concerto, played by Joan Field, under Willem van Hoogstraten's direction, was the only foreign offering.

The concluding number, conducted by Mr. Plotnikoff, consisted of the Largo and Finale from Randall Thompson's Second Symphony. It also received its initial Stadium performance.

For the first time in its history the Philharmonic-Symphony Orchestra was conducted by a woman, when, on July 25, Antonia Brico, leader of the New York Women's Orchestra, stood on the podium with baton in hand.

Miss Brico's program provided a real test of the resourcefulness and powers of a conductor. The first half was composed of Beethoven's "Lenore" Overture, No. 3, and the First Symphony of Sibelius. After intermission the selections that followed were Tchaikovsky's "Romeo and Juliet," Liszt's "Mephisto Waltz," and the prelude to Wagner's "Die Meistersinger."

The audience was deeply impressed by the breadth and dignity shown by Miss Brico, and the sincerity of her readings.

The National Symphony Orchestra of Washington, D. C., has continued with another series of "Sunset Symphonies" this Summer at the Watergate on the Potomac, near the Lincoln Memorial. The concerts were presented every Wednesday and Sunday night from July 10 to August 17, and combined the more serious masterpieces with lighter works. Approximately 16,000 people turned out for the first concert.

The orchestra's regular leader, Dr. Hans Kindler, conducted the two opening concerts and the final one. Guest conductors included Rudolph Ganz, July 17 and 20; Reginald Stewart, July 21 and August 2; Victor Kolar, July 24, and Willem van Hoogstraten, August 10 and 14. Ferde Grofe directed a popular program, July 27.

The orchestra played from a specially constructed acoustical stage erected on a steel navy barge by the District Works Progress Administration.

Hollywood Bowl's season of Symphonies Under the Stars opened July 12 with a production of the grand opera, "Die Walkure" conducted by Richard Hageman. The season offered 24 concerts,

given Tuesday, Thursday and Friday nights; and five operas, two ballets and three special feature nights comprised the Tuesday series. On Thursdays symphonies were heard, while Fridays featured vocal and instrumental soloists. Symphony conductors were Jose Iturbi, Artur Rodzinski, Eugene Goossens and Otto Klemperer. Opera conductors were Richard Hageman, Carlo Peroni, Pietro Cimini and Richard Lert. Soloists heard in July were Rosa Ponselle, soprano, July 15, and Richard Crooks, tenor, July 29. Jose Iturbi and his sister, Amparo Iturbi, were featured as duo pianists, July 22.

Concert managers of New York have decided to issue no more passes in the future, which means no more tickets subject to government tax. In their stead, tax-exempt coupons will be available to students, teachers and musicians, and will be priced at 25 cents for the orchestra and 15 cents for the balcony. In this manner the money which would have gone to the government will be diverted to the recitalist. However, under the new system, though the government may lose several thousand dollars per month, it is hardly likely that the small revenue will make the recitalist very rich.

However, it will accomplish larger paying audiences, and a reduction of artists' losses, both important and desirable objectives.

Pierre Key's informative "Music Year Book" has just been published. It includes an extensive artists' directory, as well as sections devoted to the Federal Music Project, and the World's Fair. There are articles concerning the orchestras of every state in the Union and in Canada, and a detailed list of the country's music schools, Summer music camps and clinics. All festivals here and abroad, and music competitions and awards are scheduled. The work also contains detailed information in regard to local managements and foreign agents.

The first honorable mention ever given by the National Association for American Composers and Conductors, Dr. Sigmund Spaeth, president, was awarded May 20 to Fabien Sevitzky, musical director and conductor of the Indianapolis Symphony Orchestra.

The association medal was given to Dr. Howard Hanson of the Eastman School of Music in Rochester, N. Y.

In awarding the honor to Mr. Sevitzky, Horace Johnson, chairman of the awards committee, announced that it was bestowed on this brilliant young conductor for his efforts in furthering the cause of American music, principally by playing at least one American composition on every program of his orchestra during the past year.

This practice has been Mr. Sevitzky's invariable policy since 1928 because, as he has said, he believes America is destined to carry on the tradition of great music.

During the past year, its first under Mr. Sevitzky's persuasive and powerful baton, the Indianapolis Symphony Orchestra has by common consent of critics and the public—both "real" and radio—joined the ranks of the dozen or so leading orchestras in this country. Its progress under his experienced leadership has undoubtedly been more conspicuously successful than that of any other symphonic organization in so short a time.

The Bridgeport Symphony Orchestra, under the baton of Frank Foti, has been giving a series of Monday evening programs at the Pleasure Beach Ballroom, Bridgeport, Conn. Rudolph Thomas was the guest conductor on July 18 and Marion Belle, mezzo-soprano, and Tom Emyln, baritone, were the soloists.

The Terre Haute (Ind.) Symphony Orchestra, which was organized in the Fall of 1927 through the united efforts of the local musicians' union, the music section of the Women's Department Club, and a number of interested amateur musicians, is enjoying continuous success.

The program for the 1938-1939 season includes the following soloists: Martha Phillips, pianist, and Gertrude Horton, soprano, for the first concert of the series of three; Mrs. Howard Patton, violinist, and Albert Owens, clarinetist, will appear on the second program, and the final concert will have the youthful William Plez, well-known Indiana pianist and composer, who will play three of his own compositions with the orchestra.

Professor Bryant of the Indiana State music faculty is the conductor.

The first of the three starlight concerts was given at the Silvermine Festival, Silvermine, Conn., on August 18, by the Philharmonic-Symphony Orchestra. The opening concert was conducted by Eugene Ormandy, as will be the final one of August 21. The second one was conducted by Jose Iturbi, who was also heard as piano soloist in Gershwin's "Rhapsody in Blue."

The complete programs were as follows:

Thursday, August 18: Overture, "Leonora," No. 3, by Beethoven; Brahms' Symphony No. 4, E Minor; Introduction, Act III, "Lohengrin," Wotan's Abschied, "Walkure"; Introduction, Act III, "Dance of the Apprentices and Entrance of the Masters," from Meistersinger.

Saturday, August 20: Mendelssohn's Overture, "Ruy Blas"; Schubert's Unfinished Symphony; "The Swan of Tuonela"; Finlandia, by Sibelius; Gershwin's "Rhapsody in Blue," and Ravel's Bolero.

Sunday, August 21: "Passaca Glla," by Bach; Beethoven's Symphony No. 9; Schola Cantorum, Federated Chorus of Connecticut; soloists: Rosa Tentoni, soprano; Anna Kaskas, contralto; Edouard Grobe, tenor; Chase deBaromeo, bass.

A junior symphony concert was also given in addition to the above on August 20, and two recitals of chamber music by the Roth String Quartet, lectures on painting and music appreciation by Richardson Wright and Charles O'Connell, made up the 12 events of the festival.

A new symphony by Allan Grant, pianist and composer, will be given its world premiere on August 21 at Interlochen, Mich., site of America's National Music Camp.

The symphony, titled "Southland," is based on the themes of Stephen Foster, and will be played under the direction of Dr. Joseph E. Maddy, who scored the work.

A complete edition of Chopin's works is now being prepared by the Chopin Institute in Warsaw, with the Polish Art Service accredited with giving valuable additional information. This is, strangely enough, the first complete Polish publication of this master's music. Ignace J. Paderewski is directing the publication which will be ready for the Fall, and will be supplied with a commentary in Polish, English, French and German.

The Colorado Springs Symphony Orchestra gave a popular concert on July 28 in Colorado Springs, Col., for the benefit of its fund for next season. Bernard Wagenaar, a guest professor at the Colorado College Summer Session, conducted the orchestra in his own composition "Divertimento," and other works which included Gershwin's "Rhapsody in Blue," with James Sykes, chairman of the music department of Colorado College, as soloist.

Arturo Toscanini plans to return to New York early in October to open the 1938-39 season with the N. B. C. Symphony Orchestra on October 15.

Last month the Naumburg Orchestra gave a concert in memory of Elkan Naumburg, founder of the annual series of concerts bearing his name. The concert was given on the Mall in Central Park, New York City, with Eugene Fueser, director of the Art of Musical Russia, conducting. Four vocalists of that company assisted. The program consisted of Bach's "Komm, suesser Tod," Hadley's "Streets of Pekin," and works by Glinka, Lisadoff, Arensky, Kastalsky and others.

Cesare Sodero, Jr., 11-year-old violinist, was heard in his first public appearance as soloist with the New York Civic Orchestra at the Federal Music Theatre. He played the Mendelssohn E minor concerto and was accompanied by the orchestra under the direction of his father, Cesare Sodero who conducted the entire program.

The Maganini Symphony Orchestra, with Quinto Maganini conducting, is being heard in a series of cinema-concerts at the Pickwick Theatre, Greenwich, Conn., under the auspices of the Greenwich Unit of the New York Junior League.

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Band Concerts

On June 26, 1938, the Twenty-first Regiment Band of Poughkeepsie, N. Y., celebrated its ninetieth anniversary with a concert given free to the public on College Hill in that city.

This unique organization, which undoubtedly is one of the oldest bands in America, was founded in 1848 by Edward Webster. At that time it was called Webster's Tubian Band. In 1850 Mr. Webster left Poughkeepsie and the band changed its name to the Poughkeepsie Brass Band with John Mann as leader. Late that year Augustus Peters came to Poughkeepsie and was almost immediately named leader of the band, a position that he held until John M. Flockton came in 1856. A young boy of 17 years, named John Hey, became the cornet soloist of this band in this year and continued to play with it until 1861. In 1861 Mr. Flockton and a part of the band enlisted in the Civil War. The members of the band that did not enlist remained at home and continued to perform with Augustus Peters again acting as director. At the expiration of the Civil War Mr. Flockton returned and reorganized the

of the usual high standard and included Symphony No. 1 by Beethoven, the Unfinished Symphony by Schubert, the 4th Symphony of Tchaikovsky and the New World Symphony by Dvorak. Several programs were devoted either all or in part to the works of Richard Wagner. On Monday, August 1st, the program in Central Park was known as the soloist program and included oboe solos by Saverio Pensa, cornet solos by Frank Elsass and Leonard B. Smith, as well as

popular phrase refers to a prominent athlete as being born with a baseball, football or basketball in his hand. After substituting the word "cornet" the phrase is just as true of James Dalziel.

His father was a cornet player and started James on the instrument in his early boyhood. When 20 years old he enlisted in the British army and immediately joined the band. His schooling there taught him the time, tone, technique and discipline necessary in the making of good musicians and teachers.

In 1882, Mr. Dalziel arrived in What Cheer from his native Scotland. After the local band heard him play he was immediately made leader, a position he has held since that time. He has conducted the band for every What Cheer fair. The hundreds of acts he has played for have given him numerous compliments and recommendations.

The name Dalziel is widely known in music circles. James started and taught music to his four brothers, Bill, Joker, Bob and Sandy, and they have traveled and played with some of our leading concert bands and orchestras. (Sandy Dalziel is president of Local 75, Des Moines, Iowa. Joker and Bob have passed on in recent years.) They trouped many years with popular circuses, including Ringling Brothers and Barnum and Bailey. James' own local orchestra, widely known in Iowa, was composed of himself and his children. It was in great demand and would probably be a radio orchestra, were it still in existence.

He taught all of his children, and they are accomplished musicians. Mr. Dalziel is still teaching and for a time taught in the local schools and other schools in the

country. Many of his pupils followed the profession and are now playing in various musical organizations.

Although he never trouped with any band or orchestra long at a time, he was called upon as first chair cornetist by many large bands on special occasions. The 51st Iowa Regiment Band, under the leadership of Major Landers, and the Oskaloosa Municipal Band were two in which he often played, and he held a regular place on the State Fair Band.

Mr. Dalziel has won many medals in music contests, and bandsmen considered him one of the best cornetists west of the Mississippi. Mr. Dalziel gives his wife much credit for her advice and help in his career, and she is still his severest music critic. None of the mistakes in any concert escaped her experienced ear. The couple celebrated their 56th wedding anniversary this year.

The 129th Infantry Band at Mt. Morris, Ill., under the direction of Capt. Howard C. Bronson, president of the United States Army and Navy Bandmasters' Association, is giving its usual high-class weekly concerts each Saturday evening in Mt. Morris. This 52-piece band, which was organized in 1896 by Harry G. and Harvey J. Kable, drew more than 60,000 listeners last season and bids fair to increase the number this year. Captain Bronson, in addition to acting as director of this band, is also director of the concert band at the Winona Lake Institutions and Petrie Band Camp of Winona Lakes, Indiana. This institution is active in the promotion of band music and in the educating of young people in musical appreciation.



21st Regiment Band Celebrating 85th Year as a Band on the Poughkeepsie High School Steps

band, remaining at its head until 1872. From 1872 to 1875 the band was directed entirely by guest conductors. In 1872 Frank L. Scofield joined the band. He was a fine musician, playing several brass instruments. While with the band he studied flute and became one of the outstanding flute soloists of the period.

The band enlisted in the National Guard in 1878. In 1875 Louis Lehmann was appointed leader and then it became officially known as the 21st Regiment Band. In 1882 Mr. Lehmann moved to Springfield, Ill., and Frank L. Scofield was appointed leader, a position that he has held ever since.

The band is proud of its long record of musical accomplishments, and particularly proud of the fact that in 1899 it was selected as the official band to play for the reception given Grand Duke Alexander of Russia. Mr. Scofield is now in his eighty-second year, having served the band continuously as conductor for 46 years. The years have had no effect on his energy and enthusiasm and he continues to direct with vigor. His fine musicianship has carried the band ever forward and enabled it to maintain its high standing in the musical life of New York State.

The Municipal Band Concerts sponsored jointly by the City of New York and Local 802 and given weekly at various parks in Greater New York have featured nationally prominent conductors and presented programs of unusual merit. The average attendance at these concerts has been slightly over 10,000 persons. Conductors who have officiated to date include Arthur Pryor, Harold Sanford, Lambert I. Eben, Don Voorhees, Frans Kaltenborna and Dr. Frank Black of N. B. C. fame.

The Goldman Band Concerts concluded a gala season on Monday evening, August 15th, in Central Park in New York City. Programs during the last six weeks were

solos by Angel Del Busto, bassoon; Otto Monnard, flute; Sebastiano Cognata, clarinet; Nicola Gallucci, euphonium, and Santa Hofmann, harp.

On August 3rd a musical memory contest was played in Central Park. The band played excerpts from 25 compositions and the winners were awarded silver and bronze medals by Mrs. Daniel Guggenheim.

Despite the unusual number of rainy evenings during the season the attendance at these concerts showed a considerable increase over last season. Letters from the radio fans demonstrated the large listening audience developed through the broadcast over the national hook-ups during the 1938 season.

During the week of September 18th the Eastern States Exposition in West Springfield, Mass., will be the scene of the Junior Music Festival. The Black Watch Band of Toronto will be featured on the opening day, which is known as Governors' Day, and brings together all the Governors of the New England States, as well as those of New York and New Jersey.

The 104th Regiment Band of Springfield, Mass., has been engaged to play each afternoon and evening and there is also a rodeo which employs another union band. High school bands and orchestras compete for prizes during the week and the contest is to be judged by members of the Springfield, Mass., Local.

August 23rd will be Dalziel Day at the 49th Keokuk, Iowa County Fair, in honor of James Dalziel, veteran leader of the What Cheer Scotch Band. On that day he will be one day over 80 years old. The fair has dedicated the day as a homecoming event in his honor. The program at 1 P. M. will include concerts by bands of neighboring communities and mass band formation conducted by Mr. Dalziel.

Mr. Dalziel is one of the oldest active playing band leaders in the nation. A

President Weber calls the session to order at 2:10 P. M.

The following telegram is read:

June 13, 1938.

Joseph N. Weber, President,
American Federation of Musicians,
in Convention,
Tampa, Florida.

Greetings and a successful convention from 15,000 bandmasters and bandsmen of the Regular Army and National Guard. We cannot let this occasion go by without thanking the Federation for the fine cooperation given by Mr. Weber, Mr. Birnback, General Ansell and Mr. Hayden in supporting our cause before Congress and those Locals who have been so helpful in changing the opposition of Senators and Congressmen within their states. Just talked to Washington with Congressman J. Joseph Smith of Connecticut, sponsor of our bill to commission bandmasters. After considerable difficulty he was successful in getting bill reported out favorably. Congress will probably adjourn next few days. In the event bill will not be acted upon by the House floor, Congressman Smith urges all Locals to contact their Senators and Congressmen in support of Senate Bill S-2369, at the January session.

UNITED STATES ARMY AND
NAVY BANDSMEN'S ASSO.,
A. R. TETA, Secretary

On motion, the communication is accepted and ordered spread on the minutes.

General Samuel T. Ansell, the Washington counsel of the Federation, addresses the Convention. He outlines the many difficulties in connection with the enforcement of the Social Security Law and the ways and means that are being followed to alleviate the many inequalities in the present set-up.

The Law Committee continues its report:

RESOLUTION No. 17

Whereas, Bookers are dealing with members of the American Federation of Musicians, and

Whereas, These Bookers receive a large sum of money by dealing with members of the Federation, and

Whereas, These members have to pay regular fees, fines, etc., to the Federation.

Therefore, Be It Resolved, That Licensed Bookers must be members of some Local of the American Federation of Mu-

sicians, and pay regular dues in the same, just as other members.

J. T. WHATLEY,
Local No. 733.

The request of the introducer for leave to withdraw is granted.

RESOLUTION No. 18

Whereas, Bookers are licensed by the American Federation of Musicians, and
Whereas, Bookers, in a number of cases, infringe on the rights of other Licensed Bookers, who are already members of the Federation.

Therefore, Be It Resolved, That each Licensed Booker be allowed to book bands in his territory only, or in the territory of his Local, and that no booker be allowed to book bands in another Licensed Booker's territory, and especially across state lines, unless no Licensed Booker is located in desired territory.

J. T. WHATLEY,
Local No. 733.

Permission to withdraw is granted.

RESOLUTION No. 24

Resolved, That so called "Acts" using musical instruments as part of their acts, which do not confine their activities strictly to the regular course of a show and permit themselves to be employed as "strollers" or "lull orchestras" in competition with A. F. of M. orchestras or bands, must be members of the A. F. of M., in the absence of which they shall be placed on the Unfair List of the A. F. of M. and in the same category as being non-Union musicians.

A. A. TOMEI,
A. REX RICCARDI,
BERT COMFORT,

Local No. 77.

JOHN H. BAKER,
Local No. 515.

RAYMOND MEURER,
Local No. 566.

A favorable report of the Committee is adopted by the Convention.

RESOLUTION No. 35

Whereas, The report of the Treasurer of the A. F. of M. shows that \$31,344.77 was received as payment for traveling working cards, and

Whereas, The same report shows that of this amount \$4,528.29 was used for Expenses and Refunds, thereby showing an excess or profit of \$26,816.48, and

Whereas, Payment for traveling cards by members of traveling bands is really double taxation, Therefore, Be It

(Continued on Page Ten)

HERE, THERE AND EVERYWHERE

ROBERT JACKSON

Robert Jackson, delegate to the Tampa Convention from Local 325, San Diego, Calif., for many years president of the Local and a life member of Local 47, Los Angeles, Calif., passed away in La Crescenta, Calif., on July 21 at the age of 70 years. Brother Jackson was born in England on January 18, 1868. He was a pianist and organist. He came to America on October 27, 1909, joined the San Diego Local and almost immediately became active in its affairs. He was first elected president of the Local in 1926 and served as president for many years until just recently when he resigned as an officer and moved to La Crescenta to reside with his daughter, Mrs. Florence Anderson, who survives him together with another daughter, Mrs. Ernest Morgan, and a son, Walter Jackson. He was a delegate to many conventions and was well beloved by them as well as by the members of his own Local. Funeral services were held in St. Luke's Episcopal Church on July 23. Appropriate music was played by a fine string quartette, furnished by Local 47. Interment was at Mountain View Cemetery in Pasadena, Calif.

EMIL B. HOFMANN

Emil B. Hofmann, former treasurer of Local 70, Omaha, Nebr., and delegate to many conventions of the Federation died in Los Angeles on June 3 at the age of 65. Brother Hofmann was born in Omaha, Nebr., on December 12, 1873, a son of Simon Hofmann, a well-known violinist and orchestra leader, who came to Omaha in 1872. From his father he received his first instructions as well as orchestra experience; after his father's death he studied with the best teachers here, and for many years was engaged as orchestra leader for the Burwood Stock Company, and later for the burlesque company at the Gaiety Theatre. Brother Hofmann was a member of the National League, which was the first musical union in Omaha, and was one of the members who was active in applying for a charter in the American Federation of Musicians and changing the name to the Omaha Musicians' Association. When the Omaha Symphony Orchestra was organized in 1924 he held the position of principal viola. For many years Hofmann was engaged in the summer time in Denver, playing at Elitch's Garden. He maintained his membership in the Denver Local up to the time of his death and had many friends in that Local. One of his main interests was to own a fine library of music and at the time of his death he possessed almost any orchestra number that might be asked for, and which represented a small fortune. If you did not have what was requested you could always rest assured that "Emil had it" and he was the height of generosity when it came to sharing his collection with others.

In 1934, on account of his health, Brother Hofmann retired and moved to Los Angeles where he was a frequent visitor to the headquarters of Local 47. The body was shipped to Omaha where funeral services and requiem mass were held at the Church of St. Mary Magdalene. He is survived by his wife, Carrie; a son, Emil L. of Sioux City; two daughters, Mrs. E. F. Morearty of Omaha, and Mrs. William Rooney of Toronto, Ont., Canada; four brothers, Oscar, Alphonse and Ed. of Omaha, and Louis of Detroit, and a sister, Mrs. Agnes Gray of Omaha.

The Coffee Workers' National Union, affiliated with the American Federation of Labor, is conducting a vigorous campaign against Maxwell House Coffee and Postum Cereal. Both these concerns have refused to come to an agreement with the Local union and the Local has therefore placed the products on the "We don't patronize" list and have requested the assistance of all organized labor.

The article of the American Society of Ancient Instruments appearing in the June issue, led many readers to believe that this organization was the only one of its kind in America. This information was unintentional, because there exists at least one other similar group, the Renaissance Quintet, founded by Jacques Malkin of New York City. The INTERNATIONAL MUSICIAN wishes to prevent any misunderstanding regarding this situation, and appreciates hearing from those who called attention to this fact.

Local 193, Waukesha, Wis., held its annual jamboree at the Schwartz Pavilion, Hartford, Wis., last month. Fifteen local orchestras provided the music and all ballroom managers within 75 miles were invited to come and hear them. The affair was a huge success financially. Part of the proceeds will be used to finance a picnic for members of the Local shortly after Labor Day.

Another miracle of the West is in the making today—fresh water lakes in San Francisco Bay.

These lakes or lagoons, are being placed on Treasure Island, site of the 1939 Golden Gate International Exposition. They have a bottom area of 312,000 square feet and a capacity of 7,000,000 gallons of water.

The largest is near the East Towers, each with a base forming a great semi-circular grandstand, and the great Court of the Nation, beyond which will be the Federal Building. To the north of the main lagoon, connected by a canal, are two smaller lagoons around which the countries of the Pacific Basin will erect their buildings and where the Exposition will construct a magnificent Pacific House.

Excavations for the lagoons are finished and workmen are lining the bottoms with clay. The sides will be sprayed with gunite to within a few feet of the top. The final few feet will be finished in stone.

Reports from the Labor Division of the Committee for the Celebration of the President's Birthday state that \$1,021,034 was raised for the relief of crippled children during the January, 1938, celebration. Of this amount \$51,199.82 was raised by Local and International Unions affiliated with the American Federation of Labor. Many musicians' locals participated and the amounts received from some of the smaller locals were truly remarkable.

Developed by a well-known musical instruments manufacturer, a new chromatic stroboscope device provides a precise, visual method of checking the intonation of pianos, wind instruments and a singer's voice. When a note is sounded on the musical instrument being tested, a microphone picks up the sound and carries it to the stroboscope where it is automatically compared with an electric tuning fork, the degree of sharpness or flatness being indicated on a dial.

The second annual picnic of the Cleveland Local was held on Monday, July 25, in beautiful Bedford Glens. The affair which opened at 10 o'clock in the morning and lasted until midnight, attracted hundreds of members and wives, sweethearts and children. Athletic events were climaxed by a baseball game with the winning team, under the direction of Tommy Hopton, receiving the officers' trophy. During mealtime a hand concert was played by Al. Russo and his band. Dancing continued in the evening from 7 to 12 o'clock to the music of the orchestras of Jack Horwitz, Henry Sanson, Ray Anthony, Mendon Foy, Manny Wyser and the Manhattan Troubadours.

Dream of a Decade

Treasure Island . . . magic city of the Golden Gate International Exposition . . . rises today in a setting unrivaled in the dramatic history of great world's fairs. Largest in the world is this man-made island dredged from the depths of San Francisco Bay to support first the towers and palaces of an International Exposition—then a great central air terminal—America's Air Cross-Roads of the Pacific.

Approached by giant white ferries, or by motor across tree-lined boulevards from the mighty Bay Bridge, Treasure Island looms in structural pageantry at swift journey's end. Here is the 1939 World's Fair at the Pacific gateway, a significant exposition of the empires that are building in the golden pathway of the setting sun.

Nations on parade, art and industry on dramatic display, the Pageant of the Pacific in thrilling beauty for twenty million visitors to behold . . . this is the West's Dream of a Decade, pledged to the peoples of the earth at America's 1939 World's Fair on the Pacific.

Iron Mountain, Mich., Local 349 held its annual picnic on Sunday, July 17, at Lake Antoine. Practically every resident member of the Iron Mountain Local attended the affair and enjoyed the many special events provided by the Local. The picnic lunch and refreshments which were provided by the Local free to the

members, were followed by dancing. Attendance was the largest in the history of these events. Everyone went home imbued with the idea that this was the most successful of all the social events held by the Local.

From Portland, Ore., comes news of the celebration of the 86th birthday of Dad Watson on Sunday, July 10, in Jantzen Beach Park. Dad Watson has been most active in promoting the interest of Local 99 and it therefore took an active part in making the celebration a success. The following resolution was adopted by the Local:

WHEREAS, Harvey Wells, president of Jantzen Beach Company, is making elaborate preparations to celebrate the 86th birthday of Dad Watson, pioneer in the revival of old-time dances, and master of ceremonies for the Sunday Old-Time Dances at Jantzen Beach, and

WHEREAS, Sunday, July 10, from 2:30 to 5:30 P. M., is the time announced for the celebration, and

WHEREAS, The deepest and most sincere friendship exists and has always existed between Dad Watson and the musicians, not only in the plane of professional relations but in the plane of personal and human relations, and

WHEREAS, Dad Watson has performed a great and a lasting service to the lovers of old-time dances and customs, and to the lovers of old-time music, by pioneering and fostering the revival of these in the past 12 years, so that the movement has spread to nation-wide proportions and in more than a thousand places on the West Coast alone, old-time dances are furnishing amusement and pleasure to the public in times that have been difficult, and

WHEREAS, Not only hostesses and employees of dance halls, but musicians have been given increased opportunity for employment, and

WHEREAS, In a time when interest is growing in the preservation of the records of earlier American culture, the old-time dance movement pioneered by Dad Watson has performed a definite service in this field by encouraging the recovery, preservation and republishing of typical American music and dance figures of the older days, and

WHEREAS, Disregarding the weight of years which might check the enthusiasm of many a man, Dad Watson enters his 86th year still actively giving his energy and devotion to the service of humanity in which he has shown himself to excel, and

WHEREAS, The musicians of this territory look forward with pleasure to continued relations with him, as cordial, progressive and pleasant as such relations between them have always been,

NOW, THEREFORE, BE IT RESOLVED, That the Portland Executive Committee of the Portland Musicians' Mutual Association demonstrate its keen appreciation of Dad Watson as a man, and of Dad Watson's constructive activities in the movement to which he has devoted so much energy by extending to him, the oldest dance operator in America, its most cordial good wishes for a happy birthday, for a long and useful life in the field in which we have witnessed him doing such splendid service.

BE IT FURTHER RESOLVED, That a copy of this Resolution be incorporated in our minutes, a copy be sent to Dad Watson, and that it be published in the official organ, the *Labor Press*.

Official Proceedings

(Continued from Page Nine)

Resolved, That the nominal cost for traveling working cards, of 50 cents per month, per member, be reduced to 25 cents per month, per member.

A. A. TOMEI,
A. REX RICCARDI,
BERT COMFORT,
Local No. 77.
JOHN H. BAKER,
Local No. 515,
RAYMOND MEURER,
Local No. 566.

The report is favorable and is concurred in.

RESOLUTION No. 31

Resolved, That the International Executive Board be instructed to amend Standing Resolution No. 25 (page 178) by adding the following words after the words "wages and conditions," on the first line of page 178 in the third paragraph of said Resolution, and for the employment by the employer of members both of the A. F. of M. and the I. A. T. S. E., the balance of the Resolution to remain as is.

A. A. TOMMIL,
A. REX RICCARDI,
BERT COMFORT,
Local No. 77.

JOHN H. BAKER,
Local No. 515,
RAYMOND MEURER,
Local No. 566.

The report of the Committee is unfavorable. Discussed by Delegate Tomei. The Chairman makes an explanation. A motion to recommit the Resolution to the Committee is adopted.

RESOLUTION No. 36

Resolved, That Section 4 of Article III of By-Laws be amended to read, "After the charter has been closed the Initiation Fee of any Local shall not be less than \$10.00.

M. O. LIPKE,
Local No. 610.
GEORGE SCHOENEMAN,
Local No. 480.

An unfavorable report is adopted.

RESOLUTION No. 37

Whereas, It is increasingly difficult for small locals to police and collect the 10 per cent. tax over a large area—due to mileage expense, Be It

Resolved, That the 10 per cent. Law be amended to read as follows:

That, The Local collecting the tax shall receive a return of 5 per cent. on all tax monies collected less than \$5.00. The percentage to be:

Local, 5 per cent.
National Office, 3 per cent.
Orchestra, 2 per cent.

Amounts \$5.00 and over to remain as now in force.

M. O. LIPKE,
Local No. 610.

The Resolution is reported unfavorably and the Convention concurs.

RESOLUTION No. 38

Resolved, That wherever productions are presented requiring the services of stagehands for the operating of switchboards, curtains, stage scenery and the like, or wherever a production is being exhibited on which stagehands were, and, or are employed in the making or manufacture of, Therefore, Be It

Resolved, That an orchestra of a reasonable size, at the discretion of the various locals, be employed during the presentation of said product.

GEORGE P. BOUTWELL,
Local No. 444.

The report is unfavorable. A motion to recommit is made and seconded. Discussed by Delegate Boutwell. The motion to recommit is adopted.

RESOLUTION No. 48

Resolved, That Article IX, Section 9 (page 53), be amended to read as follows:

No Local shall issue a card of membership to an applicant unless he be a citizen of the United States or Canada. Strike out the balance on page 53 and the first three lines on page 54. The following paragraph on Puerto Ricans to stay.

LOUIS MOTTO,
E. E. STOKES,
Local No. 65.

An unfavorable report is submitted. Discussed by Delegate Motto. President Weber addresses the Convention on the humanitarian aspects of the Resolution. The unfavorable report is adopted.

RESOLUTION No. 59

Whereas, Article III, Section 11-A, National Law, provides that every musician regularly employed in theatres must pay 1 per cent. Strike Benefit Defense Fund Tax. This 1 per cent. Theatre Defense Fund Tax does not apply to theatre engagements of two days or less each week.

Be It Resolved, That this law be amended to read—"This 1 per cent. Theatre Defense Fund Tax does not apply to theatre engagements of three days or less per week."

J. N. KAUFMAN,
F. P. COWARDIN,
Local No. 123.

Reported unfavorably by the Committee.

Discussed by Delegates Kaufman and Chairman Gillette, Woekener and Groover.

The Convention concurs in the unfavorable report.

RESOLUTION No. 51

Whereas, The right and authority of Local Executive Boards to try and to fine musicians who violate laws and regulations in traveling engagements has in the past been tremendously abused, for several reasons as follows:

1. Prejudice and jealousy between neighboring Locals and orchestras.
2. General prejudice by many Locals toward all traveling bands.
3. Selfish attempts by many Locals to

(Continued on Page Eleven)

Stage Shows

The success of the Memphis Open Air Theatre has firmly established Summer outdoor musicals in that city. The opening performance of "The Desert Song" was rained out. Nevertheless, the production played to 18,500 paid admissions on the remaining five nights. The second offering, "Sally," received an equally enthusiastic reception and the press of Memphis cooperated by giving an unusual amount of publicity in news and editorial columns.

The Memphis Local is a charter member of the Open Air Theatre and R. L. Lesem, Secretary of the Local, is a member of its Board of Directors. An orchestra of 26 pieces has been engaged for this year. Featured singers are Alexander Gray, Caryl Birdman, Ethel Taylor, Joan Danton, Richard Martin and Don Gautier.

Plans are already being made to increase the season to eight or ten weeks next year. These plans also call for a larger orchestra of from 45 to 50 men for 1939.

The Summer comic opera performances given at the Aquastage in Cleveland, Ohio, and at Iroquois Park in Louisville, Ky., have completed their four weeks, both enjoying excellent business. These productions did not have the misfortune to encounter any great degree of rainy weather and they were a success from every standpoint. The outstanding box office attraction in both cities was the revival of "Show Boat" with Margaret Daum, Ralph Magelson, Estelle Taylor and Billy Kent.

Topping all outdoor productions is the St. Louis world famous Municipal Opera playing its twentieth season in beautiful Forest Park in St. Louis. These productions are among the most lavish presented anywhere and are accompanied by an orchestra of 60 pieces. They play for 14 weeks each year.

Outdoor musical productions have become one of the most important factors in the employment of musicians for the Summer period. These, coupled with the outdoor symphony and band concerts, are rapidly doing away with the belief that "Summer is a dull season" for legitimate musicians.

The great success of Billy Rose's Casa Manana vaudeville in New York City has caused the Casa Manana in Fort Worth, Texas, to be re-opened on July 29 with a vaudeville show produced by Paul Ocard, former producer of Paramount-Public shows. The opening bill includes Morton Downey, Wayne King's Orchestra, Serge Flash, the Three Nonchalants, Monroe and Grant and Edna Sedgewick.

As announced in the editorial columns in the July issue, the Strand Theatre on Broadway resumes stage shows on August 6 with Ben Bernie as the headline attraction. Headline shows will be developed around Bernie's band which is booked for three weeks. Other bands penciled in to follow Bernie are Ozzie Nelson, Jan Garber and Horace Heidt. Mention has been made in the press that the Palace, Criterion, Capitol, as well as the Brandt theatres will also go into stage show policies shortly after the Strand but there has been no confirmation of these rumors. However, they may be classed as more than rumors as it is certain that these theatres, particularly the Capitol, are enjoying anything but good business and it is doubtful that the grosses reported weekly in the trade papers are based on anything more than a hopeful wish. Out of town theatres which will resume vaudeville early next month are Warner's Fox, Philadelphia; Boston and Metropolitan, Boston; Loew's Theatre in Montreal; Shea's Theatre in Toronto; Fay's in Providence; The Palace in Cleveland; Michigan in Detroit, and Orpheum in Minneapolis.

When Variety goes to bat for stage shows it's certainly indicative of the rapid trend toward that form of attraction. In its article Variety suggests that managers give stage shows a fair trial and when booking big names, make an arrangement to place them on percentage basis, thus making their salary contingent upon their ability to draw admissions through the box office. As we have so often mentioned in previous articles, one of the greatest evils is the proclivity of managers to book attractions for two or three weeks and because they do not

immediately do capacity business, state that stage shows are dead.

Astute Billy Rose has recognized the signs of the times and engaged Charles Freeman to manage his own booking office. Freeman has resigned from the Paramount booking office to assume his new position.

Listed for early Fall production are a number of musical shows which will include "Down in Front" with Billy Gaxton and Victor Moore. "You Never Know" will hit the Broadway boards late in September. The Shuberts have set for tentative production a new edition of the "Follies," "Greek To You," "The Flying Ginzburgs" and "Balalaika."

The William Morris office reports there will be an even greater demand for vaudeville in smaller cities for 1938-39 season. These independent houses which supplied employment for more than 4,000 musicians during the past year, are willing to pay good money for novelty and name acts as well as for units that have real entertainment value. Martin Wagner, in charge of this department for William Morris, says that vaudeville was never more alive in these towns than it is at the present time.

Vaudeville is enjoying a great boom in Sweden, according to reports from Stockholm. A great number of American acts are playing there at the present time. In Stockholm the China Theatre, Royal, Tivoli Theatres and Nojesfalket Park are playing two a day shows to crowded houses. Outside of Stockholm vaudeville is being played in every Folkets Park and a Big Time bill is being presented in the Cabaret Hall at the Liseberg Amusement Park in Gothenberg.

St. Louis, Mo., is the latest to adopt the Jubilesta idea and will present the first of three features under the auspices of the Chamber of Commerce, from September 17 to 25. Burns and Allen and the Rudy Vallee Orchestra have been engaged as headliners.

Houston, Texas, has also adopted the idea and will present a Mexican Fiesta during the Convention of the National Association of Life Underwriters, September 19 to 23, inclusive.

During the editor's vacation trip he had the opportunity to speak to two general managers of circuits who were vaudeville minded. The first manager, in a city of more than a half million people, stated that they were remodeling a theatre and would like to play vaudeville but could not secure attractions because there were no established agencies in his territory. The second magnate located in a city of more than a million people stated that he would like to return his De Luxe Theatre to stage shows about August 15 but that he was up against it for attractions. Both these gentlemen were told that they had no one but the picture industry to blame for their present plight because that industry did not hesitate to try to destroy all vaudeville the minute they thought they had a substitute in talking pictures. It was suggested to them that there were several reliable booking agencies who could and would develop new talent and shows, if the theatre managers would get together and designate one theatre in each of the larger cities that would agree to play vaudeville for at least a 10- or 15-week period. This should not prove difficult as the picture products of today are, on the whole, entirely inadequate to meet the demands of all the theatres and the operators of a group of theatres in each of the major cities in central and mid-western territories could establish a vaudeville theatre in each of their cities to their own benefit and profit. It would not be an act of

charity but on the contrary would prove a profitable venture for them.

Helen Hayes concluded her tour of 41 weeks in "Victoria Regina" early in July. This tour opened in September in Hartford, Conn., and wound up in Los Angeles, Calif. She broke box office records in 43 out of 45 towns that she played. The result was a new high for a touring company with a total gross of \$1,200,000. No finer example of the desire of the public for good stage attractions has appeared on the horizon in many years.

In the legitimate field there was very little activity the week ending July 2. In New York City, "I Married an Angel," grossed \$28,000, and "Pins and Needles," in its thirty-first week, \$6,000. For the same week the Chicago company of "Pins and Needles," in its fourth week at the Grand Theatre, grossed \$7,500. In St. Louis, at Forest Park, Jerome Kern's "Roberta" grossed a fine \$47,000.

For the week ending June 9 the Chicago company of "Pins and Needles," in its fifth and final week, drew \$7,000. "Tobacco Road," playing in stock in Syracuse with guest artists in the principal roles, drew \$9,400. "I Married an Angel," in New York City, dropping slightly to \$27,400 and "Pins and Needles" repeated with \$8,000 in its thirty-second week. The outdoor opera, "Rio Rita," grossed \$21,000 in Cleveland; "Naughty Marietta" \$11,000 in Louisville, and "Virginia" \$38,000 in Forest Park, St. Louis.

The week ending July 16, "I Married an Angel," still suffering from the New York heat, grossed \$27,000, and "Pins and Needles," for its thirty-third week, \$5,500. The Chicago "Pins and Needles" company moved to Los Angeles, where it drew \$5,000 for its first three days. "On Borrowed Time" opened at the Gary Theatre in San Francisco and drew a splendid \$11,000. "Tobacco Road," in its second week in Syracuse, drew \$7,500, and "Idiot's Delight," in stock with Lenore Ulrich and Oscar Shaw as guest stars, drew \$5,400 at the Albee Theatre in Providence. In Forest Park, St. Louis, the "Chimes of Normandy" was rained out on one night and suffered from threatening weather on two others. It was able, nevertheless, to draw \$34,000.

The week ending July 23 still found a number of attractions drawing patrons into the box office in the indoor as well as outdoor theatres. On the west coast, "On Borrowed Time" grossed a fine \$11,000 at the Gary Theatre, San Francisco, and "Pins and Needles" drew \$8,500 at the Biltmore in Los Angeles. "Idiot's Delight," a stock company production with guest artists, drew \$5,200 in Syracuse, N. Y., while "Tobacco Road" drew \$10,000 in Jamaica, L. I. "I Married an Angel," the outstanding musical production, again sold out at every performance in New York City, drawing \$28,500. "Pins and Needles," in its thirty-fourth week, drew \$8,000. During the same week "Rosalie," in Forest Park, St. Louis, grossed, \$45,000.

In the vaudeville and picture houses the name bands once more were the best grossers for July. Those theatres that are running stage shows of any type during the hot weather are wishing that there were more of these attractions available as they are the ideal fare during the extremely hot weather. The week ending July 1, Gene Krupa brought the Stanley Theatre in Pittsburgh a gross of \$15,000. Eddie Duchin, in his second week at the Chicago Theatre, drew a splendid \$40,000; Jan Savitt gave the Earl Theatre in Philadelphia a highly profitable week with \$19,000. At the New York Paramount, Xavier Cugat brought in \$40,000.

For the week ending July 8, Krupa hyped the Fox Theatre, Detroit, to \$23,000. Sammy Kaye brought in \$15,000 to the Stanley Theatre in Pittsburgh. Eddie Duchin came within a few dollars of equalling his own house record in the Lyric Theatre in Indianapolis, grossing \$15,200 and Xavier Cugat's second week at the Paramount, New York, ended with \$24,000.

For the week ending July 15, Milt Britton's band drew \$19,500 at the Earl Theatre in Philadelphia; Phil Harris gave the Tower Theatre, Kansas City, a new high gross of \$18,000; Sammy Kaye brought in \$12,500 at the Lyric, Indianapolis, and Jimmy Dorsey finished his first seven days at the Paramount, New York, with \$41,000.

For the week ending July 22, Phil Harris gave the Fox, Detroit, Michigan Theatre a splendid \$23,500; Will Osborne grossed \$19,500 at the Earl Theatre in Philadelphia; Maurice Spitzaly brought the Stanley Theatre, Pittsburgh, back to life with a gross of \$21,000; Jimmy Lunceford grossed \$20,000 at the State Theatre, New York, and Jimmy Dorsey wound up his two weeks' stay at the Paramount with \$23,500, making a total of \$74,000 for the two-week stay.

Official Proceedings

(Continued from Page Ten)

confine and restrict all work in their jurisdiction to their Local membership.

4. Ignorance and misunderstanding on the part of many Locals and Local Executive Boards of the proper application of the law.

And, Whereas, the continuance of this prerogative tends to build barriers between Locals and to destroy business stimulus as well as fraternal relationships.

And Whereas, It is significantly imperative that necessary steps be taken to pass impartial and unbiased judgment upon members charged as violators while performing in jurisdictions within which they do not hold membership.

Therefore, Be It Resolved, That all Articles of the Constitution and By-Laws be changed and adjusted to provide as follows:

1. That a traveling Trial Committee or Committees of not more than three members each (though not composed of members of the National Executive Board), be appointed, as required, to have complete authority to try and to fine all cases of violation in jurisdictions wherein the violators are not members. Appointments to this duty shall be made by the President, as well as determination of remuneration for services and approval of expenses.

2. That Local Executive Boards shall no longer be permitted to try and to fine violators of Local or Federation regulations who are not members of their respective Locals, but shall make charges and submit evidence of charges, and, where warranted, be represented by prosecuting officers in cases of this nature on trial before Traveling Trial Committees.

JOHN H. BAKER,
ROBERT W. SPITLER,
Local No. 515.
FRANK MAGALSKI,
Local No. 140.
OSCAR L. NUTTER,
Local No. 17.

The Committee reports the Resolution unfavorably and the report is adopted.

RESOLUTION No. 59

Whereas, The various State Conferences have served the A. F. of M. in endless ways in facilitating business of both national and local importance, and

Whereas, Said State Conferences are pertinent to the continued success of the National and Local bodies, and

Whereas, State Conference activities are limited in their initial sponsoring because of lack of funds to organize and carry on, and

Whereas, State Conferences are capable in the furtherance of suitable Legislative Bills (i. e., School Band Bill in New Jersey), and are instrumental in defeating prohibitive measures (Anti-Labor Laws, etc.), because of being a representative and established body, and

Whereas, State Conferences are in themselves a vital organ capable of serving both the National body and their own representative groups in case of an emergency, and said emergencies often occur, Be It Hereby

Resolved, That this, the 43rd Annual Convention of the A. F. of M. authorize a fund, to be determined by the delegates to the said Convention, to be set aside each year to the respective State Conferences, for the further promotion and functioning of these bodies until such time that the representative groups become self-sustaining, or until such time as deemed inadvisable by the National Executive Board or discretion of the President of the A. F. of M.

The above Resolution is launched and sponsored by the delegates of the following locals, to wit:

CONNIE ATKINSON,
CHARLES BARROWS,
Local No. 204.
LOUIS PAIGE,
WILLIAM MUELLER,
Local No. 151.

Leave to withdraw is granted to the introducers.

The committee on Measures and Benefits reports through Chairman Ringius:

RESOLUTION No. 8

Amend last paragraph, Article 6, Section 1, page 3, 1937 Constitution to read:

"If elected at regular or special meetings or special elections (which cannot be done earlier than 100 days previous to the Convention when elected at Special meetings or special elections), every member of the Local must be duly notified of such meeting or election." Elections held in violation of this law are null and void.

E. D. GRAHAM,
Local No. 375.

A favorable report is adopted.

(Continued on Page Fourteen)

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*Rather than love, than money, than fame, give
me truth!*

—HENRY D. THOREAU.

To All Members and Locals

Kindly be advised that members of the American Federation of Musicians will not render services for the manufacture of musical records of any kind for the purpose of accompanying actors or singers or any performers on the stage, which are to be used at such performances instead of music by living musicians anywhere.

Furthermore, members of the Federation will not make phonograph records containing commercial advertising.

Moreover, members of the Federation will not render services in the making of records of theme music for script shows, unless the dramatic portion of the show is made at the same time that the musicians render services in the manufacture of such records.

It is also contemplated to use combination of records and living musicians for theatrical companies on tour. Members of the Federation will not render services in any orchestra, band or other musical combination if records are used as part of the ensemble in which they play.

JOSEPH N. WEBER, President.

Notice to Leaders and Contracting Members and Members of Travelling Orchestras

Under a rule passed by the International Executive Board and ratified by the Tampa Convention the Board held that under Article XIII, Section 10-A, when an orchestra actually returns home, it can only play miscellaneous out-of-town engagements under the prices and working conditions of its home Local. This rule applies in all cases except when an engagement was originally accepted as part of a continuous tour which was interrupted by cancellation or other unavoidable developments.

Notice to Leaders and Contracting Members

A leader or contracting member cannot enter into either written or oral contracts with employers wherein the leader or contracting member agrees to pay Social Security, employment, or other taxes, which should be paid by the employer.

Remittances

In remitting moneys to the Secretary's and Treasurer's office, many local secretaries, as well as members, neglect to state what the remittances are supposed to cover. Both offices receive hundreds of checks each day and officers and members will assist greatly by stating definitely just what item each remittance is supposed to cover. This will not only save the officers work but will also, in a great many instances, save the sender the necessity of writing a second letter of explanation.

Changes in Recording Prices and Working Conditions

All members of the Federation are requested to study carefully the following prices for Electrical Transcriptions and Phonograph Records which take effect September 15, 1938. There are a number of the conditions that were published in the July International Musician that have been modified, and the following wage scale and working conditions are the only ones that will apply to this class of business on or after September 15:

PHONOGRAPH AND ELECTRICAL TRANSCRIPTIONS

Phonograph

One session, not to exceed two (2) consecutive hours of 40 minutes' playing time in each hour. \$24.00
Each additional playing time, per half hour or fraction thereof 6.00
Contractor to receive DOUBLE PRICE.

Electrical Transcriptions for Sponsored Programs

NOTE: Electrical transcriptions for sponsored programs in which commercial continuity, including announcements, etc., is part of the record.
For each 15-minute program \$18.00
Time for rehearsing and recording each program not to exceed one hour and 15 minutes.
For each half-hour program 24.00
Time for rehearsing and recording each program not to exceed two hours and 30 minutes.
Overtime on all the above for each one-half hour or fraction thereof 6.00
Contractor to receive DOUBLE PRICE.

Electrical Transcriptions for Library Service

For each 15-minute unit of recorded music, per man \$18.00
Time permitted for rehearsing and recording each 15-minute unit shall not exceed one hour.
The following rule applies:
In one hour, one 15-minute recording can be made, price 18.00
In two hours, two 15-minute recordings can be made, price 36.00
In three hours, three 15-minute recordings can be made, price 54.00
If more units are made during the hours specified, then an additional charge of \$18.00 must be made for each additional unit.

Contractor on all the above to receive DOUBLE PRICE.

Recorder may make recordings at any time during the hour or hours named.

Musicians are to be dismissed after the recordings for which they have been employed have been finished, regardless of whether the time limit in which recordings can be made has expired.

If Electrical Transcriptions are made for scripts or similar dramatic episodes or for anything in which music and dialogue alternate, then the musicians can render services only if the script is recorded in its entirety.

These rules apply for music recording services for general distribution and for commercial purposes.

They do not apply to recordings made for local and non-commercial purposes.

They do not apply to auditions. All such services come under local autonomy.

How Despotism Works

JAPAN has gone on rations, and the rations are being restricted farther, almost day by day. Not rations of food alone; but of all things. Rubber must not be used for toy balloons; cloth must not be used to bind books. Metals, oil, wool, cotton, leather and many other things have been rationed for months, and some of them have been taken off the market. It is hard to buy an iron frying pan now; it will be impossible in a few more weeks.

The shortening of the match stick, it is estimated, will save \$290,000.00 a year—which, perhaps, will maintain the army in China for a year.

In Italy, the per capita consumption of wheat flour, which averaged 142 kilograms from 1926 to 1930, was down to 118 kilograms in 1936, and with the short wheat crop in Italy, is doubtless lower now. Consumption of vegetables and fruits is down from 107 kilograms to 91 per capita; of sugar from nine kilograms to six; of potatoes, from 35 kilograms to 29.

Germany has long boasted that she is putting her butter money in to cannon. Now, most of her freight cars are unavailable for business because they are being used to rush military supplies to the Czechoslovak frontier.

What a fine, rich, pleasant life Fascism and Nazism, in all their variations, make for the common people.

Summer Music

YOUR Editor used part of his vacation to go on a "busman's holiday" visiting Cincinnati, Cleveland and Lake Chautauqua in a desire to secure first-hand information on the musical productions in those cities. In Cincinnati we heard performances of "Aida" and "La Traviata" by the Summer Opera Company. Too much credit cannot be given to the excellent productions of this company which have been reported on frequently in our grand opera articles. With a guarantee fund of less than \$15,000.00 this company presents opera with Metropolitan artists in leading roles, a chorus that is composed of a portion of the Metropolitan chorus, a conductor that ranks among the best in the country and with an orchestra of 55 men, selected from the Cincinnati Symphony Orchestra. The performances take their place among the best productions of Grand Opera on the North American continent, outside of the Metropolitan Opera House.

In Cleveland, musical comedy performances given at the Opera Stage were also of an unusually high standard. Forty-two members of the Cleveland Symphony Orchestra furnish the accompaniment. Principals were among the best and the physical properties of the Aquastage are ideal. The stage is now permanently located on heavy pilings about 90 feet away from the first row orchestra seats. The audience is covered so that they will not be drenched by sudden rain storms and the stage has a sliding cover which also protects scenery and production from rain.

The success of the productions this year have encouraged the Cleveland Summer Music Association to lay plans for four weeks of light and grand opera next Summer to be followed by four weeks of symphony concerts which will be played by the full personnel of the Cleveland Symphony Orchestra.

At the Lake Chautauqua symphony concerts it was an awe-inspiring spectacle to see from ten to twelve thousand people seated in the wooden amphitheatre listening to a symphony orchestra in a hall where the acoustics are as perfect as they can be made. It leaves one with a feeling of profound gratitude for the great good that is being done for music. The orchestra of 60 men under the direction of Albert Stoessel plays beautifully. Of these 60 men, more than 40 are members of major symphony orchestras who received their first orchestral experience at Lake Chautauqua. Another encouraging factor is the great number of young people between the ages of 15 and 20 who listen so attentively to great symphonic works. It may have been a "busman's holiday" but the joy of listening to such fine organizations made it well worth-while.

The Three "Musts" of Traffic Safety

BETTER law enforcement, plus better driver education, plus better highways, constitute the key to automobile accident prevention, according to the experts. And none of the three ingredients can be left out of this "safety stew" if we are to get results.

Better law enforcement doesn't mean tough policemen, and traffic judges who decree the maximum punishment on every possible occasion. It does mean modernized traffic codes, "fixless" tickets, a higher calibre of motor patrolmen in many instances, and judges and prosecutors who do their duty without fear or favor. It means a type of law enforcement whose principal purpose is not punishment, but accident prevention. Often some sound advice will do more to curb a reckless or thoughtless driver, than a fine.

Better driver education requires the scientific approach. Drivers must be appealed to on every possible occasion, by the written and spoken word. Messages must be made simple, vivid and memorable. The great majority of drivers involved in accidents can be made into safe car operators. In the case of the small percentage which is congenitally reckless, revocation of licenses seems to be the only cure.

Better highway construction is where the engineer comes in. When you build a road on which it is impossible to have a major accident, you've solved the traffic problem so far as that road is concerned. And modern planning makes it possible to come remarkably close to that ideal, through the use of under and over passes, traffic lane separation, and approaches which do not permit cars traveling in opposite directions to meet. The highway of the future will not only be faster than that of today, but immeasurably safer.

Accident prevention involves the long pull. It can't be achieved overnight. But properly directed and continuous campaigns, over a period of time, will turn the trick.



(By CHAUNCEY A. WEAVER)

Flowers have music to their own designs: The minuet is easy for the stately hollyhocks, And hymns are natural to lilies fair. The march was made precisely for the phlox. Pale sonatas for pale moonflowers, Roses know a strange Arabian tune Learned in distant gardens, but that rogue The ragged-robin can play a jig at noon.

—Mary-Virginia.



Chauncey A. Weaver

Dog-Days Rhapsody: August stands out in the calendar of the year with an individualistic setting difficult to describe. To the thoughtful observer she imparts an almost undefinable impression. Perhaps it is because we realize that with her passing, two-thirds of another year have become blended into the

turning stream of time. Mid-Summer roses have commenced to fade. A haze begins to settle on the distant hills. The sound of the reaper is heard. One listens with a sense of soberness to "strange, deep harmonies," when Summer winds play upon adjacent woodlands. The day ends; The sun goes down; the evening star appears; quiet waters mirror over-arching constellations, and moonbeams dance to the music of murmuring meadow streams. Weariness is incidental to a hard-working August day—but nighttime brings restful sleep. Sometimes, but not often, clouds gather in nocturnal frolic, and then the song of the nightbird is momentarily quieted by the patter of rain upon the roof. After that the Dawn, and the dry Earth seems to have been transformed into "acres of diamonds." Rested by a night of repose and refreshed by the rain, the daily task is once more resumed, and we go forward to an ever-changing panorama of unknown tomorrows.

There is no more idyllic picture upon which the eye can rest than a rural scene in Summer-time. When there has been just enough rain, and just enough sun, and upland and lowland are lush with Nature's prodigality, and the farmer is in his field, and the housewife in the garden, and tree and bush and wayside flower seem in themselves to be eloquent expressions of life—even city folks know they are missing something inspirational—and leave their urban environment to enjoy the quieter picture whenever possible. It was our fortune recently to spend a couple of days in South Dayton, 43 miles south of Buffalo, in western New York. From this restful spot we look out on the Cattaraugus County and Chautauqua County hills. From this point we took our first ride on a steam railway train as a small boy. The small maple trees surrounding the village square have become monarchs. Built within the enclosure is a bandstand. Across the front was a large lettered announcement, "The Jamestown Concert Band Will Play Here Tonight." We were told that that band had been playing every Saturday night during the Summer season for eight years. We awaited the evening hour of eight o'clock with the eager anticipation of earlier years. The band drove in from Jamestown by automobile—14 members—in uniform. At an early hour the people began drawing in from the surrounding country. At concert time all vacant space was taken so far as automobiles were concerned and the inter-spaces were occupied by pedestrians. Not in years have we heard as fine a band with as small an instrumentation as 14 pieces. The band leader is Maurits Swanson. Delegates Hermon Magnuson and Leonard Swanson, who were at the Tampa Convention, and many preceding ones, are members. All belong to Local No. 134 at Jamestown. The concert lasted two hours. The first hour was devoted to standard selections; the second to lighter numbers so the young people might indulge their penchant to dance. The next day the band, augmented, accompanied a big Swedish delegation to Philadelphia for the international event which attracted so much attention at that time. We bear cheerful testimony that that Saturday night concert was a pleasant intermingling of

present day actualities with the happy memories of other days.

The dedication of a beautiful \$45,000 Music Pavillion was a recent notable event in the City of Fort Dodge, Iowa, home of Local No. 504. The building is a concrete structure of perfect acoustical arrangement; seats an audience of 5,000 people; and was made possible through appropriations by the city government—supplemented by a federal grant. The occasion was the holding of the annual convention of the Iowa State Bandmasters' Association. Twelve bandmasters of national reputation came from various parts of the nation as specially invited guests. The Fort Dodge Messenger devoted four full pages to the dedication and matters of incidental interest. In our limited space it is utterly impossible to condense properly the Messenger's generous presentation. We are, however, going to utilize this opportunity to say something about Karl King—musical director of the Fort Dodge Municipal Band—who has had a most picturesque career in the musical field, and whose compositions have graced the music racks of most every band in the United States for many past years. Karl King was born with music in his soul. Its cultivation was a fixed star from which he could not be allured into any other by-path. He is a native of Canton, Ohio, which has been such a prolific contributor of musical talent to the rest of the nation. From a well-written and well-illustrated article by Ernest N. Glover in the *School Musician*, published in Chicago, we learn that King reached the goal of his present fame by starting out over the saw-dust route—obtaining a start with the old John Robinson Circus. He was a baritone player. At the age of 23 he was made bandmaster with the Sells-Floto and Buffalo Bill Shows. Later he held a similar position with Barnum and Bailey's "Greatest Show on Earth." Leaving the circus business to settle down in 1918 he went back to Canton, where he remained two years, after which he accepted the position he now holds in Fort Dodge. There he carries on his extensive publishing business and conducts concerts which bring in music lovers from a wide range of surrounding country. Last but not least, Karl King is president of the American Bandmasters' Association. Long live the King!

We understand that the waters of the Gulf of Mexico have been extremely low ever since the Tampa convention. Removal of so many large fish by northern piscatorial experts could not fail to make a decided let down of the surface of the sea. For example—we have before us a snapshot depicting Bob Sterne and Sam Tabak of Local 802, New York; Milt Krasny of Local 4, Cleveland, and George P. Boutwell of Local 444, Jacksonville, modestly sitting before seven specimen denizens of the briny deep, which to a sojourner in the corn-raising hinterland, seem to have whale dimensions. How these jolly inland tars were able to haul fish of this magnitude from out of the surging billows and into a boat without greatly impairing their instrumental technique is something difficult to understand. We are glad this fisherman quartet went, saw and conquered, and reached dry land again in safety. We appreciate the thoughtfulness which sent the picture and can assure the actors in the drama that the same will be cherished as an interesting souvenir of a memorable Florida visitation.

The weather is hot and nearly every one has something to complain about. Under the caption—"Oboists Take Back Seat"—we find the following communication in a recent issue of the *Chicago Tribune*:

I have read with much interest the complaint of the piano tuners that the oboe players create a disturbance in the piano tuning business by "pushing up the A." The condition existed in times past and we oboists gloried in our power to pitch the orchestra—but that glory is lost. With the advent of the electric organ, the tones of which are inflexible, the control passes to that instrument. Since most orchestras of note have recognized this newcomer, tuning becomes a fixed thing, as it should be, standardized by the unalterable pitch of the electric organ. We oboists take a back seat.

—Oboist.

Well, even if the oboist is compelled to take a back seat, so long as he is not excluded from the ensemble, he should find some source of happiness in the reflection that the fine, delicate and plaintively beautiful tone of his instrument is bound to be heard at the proper time. Flowers which seem born to blush unseen—do not waste all their sweetness on the desert air. Sooner or later some one observes them.

With Ringling Brothers-Barnum-Balley already re-ensconced in Winter quarters, and Congress adjourned, the present promises to be the dullist circus season we have had in several years.

There are occasions when, in trying to hold out under the Iowa corn weather, we long for the cool breezes of Tampa.

Cincinnati is another natural locale for experimentation with Summer operatic entertainment. Between June 28 and August 6, the music lovers of that city have enjoyed 36 productions in the delightful sylvan setting of the Zoological Gardens. Metropolitan and radio stars, high-class chorus, and symphony orchestra, were fine features, while every minor detail was worked out with true finesse. Prices ranged from 25 cents to \$1.50—excepting boxes. Beautiful costumes and gorgeous scenery and lighting effects delighted the eye, while melodies from *Trovatore*, *Faust*, *Barber of Seville*, *Carmen*, and many other offerings of equal merit, regaled the ear. The splendid success of the season is just what we would expect from what we know of the cultural traditions surrounding that musically appreciative city.

The New Orleans Prelude (Local 174) records the recent death of Alfred W. Wickboldt, 63-year-old trombonist, and one of the founders of the Local organization. He had been an active figure in band and orchestra matters throughout the state for the better part of a lifetime. He had a major part in the enlargement of the Louisiana State University Band.

While in New York recently President Krausz had the pleasure of presenting Paul Whitman, on behalf of Local 4, a platinum wrist watch with diamond numerals. Inscribed on the back was: "To Paul Whitman in appreciation of Melody Night, 1938. The Cleveland Federation of Musicians." Milt presented this to Paul on the stage of the Hammerstein Theatre, as he was about to go on the air for the Chesterfield cigarette program.

—Cleveland Musician.

How time flies down in New Orleans! The August issue of *The Prelude*, official organ of Local No. 174, reaches our table on July 14. If this is a method of hurrying us all out of mid-summer's torrid heat—we are very much in favor of it. Even if it is warm down there the editor and publisher manage to collect a fine variety of reading matter for his readers.

The Waukegan (Local No. 284) pays tribute to the memory of a valuable member, recently deceased, in the following:

"Brother Alfred Claire Smart passed away at his home in Libertyville, Illinois, on June 15th, after an illness of over a year, pneumonia setting in the last few days causing his death. Claire became associated with Local 284 on March 2, 1919, and has been very prominent in the different band organizations in the county, as well as dance orchestras. His death was a shock to his many friends and a great loss to the Libertyville Band, of which he had been solo trumpeter and assistant director. Claire's wonderful personality won him a host of friends in the musical circles as well as in the community where he resided—ever ready to do his part for the good of his fellow men. In the loss of our beloved member, Local 284 has suffered a real loss and we shall always cherish his memory. To Mrs. Smart and relatives of Claire's, we offer condolences."

These Summer Grant Park Concerts in Chicago are again regaling music lovers of the middle west—and beyond, wherever the radio medium can be utilized—with high grade music, and by instrumentalists who have the soul and the talent to interpret the score which rests before them. The finest bands and orchestras of Chicago have a part in these concerts beginning the first week of July and terminating Labor Day. Brother James C. Petrillo, as president of Local No. 10, and member of the Chicago Park Board as well, displays a very fine and commanding technique in this dual position—one of the outstanding results of which is to make the community sections affected, more music-minded along the higher cultural lines. Musical trash is absolutely barred from these programs. May the success of the movement run beyond the fondest dreams of its progenitors.

Press dispatches state that Mrs. Schmelting is imploring her husband to resign from further ring activities. We thought he did.

Answering a letter of inquiry concerning the condition of Delegate A. J. Nelligan, recording secretary of Local No. 293 of Hamilton, Ont., Canada, stricken on his way home from the Tampa Convention, and removed from the train to a Cincinnati Hospital, President E. J. Hamilton of the Hamilton Local, writes as follows:

Your kind letter of the 18th received. I am pleased to say that Brother Nelligan is now improving at home and we trust that he may soon regain his vigorous health again. May I say how deeply our members appreciate the kindness of the International Executive Board and the officers of Local No. 1 of Cincinnati in coming to his aid when he was stricken down. We wish also to thank the many

delegates on the train who were so kind in giving every assistance. I may say that Brother Nelligan has been a zealous member and officer of this Local for 20 years, and has the respect and good wishes of our entire membership.

We are glad to receive this information—which we cheerfully pass on to Brother Nelligan's friends throughout the Federation.

The time would seem to be about ripe for some one to cross the Atlantic either in a coal hod, a skillet, or a canoe.

Is love of music innate or is it acquired?—*Chicago Intermezzo*.
The love of real music is inherent; but to love some of the trash which passes for music would probably require a strong serum injection of some kind.

The City of Detroit appropriated \$26,000 this year for Summer concerts in the city parks—the amount to have an equitable division between symphony orchestras and bands. We have heard both classifications and can well realize the musical enrichment which will be afforded music lovers of that city during the current season.

What a novel experience it would be to start for Los Angeles and awaken in New York—or vice versa!

The grim reaping automobile claimed another victim among Federation members on the eleventh day of last month when Ralph Edward Jones, pipe organ and piano player of North Platte, Neb., was killed by the overturning of the machine he was driving. He was a member of Local No. 809 and was very popular with all who knew him. He formerly lived in Des Moines where he was very active in Local No. 75 musical circles. He was 46 years of age. He leaves a wife, father, two sons, brother and one grandson.

Our friend, Henry Woelber, in the *Boston Transcript*, throws some interesting sidelights on Joe Gordon, second baseman of the New York Yankees. It appears Gordon is also a fine musician. He was formerly connected with the Portland, Ore., Symphony Orchestra, as violinist. Woelber says of him:

In his fast throws to first base he has the same graceful, sweeping movement as if he were bowing the first violin part in the Tannhauser overture. Woelber then concludes: A musician may moan, groan, sob and weep in Tchaikowski and feel that he gets paid for it, but a very successful baseball star will earn more in three years than any soulful symphonic orchestral violinist will ever see. Whether in music or baseball it is the supreme effort that counts, and the true reward is the relaxation, thrill and joy they bring to those less gifted and occupied in more mundane affairs.

Constitutional government is on trial. What will the verdict of the jury be?

The fine thing about the hanging of kidnapers is that that particular kidnapper will do no more kidnapping.

Why is a blue singer?

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NEEDS STUDIO - Leesville, Pa.

Official Proceedings

(Continued from Page Eleven)

RESOLUTION No. 7

Whereas, members of the American Federation of Musicians are continually entering the jurisdiction of Locals other than their own, to play short and long time engagements and under the present system, the only means of identification of the member is his Local membership card and transfer card; and whereas, there have been cases where non-members, suspended or expelled members have obtained membership cards fraudulently and the Local representative examining the card has no proof at the moment, that the card is actually in the hands of the party for whom it was originally issued.

Therefore, Be It Resolved, that it become a law of the American Federation of Musicians, that on the face of all Local membership cards, must appear a photograph of the member; a good likeness, and that the seal of the Local issuing same be impressed partly on the card and partly on the photograph.

RUDOLPH MALCHOW,
CHET ARTHUR,

Local No. 399.

Leave to withdraw is granted.

RESOLUTION No. 15

"A Local shall have the right to collect the 10 per cent. Traveling Band Tax on an engagement played in neutral territory when it has definite information that the traveling band played in neutral territory adjoining the jurisdiction of the said Local either preceding or following the engagement in the jurisdiction of the Local."

MARK HAYWARD,

Local No. 348.

An unfavorable report is concurred in.

RESOLUTION No. 27

Whereas, It is not desirable, because a conductor is a great and outstanding artist, that he should be placed in a position where he can ignore the reasonable requirements of the American Federation of Musicians, and

Whereas, American conductors in foreign countries have to conform to requirements of foreign unions and national institutions, and

Whereas, American composers are suffering because of the indifference of foreign conductors to American serious music, and

Whereas, There are provisions in the By-Laws of the American Federation of Musicians providing means for the bringing of foreign conductors under the jurisdiction of the A. F. of M. which have not been rigidly enforced,

Now, Therefore, Be It Resolved:

(a) That Article X, Section A, third paragraph, be amended by inserting after the words "not to exceed one season" the following sentence:

... "It being understood that, during this time, such conductor shall be under the jurisdiction of the A. F. of M. and shall be required to take out a special temporary membership card for which he shall make personal application at the Federation headquarters in the city where he is engaged, a reasonable charge for such membership being made."

(b) That the NOTE, Paragraph 4 of Section A be eliminated.

(c) And that this present Resolution be presented to the Convention of the American Federation of Musicians in June, 1938, by Local 47.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,

Local No. 47.

The Committee report is unfavorable.

Discussed by Delegates Alberti, Tabak, Love and Motto. Delegate Alberti again speaks on the Resolution.

The unfavorable report is adopted.

RESOLUTION No. 29

Resolved, That Article V of the Constitution, A. F. of M., be amended by striking out the second sentence beginning with the words "all Locals" and ending with the words "Secretary-Treasurer" and inserting in place thereof the following:

"All locals shall be entitled to one delegate for each 100 members or a majority fraction thereof, not exceeding three delegates for any one local, but each local shall be entitled to one vote for each 100 members or majority fraction thereof up to 1,000 members, and one vote for each 1,000 members or majority fraction thereof in excess of the first 1,000 members, and the number each local is entitled to shall be computed from the last reports made on January 1 before the Convention by the Local according to the books of the Financial Secretary-Treasurer.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The Committee reports non-concurrence and the report is agreed to by the Convention.

RESOLUTION No. 40

Whereas, Frank Borgel, long a member of Local No. 6, A. F. of M., was a member of the International Executive Board of the American Federation of Musicians continuously from May, 1905 to May, 1920, a period of 15 years, and during that period rendered faithful service to the Federation and its members, and

Whereas, As the Convention of the Federation held at Louisville, Ky., his name was inadvertently omitted from the number of those who were elected to life membership-at-large in the Federation under Standing Resolution No. 29,

Therefore, Be It Resolved, That Frank Borgel be, and is hereby elected to life membership-at-large in the Federation under the provision of Standing Resolution No. 29 as of June 19, 1937, "nunc pro tunc," and that, as he passed away after that date, a suitable card evidencing such membership be presented to his surviving children.

HARRY C. MANVELL,
RALPH S. FOX,

STANLEY A. HERTZMAN,
Local No. 161.

The favorable report of the Committee is adopted.

RESOLUTION No. 41

Whereas, Albert A. Greenbaum served the American Federation of Musicians as a member of the International Executive Board for a period of over 16 consecutive years commencing in May, 1920, and ending in June, 1936,

Therefore, Be It Resolved, That Albert A. Greenbaum be and is hereby elected a Life Member-at-Large of the American Federation of Musicians in accordance with Standing Resolution No. 29, and that he be presented with an appropriate card evidencing his status as such.

HARRY C. MANVELL,
RALPH S. FOX,

STANLEY A. HERTZMAN,
Local No. 161.

A favorable report is concurred in.

RESOLUTION No. 56

Whereas, The Federal Music Project of the Works Progress Administration has been the source of employment to many thousands of musicians in the past three years, and

Whereas, Restricted National employment quotas, as well as stringent eligibility requirements, work a decided hardship on large numbers of worthy musicians who are at this time seriously in need of this employment, and

Whereas, Recent developments in Washington indicate that all Art Projects, including the Federal Music Project, are under consideration for complete elimination, which would necessarily drive our musicians to the pick and shovel, and

Whereas, In an endeavor to preserve the existence of the Federal Music Project and to obtain greater rewards for our needy members as well as effecting the correction of undesirable conditions, it is imperative that a closer and more consistent contact be established between the American Federation of Musicians and the Works Progress Administration.

Therefore, Be It Resolved, That a competent member of the Federation be appointed to serve as the National WPA Representative, to concentrate his efforts upon influencing the authorities of the Works Progress Administration, along with influential Congressmen and Senators, to protect the benefits we now enjoy and to attempt to achieve larger employment quotas and to correct unfavorable working conditions.

Appointment of this person to be made by the President, as well as determination of salary and contingent expenses, such as stenographic assistance, office space, and all other necessary expense.

The Committee offers the following substitute by adding after "Be It Resolved,"

That a committee of one or more be appointed to serve as the National WPA representative to concentrate its efforts upon influencing the authorities of the Works Progress Administration, along with influential Congressmen and Senators, to protect the benefits we now enjoy and to attempt to achieve larger employment quotas and to correct unfavorable working conditions.

Appointment of this committee to be made by the President as well as determination of salary and necessary expenses.

ROBERT W. SPITLER,
JOHN H. BAKER,

Local No. 515.

FRANK MAGALSKI,
CHARLES A. MEHM,

Local No. 140.

A. A. TOMEI,
A. REX RICCARDI,
Local No. 77.
OSCAR L. NUTTER,
Local No. 17.

President Weber makes an explanation. An amended report that the Resolution be referred to the President's office is submitted.

The report is adopted.

RESOLUTION No. 74

Opposing reduction in WPA scales. Whereas, The WPA Administration has announced that on July 1, 1938, there will go into effect a ruling fixing \$1,000.00 per year as the maximum to be paid to any worker on WPA, including labor and non-labor costs, and

Whereas, According to this ruling the average WPA worker would in reality receive only \$700.00 per year, and

Whereas, Even the present WPA scales are far below the amount necessary to adequately provide workers and their families with the minimum necessities of food, clothing and shelter, and

Whereas, Thousands of our members and their families will be condemned to increased starvation and suffering if this rule of reduction is not rescinded, and

Whereas, We desire to express our solidarity with the other millions of workers in our country who will likewise suffer grievously if this harsh reduction is made effective.

Now, Therefore, Be It Resolved, That this 43rd Convention of the American Federation of Musicians, duly assembled in the City of Tampa, Florida, representing well over 100,000 men and women, citizens of the United States of America, do hereby protest against the announced decision of the WPA authorities to the effect that commencing July 1, 1938, the maximum payable to those on WPA projects will be \$1,000.00 a year.

And Be It Further Resolved, That we request that this decision be immediately rescinded.

And Be It Further Resolved, That a copy of this Resolution be sent to the President of the United States of America, to the Honorable Harry L. Hopkins, Director of Works Progress Administration, and to the press.

Submitted by:

JACOB ROSENBERG,
SAMUEL TABAK,
ROBERT STERNE,

Local No. 802.

The favorable report of the Committee is adopted.

RESOLUTION No. 75

Article IV of the Constitution is hereby amended by striking out the word "June"

in the first paragraph and inserting therein the word "May."

And Article I, Section 5 of the By-Laws is hereby amended by striking out the date "April 30th," and inserting therein the date "March 31st."

JOHN L. SULLIVAN,
Local No. 440.

A. A. TOMEI,
A. REX RICCARDI,
Local No. 77.

SAMUEL TABAK,
Local No. 802.

MILTON W. KRASNY,
Local No. 4.

WALTER HAZELHURST,
Local No. 143.

The report of the Committee is favorable.

Discussed by Delegate Kitchin.

The report of the Committee is voted down by the Convention.

The Convention, on motion, rejects the Resolution.

The report of the Committee is interrupted and Ralph Whitehead, Executive Secretary of the American Federation of Actors, addresses the Convention. He extends the greetings of his organization and thanks the Federation and its Locals for the cooperation and assistance afforded his organization since its inception.

MEMORIAL SERVICES

Vice-President Bagley addresses the Convention and in appropriate manner refers to the memories of our departed brothers.

Among those who have passed away during the past year, the following names are found:

Name	Local
Frank Borgel	6
August L. Fournier	6
George Lee	9
E. J. Elliott	11
Arthur Walter	16
William Brakeman	17
Floyd D. Zook	34
Frank E. Judy	47-353
Gart Shober	58
C. R. Jahns	67
Adolph Hirschberg	77
John F. Sheppard	79
Earl G. Shear	85
Frank Kemps	95
James T. Harris	120
John McCluskie	140
Karl Kemper	188
John T. Greene	198
Ralph Feldser	269
Alan H. Ross	276

The Convention adjourned at 5:30 in respect to the departed brothers.

FIFTH DAY

MORNING SESSION

Tampa, Florida,
June 17, 1938.

President Weber calls the Convention to order at 9:40 A. M.

REPORT OF INTERNATIONAL EXECUTIVE BOARD

Hotel Floridan,
June 15, 1938.

President Weber calls the Board to order at 8:00 P. M. All members present.

Case No. 885. Request of Local 464, Beaumont, Texas, for an extension of jurisdiction and objections interposed by Locals No. 65, Houston, Texas, and No. 615, Port Arthur, Texas.

Delegates Mrs. Ed. Marchman, J. M. Frank and E. E. Stokes appear. The Board grants No. 464 a radius of 30 miles west and north, and Local 615 Orange and five miles to the east thereof.

Brother Whitehead, President, American Federation of Actors appears before the Board.

President Weber explains the developments in the "Opera on Tour, Inc.," which company furnishes opera with live artists and the musical accompaniment with records made by the London Philharmonic Orchestra.

Mr. Whitehead states that they have more than 10,000 members, and wherever they go theatre managers are talking flesh.

He also cites the Rolfe units that also play with electrically transcribed accompaniments. He explains structure of his organization and its affiliates. He is desirous of closer affiliation with the Federation.

The matter is laid over for further investigation.

Case No. 1299. Request of Local 108, Dunkirk, N. Y., for an extension of jurisdiction and objection interposed by Locals

43, Buffalo, N. Y., and 134, Jamestown, N. Y.

Delegates Caldwell, Rizzo, Nowak, Dispensa and Magnuson appear.

Local 134 withdraws its objection.

The request of Local 108 is granted. Jurisdiction dispute between Locals 367, Vallejo, Calif., and 424, Richmond, Calif. Delegates Vargas, Rose and Greenbaum appear.

Local 367 was organized April 8, 1907. Local 424 was organized April 20, 1907.

The Board holds that under the law it has no authority to take away an original jurisdiction of a Local, therefore the request of Richmond is denied.

Request of Local 291, Newburgh, N. Y., for an extension of jurisdiction and objection interposed by Local 215, Kingston, N. Y.

Delegates Stanley, Cole and Keene appear.

On motion, the request of Local 291 is granted.

Delegates of Local 84 appear before the Board re case No. 910. The case is to be reviewed by President Weber to determine whether the new evidence submitted by the delegates is sufficient to warrant a re-opening.

Delegates Horner and Cluesmann of Local 373 and Delegates Barrows and Atkinson of Local 204 appear before the Board in connection with a jurisdiction dispute. They request a definite description of boundaries.

The matter is laid over for further investigation.

The meeting adjourned at 12:30 A. M.

The Committee on Measures and Benefits continues its report:

RESOLUTION No. 81

Whereas, Social Security Laws, both State and National, have troubled and oppressed many of our leaders and contractors, and

Whereas, The State of Indiana, and possibly other states, has a "gross income tax law," which law has and will continue to work considerable hardship upon many leaders and contractors, and such laws will be enacted, changed and modified from time to time, and

Whereas, Such matters can often be remedied by changing the form of our contracts to conform with such laws, Now, Therefore,

Be It Resolved, That Standing Resolution No. 49 be enacted to read as follows:

The President and/or Executive Board shall at all times have the power to authorize, approve of and permit the use of a modified form of the present or any future contracts of the Federation, in any State or Territory of the United States, or the Dominion of Canada, where a law or laws now or hereafter works a hardship or hardships upon any member or members of the Federation; that Local, State or Conference may be called upon from time to time to assist the President and/or the Executive Board in such matters; in case of emergency, Local Unions may prepare and use such modified form of contract until the President and/or Executive Board can act.

H. JAMES FLACK,
ROBERT A. JELLISON,
Local No. 58.

The Committee recommends reference to the President, and the Convention concurs.

RESOLUTION No. 88

Due to the fact that our present Transfer Cards are entered and withdrawn from so many different Locals, by traveling bands, that Local Secretaries cannot find space to give notice of deposition and withdrawal, Be It Therefore

Resolved, That the A. F. of M. adopt a different form of Transfer Card, including all the verbiage of today, but with space allotted for the "depositing" and "withdrawal" to allow for at least six different Locals to make notation on Transfer Cards of the movements of the holder of these Transfer Cards.

O. H. PAYNE,
D. J. PATTERSON,
Local No. 278.
FAY BLOSS,
Local No. 414.

The Committee reports favorably, the details to be worked out by the International Secretary.

The Convention agrees.

RESOLUTION No. 89

Resolved, That the A. F. of M. go on record insisting that the Executive Council of the A. F. of L. make new efforts to bring about a settlement in the controversy between the A. F. of L. and the C. I. O.

A. A. TOMEI,
A. REX RICCARDI,
A. BERT COMFORT,
Local No. 77.

The Committee offers the following substitute:

That the A. F. of L. be commended for keeping the doors open toward an honorable and satisfactory settlement of the dispute between A. F. of L. and C. I. O. with a view to ending the division now existing in the ranks of organized labor and that the subject matter of this Resolution be referred to President's office. The Convention adopts the substitute.

RESOLUTION No. 108

Whereas, A suspended, dropped or expelled member can go into another jurisdiction and join as a new member by making false statements on his application, and

Whereas, This member can work in said jurisdiction after joining said Local till such time as the original Local from where he was suspended checks up on him, and

Whereas, The published names of members in the International Musician can be overlooked on the check-up system as now in force, and

Whereas, If the names are overlooked these suspended members enjoy the same rights and privileges of members in good standing, and

Whereas, If any Local or the Secretary's office wishes to locate any members this can now be only had through a notice in the International Musician,

Therefore, Be It Resolved, That the International Secretary establish a filing index system with the names and local number of all members of the Federation in alphabetic order. One file to be for the members in good standing, one file for suspended, expelled and dropped members and other files as necessary.

When reports are sent in to the Secretary he will immediately check files to see if members have been listed. If they have been listed as suspended, dropped or expelled he will immediately notify the Local wherein applicant has joined under false statements, also notify the Local where the member joined originally and was suspended from membership.

These files to be open at all times to any Local writing the Secretary's office for information on any member.

ALFRED J. ROSE,
Local No. 367.

The Committee submits an unfavorable report.

Discussed by Delegate Rose, Secretary Birnbach, Delegate M. E. Wright, Jr., and Secretary Emeritus Kerngood.

The unfavorable report is concurred in by the Convention.

RESOLUTION No. 111

Amend Article VIII, second paragraph of Section 1, page 47 of the By-Laws by changing the word 50 to 100.

Paragraph to read:

"Each Local shall, during the month of January in each year, send to each Secretary within a radius of 100 miles a Price List of general business."

HARRY W. GRAY,
HERBERT H. BYRON,
WILLIAM E. SAMUELS,
Local No. 208.

A favorable report of the Committee is adopted.

The Committee on Law reports through Chairman Gillette:

RECOMMENDATION No. 4

Change the caption of Article XVI, page 161:

Phonograph
to read

Phonograph and Electrical Transcriptions
Then change the price under this caption, beginning with the eighth line thereof, to read in lieu of the present law:

Phonograph	
One session, not to exceed two (2) consecutive hours of 40 minutes playing time in each hour.....	\$24.00
Each additional playing time per half-hour or fraction thereof.....	6.00
Leader to receive double price.	

Electrical Transcriptions

For each 15-minute program.....	\$18.00
For each half-hour program.....	24.00
Overtime in all instances for each five minutes or less.....	6.50

If electrical transcriptions are made for scripts or similar dramatic episodes or for anything in which music and dialogue alternate, then the musicians can only render services if the script is recorded in its entirety.

These rules apply for music recording services for general distribution and for commercial purposes.

They do not apply to recordings made for local and non-commercial purposes. They do not apply to auditions. All such services come under Local autonomy.

The report of the Committee is favorable with the addition that it be referred to President for any necessary modifications.

Discussed by Delegates Tabak, Love, Meurer.

The Convention agrees.

RESOLUTION No. 28

Whereas, It is the general practice of many employment offices who act as agents between musicians and employers to charge fees in excess of those permitted by state laws, and

Whereas, The exacting of exorbitant fees or commissions reacts to the detriment of the musicians paying such fees.

Therefore, Be It Resolved, That THE AMERICAN FEDERATION OF MUSICIANS in Convention assembled make as a part of franchise granted by the issuing of its license to bookers of musicians, a clause making such license null and void upon the charging of more than ten per cent. (10%) of the monies actually received for the services of any musician or groups of musicians.

Moved and seconded that the following amendment be added:

"and, Be It Further Resolved, That the International refuse to license any booking agency that demands that the employer do business with them exclusively."

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The Committee reports all but the last paragraph unfavorably.

President Weber explains the legal aspect of the Resolution, citing a recent Supreme Court decision to the effect that booking offices are a legal business, and State laws limiting the amount of commission charged by agencies are unconstitutional.

The Convention adopts the unfavorable report.

The Committee reports on the last paragraph which reads as follows:

Be It Further Resolved, That the International refuse to license any booking agency that demands that the employer do business with them exclusively.

The report is favorable.

Discussed by Delegates Flack and Motto.

President Weber makes an explanation of the licensing system.

The report of the Committee is adopted.

RESOLUTION No. 30

Whereas, The action of the American Federation of Musicians in lowering the percentage to be collected over and above local scale by traveling units, from 30% to 10%, has reacted to the detriment of local musicians who constitute the large majority of the membership.

Therefore, Be It Resolved, That the American Federation of Musicians does hereby restore the percentage to the original 30% to be collected by the locals and dispensed as follows:

4% to the International Treasurer.
3% to the Local's General Fund.
20% to the Local's Unemployment Fund.
3% to be returnable to the traveling units.

Sixty (60) days after the termination of the local engagement.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The Committee report is unfavorable. The Convention agrees.

RESOLUTION No. 78

Amend Article XIII, Constitution and By-Laws, to provide Orchestras playing Traveling Engagements shall charge 25 per cent. over and above the price of the Local in whose jurisdiction they travel.

The final distribution of the surcharge so collected shall be distributed as follows:

Sixteen (16) per cent. to the Local in whose jurisdiction the engagement is played.
Twelve (12) per cent. to the National Treasury.
Seventy-two (72) per cent. to the member playing the engagement.

W. E. BOYLE,
Local No. 9.

The Committee report is unfavorable. Discussed by Delegate Boyle. The unfavorable report is adopted.

RESOLUTION No. 33

Resolved, That the International Executive Board be instructed to amend Standing Resolution No. 25 (page 178) by adding the following words after the words, "wages and conditions," on the first line of page 178 in the third paragraph of said Resolution, and for the employment by the employer of members both of the A. F. of M. and the I. A. T. S. E., the balance of the Resolution to remain as is.

A. A. TOMEI,
A. REX RICCARDI,
BERT COMFORT,
Local No. 77.
JOHN H. BAKER,
Local No. 515.
RAYMOND MEURER,
Local No. 566.

The resolution is referred to the International Executive Board as recommended by the committee.

RESOLUTION No. 38

Resolved, That wherever productions are presented requiring the services of stagehands for the operating of switchboards, curtains, stage scenery and the like, or wherever a production is being exhibited on which stagehands were, and, or are employed in the making or manufacture of, therefore, be it

Resolved, That an orchestra of a reasonable size, at the discretion of the various Locals, be employed during the presentation of said product.

GEORGE P. BOUTWELL,
Local No. 444.

The Committee recommends that the resolution be referred to the International Executive Board, and the Convention agrees.

RESOLUTION No. 48

Whereas, The most important issue before the American Federation Convention herein assembled in Tampa, Florida, is unemployment of the professional musicians, and

Whereas, At a recent American Federation of Labor Convention the Convention unanimously resolved that the paramount issue of Labor was to shorten the seven-day week to a five-day week, and

Whereas, San Francisco, Chicago, New York, Seattle and other Locals have adopted the five and six-day week in part and in complete unity to spread existing employment to the unemployed and at the same time give a day of rest to those musicians working seven days a week. The law has worked in a highly successful manner within the jurisdictions herein mentioned. Therefore it is indeed highly necessary and imperative to bring about this national result at this time, and that the American Federation Convention now do declare nationally for a six-day week and that it be hereby resolved and or-

dered that on and after Labor Day, September 4, 1939, no musician will be permitted to work more than six days a week throughout the jurisdiction of the American Federation of Musicians.

Therefore, Be It Further Resolved, That on and after September 4, 1939 (Labor Day), no member of any Local Union shall be permitted to labor more than six days a week, except in cases of Grand Opera or engagement of a like nature, provided, however, Local or National Executive Boards may make such rules to cover necessary emergencies for the guidance of Local and Federation members.

Add Law Working Week:

Six days shall compose a musician's working week. One day a week is nationally declared a day of rest for all musicians. No member is permitted or allowed to work on his day off, the seventh day.

The President of the A. F. of M. shall convey to every Local and member under his jurisdiction the mandate of this Convention for its fulfillment and adoption. All national and local laws in conflict with this Declaration are hereby repealed and are declared null and void on and after Labor Day, 1939. Existing national and local contracts now in full force may be exempted by Local Unions or the Federation for a period not longer than 12 months. The adoption of this proclamation by this Convention will be of paramount assistance to the members of the A. F. of M. and will generally have the effect of spreading existing employment throughout the Federation and will comply with the mandate of the American Federation of Labor. The six-day week is long overdue as a national program of this Federation. Only by a reduction in the week-day can this Federation do something to remedy the deplorable unemployment throughout the Locals of this Federation.

Respectively submitted,

CLARENCE H. KING,
EDDIE B. LOVE,
STEVE PENASCO,
Local No. 6.

The Committee reports the following substitute:

The Law Committee concurs in the principles of the six (6) day week and urges all Locals to adopt same wherever possible.

The substitute is adopted.

RESOLUTION No. 83

Whereas, Standing Resolution No. 46 created the position of Honorary Secretary Emeritus and provided that he be privileged to attend the semi-annual meetings of the International Executive Board and the annual Convention, and

Whereas, It undoubtedly was the intention of the Convention that the Secretary Emeritus be privileged to attend all meetings of the International Executive Board, therefore, be it

Resolved, That Standing Resolution No. 46 be amended by substituting the word "all" in place of "semi-annual" in the third line of said resolution on page 183 of the Constitution and By-Laws.

Respectfully submitted,

FRANK L. DIEFENDERFER,
Local No. 185.
LOUIS F. HORNER,
Local No. 373.
CHET ARTHUR,
Local No. 399.
WILLIAM O. MUELLER,
Local No. 151.

A favorable report of the Committee is concurred in by the Convention.

RESOLUTION No. 85

Whereas, Various radio broadcasting companies have centralized the location of their key stations in a few specific areas of the country,

Whereas, Certain tax and stand-by charges are paid by said broadcasting companies to the Locals in whose jurisdiction they are located,

Whereas, The area of broadcast covered by these large key stations is much greater than the area of jurisdiction of the Local in which the stations are located,

Whereas, That for the past several years, the actions of the Federal Radio Commission have been for reductions in power and unfavorable allocations of wave-length of smaller radio stations located in the less populous centers, thereby eliminating the employment of members formerly employed by said smaller radio stations,

Whereas, By these conditions the results have greatly reduced the incomes of members of Locals adjacent to jurisdictions containing large key stations,

Be It Therefore Resolved, That a more fair and equitable distribution of this radio broadcasting tax be made, with consideration for Locals whose membership is so affected.

MILTON R. FOSTER,
Local No. 687.

Raymond Hartman, 249; Ace Harris, Freddie Greer, Willie Gaddy, Cornelius King, Al. Luma, Charles Vio, Joe Murphy, Joe Harris, Solomon Albright, Nathaniel Allen, Joe Harris, Jesse Brown, all 38; Julius Watson, 54. Reassigned: Dorothy Landis.

LOCAL NO. 308, NEW LONDON, WIS. New members: Alvin Hedtke, Roland Durfick, Clarence Ross, Maurice Bantz, Larry Fralling, Jerome Daly, Leonard Eckardt, Cyril Downham, Glenn Keith, Vernon Van Dassel, Edward Hill.

LOCAL NO. 301, PEKIN, ILL. New member: Walter E. Maros. Reassigned: Wm. Robinson. Transfers withdrawn: Harold Roberts, Warren G. Doss, Glenn Doss, Thomas Maloney, all 35.

LOCAL NO. 324, GLOUCESTER, MASS. Transfers deposited: Ellis A. Sweet, Harry Sweet, Arnold Fletcher, all 77.

LOCAL NO. 325, SAN DIEGO, CALIF. New members: Robert S. Lewis, John R. Klank, Vic de Nuzio, Clifford Schaback, Zebo Mann, Wilbur (Webb) Clover, Manuel M. Olivas. Transfers deposited: Harry Lewis, Frank Moses, Bill Ore, Loren Ludlow, Wayne Harden, Harry Boggs, Don Crawford, Dick Arant, Stewart Strang, Harold Funder, Bob Simons. Transfers issued: Carl Asserion, Leo Heron, H. J. Maris, Edwin R. Hawley. Erased: Liane Briggs, Joe H. Cotrofo, Allen Deans, Jean Downs, Jack Ramsey, Benjie Sabo. Transfers withdrawn: Leon Molica, Lew Dering, Harry Breeney, Eddie Hengo, Jas. L. Hoppy, Don Swander, Ralph Grizzle, Werner J. Engle, Wm. Gelas, Lloyd Curtis, B. Robert Stafford, Charles Jackson. Reassigned: Kenneth Creel, James Cathcart, Robert Young, Paul Anderson. Dropped: Virginia Payton, Walter Runkler, Margo Koch, M. Nolan, Virginia Payton, Dorothy Roseborough, Marjorie Williams, Fred Wright.

LOCAL NO. 330, MACOMB, ILL. Traveling members: Johnny Herold, Roy Bapp, Charlie Julian, Bill Herold, Don Sheridon, Russ Recheer, Russ Recheer, Russ Pipe, Red Green, all 36; Dick Saunders, Bob Erman, both 44. Transfers withdrawn: LeRoy Berry, 160; Wilfred Wright, 35.

LOCAL NO. 332, GREENSBORO, N. C. New members: Dorothy Livingston, Georges Edw. Henry, Bernard Sloan. Transfers deposited: Georges Edw. Henry, Bernard Sloan. Transfers withdrawn: Joe Thomas. Reassigned: William Crozier, Van McEwen, W. E. Hall, Billy Kennon, Gerald Bryant, Clifford Woolen, Beverly Stutars, Mrs. E. H. Engle, Wm. Gelas, Lloyd Curtis, B. Robert Stafford, Charles Jackson. Reassigned: Kenneth Creel, James Cathcart, Robert Young, Paul Anderson. Dropped: Virginia Payton, Walter Runkler, Margo Koch, M. Nolan, Virginia Payton, Dorothy Roseborough, Marjorie Williams, Fred Wright.

LOCAL NO. 333, EUREKA, CALIF. New members: A. LeRoy Meyerhofer, John McNicholas. Transfers deposited: Jack Church, 610; Gene Barnhart, Eddie Davis, both 8. Transfers issued: Howard Morrison.

LOCAL NO. 341, NORRISTOWN, PA. Transfers deposited: Sylvia Herman, Marie L. Proter, Jules Blumenthal, Robert M. Holm, William Brown, Charles Iseninger, John Joe, Grady, all 77; J. Sinclair Ross, Oliver E. Reese, both 33; Walter Darrach, Jack B. Stambauch, Robert E. Quilly, Thomas A. DiCola, John Segro, Raymond Cook, all 29.

LOCAL NO. 345, EAU CLAIRE, WIS. New members: Ralph E. Lambert, Edward C. Lasek, Kenneth A. Olson, Wm. C. Ritzinger. Reassigned: Felix Rogberg, Woodrow Pace, Pearl Johnson.

LOCAL NO. 352, FRANKFURT, IND. Reassigned: J. B. Landry, Jr.

LOCAL NO. 366, RENO, NEV. New members: H. M. Frank, Don Valentini, John Alfred Palma, Ira L. Rye, J. P. Cayton, C. M. Dawson. Transfers deposited: Patrick O'Casey, 267; Fred Williams, 5; George M. Ferris, 16. Transfers returned: Grant Nichols, Lester Denton. Transfers withdrawn: Buddy Rodgers, Ben Feman, Jack Henderson, Herman Stanchfield, George May, John Nicolson, Joe Mooney, Robert Domenick, Anthony Pedercini, all 302; Steve Benaris, 348; Tommy Rio, 78; Robert Thorne, 560; Edward Cornelius, 348; Russell Isaac, 9.

LOCAL NO. 371, REXBURG, IDAHO New members: LeRoy Prestigard, Frank Kelley, Glen Abbeiglin, Evan Chivers. Dropped: H. E. Lemont, Wallace Montano, Wayne Chivers, Donald Owen.

LOCAL NO. 377, ASHEVILLE, N. C. New member: Henry Creasman. Transfers deposited: Binard Stimmell, 655; Joseph Graham, 4. Transfer withdrawn: Al. Bligh, 47. Dropped: Earl Huntley. Transfers returned: Paul Williams, Roy Harty, Erving Brodsky, Bette Larkin, Tom Ritchie, Mike Pitarone, Al Ryerson, A. Trimmer, Al. Gallodoro, Frank Gallodoro, Sam Franzella, Art Drelinger, George Ford, Jack Cressy, Walter Wagner, Vince Canone, Don Moore, Harry Goldfield, Charles Taggart, Jack Taggart, Joe Gutters, Ed Matthews, Jack Stokop, Morris Ancher, A. Duffer, Harry Struble, all 802.

LOCAL NO. 379, EASTON, PA. New members: Joseph Rosetti, Kenneth Clayton, Allan Cerchi, Henry E. Kichlin. Transfer deposited: Leo Cecchi. Transfers returned: Robert Maus, Robert Williams.

LOCAL NO. 386, GREELEY, COLO. New member: Bob Beemer. Transfers issued: Bert Haquist, Virginia Blaha.

LOCAL NO. 387, BRAND COULEE, WASH. Transfer member: Jack Williams. Transfers deposited: Smallinger, 233; Frank Butler, Myron Lewis, R. Eldore, Earl McCarthy, Herb State, Edward State, Fran Pearson, all 165.

LOCAL NO. 406, MONTREAL, QUE., CANADA New members: Arne Benson, Miss A. Boulay, James Briegleb, Miss Jeanne Dufrene, Parthenais, Leopold Larin, Briegleb Marson, Miss Miss Weinstein. Reassigned: Clifford Edwards, Harold Paul. Transfers issued: Gordon Goldhawk, Ben Chabelson, Ed. Greene, W. F. Redman. Transfers returned: Benny Goodman, Harry Goodman, Ben Heller, Arthur Rollins, Jess Stacy, Milton Yancey, Sterling D. Hayden, Fred Allen, Freeman Gordon, Griffin, Harry Fink, Cuddy Wilson, Lionel Hampton, Dave Tough, all 602; Dave Matthews, Harry James, both 147.

LOCAL NO. 407, MOBILE, ALA. Traveling members: Clarence B. Stone, Maurice Downing, Herbert Dickinson, Marvin Winstead, Tony Venturini, A. B. Green, Willie Leon, Albert Oala.

LOCAL NO. 422, BEAVER, DAN, WIS. New members: George Freeman, Merlin Bluman. Reassigned: Hilbert Sell.

LOCAL NO. 434, RICHMOND, CALIF. New members: Howard Bassett, Carl Dudley, George Itzhak. Dropped: Larry Stewart, Norman Hovson, Urban Dahlin.

LOCAL NO. 438, LANSFORD, PA. New member: Paul Madick.

LOCAL NO. 448, HANNIBAL, MO. New members: Jack Smith, Jas. F. Hickerson, Robert L. Hickerson. Transfer issued: Beauford Lopez. Transfers returned: Richard Fox, Alonzo Fox, James Ross, L. C. Fitzpatrick, Perry Ambers, Grivatese Hickman, Gerald Valentine, Frederick Bookins, all 67; Pete Walker, John Houghton, Courtney Williams, Cedric Wallace, George Hamilton, John Hamilton, James Powell, Wm. Alcop, Lionel Simons, Alfred Sherritt, Herman Aubrey, Albert Casey, Wilmore Janet, Eugene Redrie, all 802; Lyman Donaldson, 472.

LOCAL NO. 454, MERCED, CALIF. Transfers withdrawn: James Whitman, Carl Dodge, Charles Thompson. Transfers issued: Wm. R. Mazort. Reassigned: Wm. R. Mazort, Darrell Lewis, both 214. Dropped: Fred A. Silvers.

LOCAL NO. 473, YORK, PA. Transfers deposited: William Sauter, Robert E. Harris, Charles Apollonia, all 77. Transfers withdrawn: Albert Hill, Nino De Acetis, Vincent Pignetti, E. Joseph Di Pizio.

LOCAL NO. 473, WHITE PLAINS, N. Y. Transfer issued: Luman (Don) Donaldson. Transfer deposited: Jacob Beckmann, 802. Transfers withdrawn: Vincent Destin, 802. Reassigned: Charles Fred Barnhart, Robert Ashton. Transfers returned: Edward Worth, Louis P. Mullich, Louis Falk, Robert Berodini, Irving Preisler, Herman Cohen, Paul Kahn, Herman Kaplan (Knapp), Oil Korner, Murray Deutsch, Al. Peilom, Joe Tush, Charles Barber, Fred Barber, John Ingram, George Walters, Arthur J. Rando, Virgil L. Davis, Harry Underwood, Tex D. Hurst, Robert H. Jones, George D. Stoney, Arthur Marott, Lewis J. G. Green, Follom McGrath, Phil Rossini, Dan Brown, Philip C. Petruzzello, Harry Woodman, Richard L. (Llanone), Jack Abrams, N. Bonemus, Frank Miller, Charles D. Evans, Murray Heyman, Edmund Sheridan, Harry Hagerman, Frederick Rollner, Myron P. Robbins, Leo Gellers, Ignaty E. Abraham, Plink, Barney Kimmel, Harry Robbins, Morris Edison, John Castello, Dave Roberts, John S. Ruscol, Paul A. Migan, Will Osborne, Nick Caliano, George Greenberg, Frank Fall, Charles Zimmerman, Frank Cohen, Dale Jones, David Ferruson, F. C. Marini, Harry Zelle, Wm. Coburn, Nita Mutterer, Adolph Walter, Richard Kerner, Egel Quelimia, Maria Heanik, John Anelli, Al. Weber, George Swerford, Frank Miller, Phil Leonard, Harry Tush, Herman Sauer, Irving Guller, Arthur Kaplan, Jacob Naffelberg, Samuel Markter, Wm. Carola, John Romano, Lester Hood, George Napoleon, Robert M. Lindholm, Samuel N. Melzer, Herbert B. Hood, Michael Puchilo, Quent, Jean, Charles Rike, Ludwig Paltz, Morris Gordon, all 402; Joseph Fociano, 420; Rudy Gunther, Pat DeVano, Nelson Argueso, Andrew Weiss, Henry Blotoff, Ermilino Blotoff, Anthony Fontecchia, all 665.

LOCAL NO. 475, VANDERGRIFT, PA. New member: Henry Foreman.

LOCAL NO. 481, PRINCETON, WIS. Transfers deposited: Aldo Roubach, Lester Brown, both 77; Donald Kenney, 379; Harry H. Albert, 161.

LOCAL NO. 488, RHINELANDER, WIS. New members: Al. Duncan, C. Van Hatten. Transfers deposited: Robert Putman, Richard Monzort, Russell Hochkins, Norman Schneider, all 500; Burton Kram, 488; Jack Hathaway, E. H. Roundis, De Nuffro, Fred Brown, Jr., Lloyd H. Kilmann, all 50; Fred Irving, 324; Edw. Reau, 309; Charlie Armand, Richard Ashmore, Carol Wright, Ralph Raymond, Albert Crumblin, all 488; Jack Hathaway, E. H. Roundis, both 10; Francis Henretta, 5; Don Rasmussen, 489; Ray Kramer, 810; Dale Bason, 638; Al. Hartman, 8; Devalde Weidemann, 193; Leo Brouchoff, 460; Harvey (Lee) Leonsman, Leonard, Howard Heel, Glenn Schilling, Paul Seigel, all 8. Transfer withdrawn: Jack Hathaway, 10. Reassigned: T. David Jones, Edna Jenis. Erased: Edw. Reau, E. C. Carlin, Walt Ferris, Marvin Bernow, Henry Heil, G. Zeigler. Traveling orchestra: Harold Sterna, 480; C. Van Hatten, 488; Robert Lee, 3; Don Rasmussen, Charlie Armand, both 480; Harvey Lee, 8; Howard Kramer, 563; Robert Putman, 500; Hal Tuff.

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BANDS ON THE UNFAIR LIST

American Legion Band, Oconomowoc, Wis. Barrington Band, Camden, N. J. Bristol Military Band, Bristol, Conn. Capital City Boys' Band, Ottawa, Ont., Canada. Cheshire Band, Cheshire, Conn. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Everett Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. High School Band, Mattoon, Illinois. International Harvester Co. Farmall Band, Rock Island, Illinois. Joe Zahradka Pana Band, Pana, Illinois. Judge, F. J. and His Band (Francis Judge), Middletown, N. Y. Legg, Archie, and His Band, Klamath Falls, Ore. Liberty Band, Emmaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Larry, and His Band, Springfield, Ohio. Oneonta Military Band, Oneonta, N. Y. 103rd Field Artillery Band, Providence, R. I. Owens III, Glass Co. Band, Bridgeton, N. J. Police and Firemen's Band, Philadelphia, Pa. Potter, Roy, and His Band, Wilmington, N. C. P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa. Southern California Girls' Band, Los Angeles, Calif. South Perinton Band, South Perinton, N. Y. Valley Forge Military Academy Band, Wayne, Pa. Varel, Joseph, and His Juvenile Band, Breese, Ill. Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES and GARDENS

Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Castle Gardens, Art Gustafson and George Madler, Appleton, Wis. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Gay Mill Gardens, Hammond, Indiana. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kansas. Jefferson Gardens, The, South Bend, Ind. Joyland Park, Lexington, Ky. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Mayfair Gardens, Harry Helm, Manager, Baltimore, Md. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Riverside Park, Frank Jones, Manager, Saginaw, Mich. South Side Ball Park, Labaron, Pa. Winnipeg Beach, Winnipeg, Mani., Canada. Winter Gardens, St. Mary's, Ont., Canada. Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Barka, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Bursch, Louis, and His Orchestra, Oxford Junction, Iowa. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarke, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis.

Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Dean's, Sonny, Collegians, Dover, N. J. Du Wayne Orchestra, Guy Chet, Madison, Wis. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Roy, Orchestra, Concord, N. H. French, Bud and His Orchestra, Springfield, Ohio. Frolickers, The, Plainfield, N. J. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Graf's, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Harris, Stanley, Orchestra, Auburn, N. Y. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Helton, Wendall, Orchestra, Atlanta, Ga. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freilburger, Manager, Bartlesville, Okla. Jacobson's, Jay, Orchestra, Oakland, Calif. Kern, Dale, Orchestra, St. Joseph, Mo. Kneeland, Jack, Orchestra, Las Vegas, Nev. Lewis, Mayr, Manager, Philadelphia, Pa. Lattanzi, Mose and His Melody Kings Orchestra, Virginia, Minn. Layton, Ben, Orchestra, Richmond, Va. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. March, Paul, Orchestra, Swedeland, Pa. Milosavlitch, Charles, and Orchestra, Stockton, Calif. Myers, Lowell, Orchestra, Fort Wayne, Ind. Neilsen's Harold A., Orchestra, Davenport, Iowa. Oliver, Al., and His Hawaiians, Edmonton, Alb., Canada. Poisson, Art, Orchestra, Terre Haute, Indiana. Roberts, Tiny, Orchestra, Essex, Ont., Canada. Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Missouri. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castilians, Tucson, Ariz. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, ETC.

This list is alphabetically arranged in States, Canada and Miscellaneous ALABAMA BIRMINGHAM: Sellers, Stan. CADDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. PRAYVILLE: Adams, T. J., Manager, Lake Haven Inn. ARIZONA DOUBLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe. PHOENIX: Arizona Billmore Hotel. Emille's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: University of Arizona Auditorium. ARKANSAS FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, Max Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium. CALIFORNIA BELMONT: Belmont Country Club, Roy Dally, Manager. ONISE: Tower Cafe Club, Fred Naify, Owner, and Fred Atton, Manager. SNOWHILL: Colwell, Clayton "Sinky."

HOLLYWOOD: Cohen, M. J. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Pophin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Seiby, Ralph, Director of Southern California Girls' Band. Weinstein, Nathan. Williams, Earl. MODESTE: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Suarez. Faust, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Trianon Ballroom, Philip Triana, Manager. STOCKTON: Sharon, C. VENTURA: McDaniel, R. P.

COLORADO

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

CONNECTICUT

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

DELAWARE

LEWES: Riley, J. Carson. RENOVATED BEACH: Del Reho Cafe, The, J. Carson Riley, Operator. WILMINGTON: Chippey, Edward B. Crawford, Frank.

FLORIDA

JACKSONVILLE: Embassy Club. Florida Roof Garden. Gate City Booking Agency. Moll, Fred M. Sellers, Stan. Seminole Hotel. Show Boat. Windsor Hotel. LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager. MIAMI: Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Forge Club. Forty-One Club. Jimmie's Bar. Merry-Go-Round Nite Club. Minsky's Music Hall, Joseph Weinstein, Manager. Steele-Arrington, Inc. MIAMI BEACH: Galatia, Pete, manager, International Restaurant. ORLANDO: Central Florida Exposition. City Auditorium. Wells, Dr. ST. PETERSBURG: Huntington Hotel. SARASOTA: Loudon, G. S., Manager. Sarasota Cotton Club. WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA

SAVANNAH: Southland Orchestra Service, Frank Morris and Ossie Jefferson, Managers. VALDOSTA: Wilcox, Lamar. WAYNESBORO: Mitchell, W. M., Manager, Tobacco Barn. PRESTON: Perliana Dance Hall. ILLINOIS CHAMPAIGN: Piper, R. N., Piper's Beer Garden. Station WDWB. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.

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Bernet, Sunny. Denton, Grace. Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Krasner School of Dancing. Krim, Sheldon. Magee, T. Leonard. Opera Club. Pacelli, William V. Parent, Bill. Pilgrim Products Company. Pinsohl, Frank. Quodbach, Al. Rosenberg, Leo, and Richards, J. L., Promoters. Rubenstein, Joseph. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. G. Silverman Orchestras. Printers. Slatara, Horace. Stanton, James B. Thomas, Otis. Weinberg, Arthur B. Young Republican Organization of Illinois.

CHICAGO HEIGHTS: Prospero, Mike. EAST ST. LOUIS: Alpha Sigma Lambda Fraternity. Tennyson, Russell. EFFINGHAM: Keenan, John, Jr. FOX LAKE: Meyer, Harold, Owner. Cedar Crest Pavilion. Mineda Hotel. KANKAKEE: Devlyn, Frank, Booking Agent. LA SALLE: Pittman, Archie, Paramount Club. MATTOON: Mohler, E. H. Pyle, Silas. MELROSE PARK: Gault, Arthur. MOLINE: Masonic Temple. Socialist Rite Cathedral. NAPEVILLE: Spanish Tea Room. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATTON: Green Lantern. PEKIN: Jones-Koeder Co. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Newcomb Hotel. Inn Loggia, Arch Watterer. Three Figs, M. Powers, Manager. Ursa Dance Hall, William Korvia, Manager. Vincent, Charles E. ROCKFORD: Weber, George. ROCK ISLAND: Beauvette Night Club. SOUTH BLOOMINGTON: Ambassador Tavern.

INDIANA EVANSVILLE: Green Lantern Ballroom, Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. Faxton, H. H., Promoter. FRANKFORT: Clinton County Fair Association. GARY: Marvin, Joseph. Rose & Co., Theodora. The De Luxe Social Club. Young Women's Christian Association. HAMMOND: ABC Broadcasting Co. MONTICELLO: LaFontaine Hotel. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Hillcrest Country Club. The Indiana University Building at Indiana State Fair Grounds. Kane, Jack, Manager, Keith Theatre. Knights of Columbus. Marott Hotel. Riviera Club. Scottish Rite Cathedral. Spink Arms Hotel. KOKOMO: Fortnightly Club. RWOK: Hockett, G. A., Manager, Crystal Ballroom. South Shore Gardens, Messrs. Hockett and Suddiski, Managers. MARION: Welsa, E. D., Manager. Glamour Ballroom. MICHIGAN CITY: Kraft, Kenneth, Manager, L & K. Enterprises. Niles, Jack, Proprietor, Club Monarch. MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. SOUTH BEND: DeLeury-Reader Advertising Agency. Green Lantern, The. Show Boat. TANT RENT: Hoosier Ensemble. Ulmer Trio.

KANSAS MUTCHISON: Brown Wheel Night Club. Fay Brown, Proprietor. INDEPENDENCE: Memorial Hall. JUNCTION CITY: Hillside Pavilion, Noel Clothier, Manager. Woodman Hall. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. McOwen, R. J., Stock Co. Washburn Field House and the Women's Club. WICHITA: Bedinger, John.

KENTUCKY ASHLAND: Kyler, James. HENDERSON: Kasey, Hoffman, Manager, Kasey Club. HOPKINSVILLE: Steele, Lester. LEXINGTON: Marble, Dr. H. B. Wilson, Sylvester A. LOUISVILLE: Allen Hotel. Elks' Club. Inn Loggia, Arch Watterer. Proprietor. Miller, Jarvie E. Norman, Tom. River Valley Club.

LOUISIANA ABBEVILLE: Roy's Club, Roy LaBlance, Manager. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. PINE PRairie: Childs, S. Moulins Rouge Night Club Revue. SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent.

MAINE OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. 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. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, proprietor, Club Astoria. Monumental Elks' Lodge and Hall (colored). Odd Fellows' Lodge and Hall (colored). Phi Kappa Sigma Fraternity. Pride of Baltimore Elks Lodge and Hall (colored). Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rall Inn. Tyler, Harry. PROSBURG: Shields, Jim, Promoter. SALISBURY: Trull, Avery.

MASSACHUSETTS BOSTON: Fisher, Samuel. Moore, Emmett. Namaso, Tommaso. Paladino, Rocky. Royal Palms. Thorne, Clement. CHELSEA: Hesse, Fred. FALMOUTH: Abbott, Charles, Prop. Old Silver Beach Club. LOWELL: Paradise Ballroom. Porter, R. W. MILFORD: Morrell, Joseph.

MISSISSIPPI EDGEWATER PARK: Burns, Thomas, Edgewater Gulf Hotel. MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI COLUMBIA: "M" Club, The, of the University of Missouri. JOPLIN: Central High School Auditorium. KANSAS CITY: Adkins, Alex. Breden, Barry. Fox, S. M. McFadden, Lindy, Booking Agent. Radio Orchestra Service. Wildwood Lake. Willard, Don. ST. JOSEPH: Thomas, Clarence H. Zerbet, E. A. Zerbet Pharmacy Company. ST. LOUIS: Aid and Relief Club, Claude Williams, Pres.; Charles Maul, sec. Arena, The, 5600 Oakland Ave. Ford, Jack, mgr., French Casino. Gill, Joseph M. Sokol Active Organization. Washington University. WEAVER: Smith Cotton High School Auditorium.

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DES MOINES: Hoyt Sherman Auditorium. Hughes, R. E., Publisher, Iowa Unionist. Lacuta, Miss, Dancing Academy. Young, Eugene R. EAGLE GROVE: Orr, Jesse. EMMEYSBURG: Davis, Art. LAMARS: Wagner, L. F., Manager, Whitewave Pavilion. MAPLETON: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators. MARSHALLTOWN: Haakenson, H. G. Keeley, Gene. SELWINE: Moonlite Pavilion. Wildwood Pavilion. STYUNAWA: Baker, C. G. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS MUTCHISON: Brown Wheel Night Club. Fay Brown, Proprietor. INDEPENDENCE: Memorial Hall. JUNCTION CITY: Hillside Pavilion, Noel Clothier, Manager. Woodman Hall. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. McOwen, R. J., Stock Co. Washburn Field House and the Women's Club. WICHITA: Bedinger, John.

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NANTASKET: Sheppard, J. K. PITTSFIELD: High School Auditorium. REVERE: Welch, J. F. SOMERVILLE: Duchin, Maurice.

MICHIGAN BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. 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, Inc. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Naval Post, American Legion. Paradise on the Lake, St. Claire Shores. Peacock Alley. Tice, Mr. and Mrs. Orval O. WWJ, Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium. Sproul, Robert. IONIA: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Sigma Tau Fraternity. KALAMAZOO: Van's Dancing Academy. LAKEPORT: Lakeport Dance Hall. LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. MINNOMIE: Doran, Francis, Jordon College. NEGAUNEE: Adelphi Rink, Paul Miller, Manager. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PORT HURON: Arabian Ballroom, E. Willing, Manager. Gratiot Inn and Dance Hall, W. Atkinson, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

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MONTANA
BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, manager.
POLSON: Ranch, The.
ROMAN: Shamrock.

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., Rose-wilde Party House and Avalon Dance Hall. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.

OMAHA: Davis, Clyde E., Manager, Music Box Ballroom. United Orchestras, Book-ing Agency.
NEW JERSEY
ARCOLA: Corriston, Eddie. White, Joseph.
ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Sliker, Michael.
BLOOMFIELD: Brown, Grant.
CAMDEN: Eta Chapter, Gamma Phi Fraternity. Walt Whitman Hotel.
CLIFTON: Silberstein, Joseph L. and Eitelson, Samuel, Holly-wood Gardens.
IRVINGTON: Club Windsor. Philhower, H. W.
JERSEY CITY: Sorrentino, John, and Franklin Franco.
LONG BRANCH: Shapiro, Mrs. Louis Rem-bar, Manager, Hotel Scar-boro.
NEWARK: Angster, Edward. Clark, Fred R. Devanney, Forest, Prom. Kruvant, Norman. Meyers, Jack. N. A. A. C. P. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Saplenza, J. Skyway Restaurant, New-ark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna.
NEW BRUNSWICK: Calahan, John.
ORANGE: Schiesinger, M. S.
PATERSON: De Ritter, Hal.
PRINCETON: Lawrence, Paul.
RAHWAY: Zullo, Ferd., Palace Garden.
RED BANK: Maher, Daniel J.
SEA BIRT: Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Propa.
SHREWSBURY: Stevin, Ben, Mgr., "Casino"
TRENTON: Laws, Oscar A.
VENTNOR: Ventnor Pier.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Taver-ners, Black Horse Pike.
WILDWOOD: Bernard's Hofbrau.

NEW YORK
ADIRONDACK: O'Connell, Nora, Proprie-tress, Watch Rock Hotel.
ALBANY: Bradt, John. Flood, Gordon A. Jagareski, Frank J., Prop. of the Wagon Wheel.
ALMOND: Fisher, Afton A., Fisher's Fun Farms.
ARMONK: Embassy Associates.
BALLSTON SPA: Francesco, Tony, Manager, Stockade Club. Hearn, Gary, Manager, Stockade Club.
BEACON: Beacon Policemen's Benevo-lent Association. Neville's Mountinside Farm Grill.
BINGHAMTON: Bentley, Bert.
BRONX: Silver Stream Pleasure Club.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel, Consistory Auditorium. Erickson, J. M. German-American Musi-cians' Association. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian Mc-van, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Park Country Club. Shulta, E. H. Vendome Hotel. W. & J. Amusement Corp.

CARMEL: Donegan, Jerry, Jerry's Baseball League.
ELMIRA: Kaufman, Herbert, Mana-ger, Grotto Ballroom. Reynolds, Jack.
GENEVA: Rothenberg, Frank.
GREEN LAKE: Gutrie, George, Manager, Gutrie's Green Lake.
KINGSTON: Van Bramer, Vincent.
LACKAWANNA: Chic's Tavern, Louis Cica-relli, Proprietor.
LAKE GEORGE: Lake George Transporta-tion Co.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
MASSENA: Reno, Frank, Manager, Reno's Pavilion.
NEWSBURG: Matthews, Bernard H.
NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Caruso, James A. N. Dodge, Wendell F. Dwyer, Blil. Faggen, Jay. Flahshnick, Sam B. Harris, Bud. Herk, I. H., Theatrical Prom-oter. Immerman, George. Isquith, Louis. Jackson, William. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al. and Nat, Former Owners of the Merry-Gor-round (Brooklyn). Lowe, Emil (Bookers' Li-cense No. 803). Makler, Harry, Manager, Folley Theatre (Brook-lyn). Mayboom, Col. Fedor. McCord Music Covers. Morrison, Charles E. Murray, David. Musical Art Management Corp., Alexander Mero-vice, President. Palais Royale Cabaret. Pearl, Harry. Phi Kho Psi Fraternity. "Right This Way," Carl Reed, Manager. Riley, Jerry. Rudnick, Max. Shayne, Tony, Promoter. Solomonoff, Henry. Tarrant, K. Tarran, Frank. Weinstein, Joseph. Wilner Wonder Wheel.
OLEAN: Cabin Restaurant.
ONEIDA: Nu Gamma Delta Sorority, Delta Chapter.
ONEONTA: Oneonta Post No. 359. American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Gutrie's Furling Palace.
ROCHESTER: Alpha Beta Gamma Fra-ternity. Hicker, Ingwald. Madalena, A. J. Medwin, Barney. Todd Union of University of Rochester and Gymna-sium.
ROME: Capitol Rathskeller. Elka's Show.
SAUGERTIES: Gutrie's Clover Club.
SCHENECTADY: Gibbons, John E., manager, Club Palorama. Sons of Italy, Franklin D. Roosevelt Chapter.
STONE RIDGE: DeGraff, Walter A.
SYLVAN BEACH: Rizzo, Michael, Manager, The Casino.
SYRACUSE: Hall, Albert B., Globe At-tractions. Most Holy Rosary Alumni Association. Trupin, Sam.
TROY: Alpha Phi Delta. Alpha Tau Omega. Chi Phi. Delta Kappa Epsilon. Delta Phi. Delta Tau Delta. Harmony Hall, Mrs. Kon-neth 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 Engi-neers. Theta Chi. Theta Upsilon Omega. Theta Xi.
UTICA: Fava, Frank. Molinoux, Alex. Saltzberg, Manuel and Harry. Sigma Phi Fraternity, Ep-silon Chapter. Windheimer, Joseph.
WATERLOO: Company A. 108th Infantry, N. Y. National Guard. Yett, Gene, Manager, Ca-mellia Cafe.
WINDSOR BEACH: Windsor Dasse Hall.

LONG ISLAND, N. Y.
NICKERVILLE: Seever, Mgr., Hicksville Theatre.
JAMAICA: Wonders, Miss Karylen.
LINDENHURST: Fox, Frank W.
NORTH CAROLINA
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.
CHARLOTTE: Associated Orchestra Cor-poration, Al. A. Travers, Proprietor.
DURHAM: Alston, L. W. Ferrall, George. Mills, J. N. Pratt, Fred.
GREENSBORO: American Business Club. Waddy, J. C. Friendly Lake.
HIGH POINT: Trumpeters' Club, The. J. W. Bennett, President.
RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Washington High School.
SALISBURY: Rowan County Fair.
WILMINGTON: Elks' Ballroom, B. P. O. E. No. 533. Thalian Hall.
WINSTON-SALEM: Piedmont Park Association Fair.
NORTH DAKOTA
GRAND FORKS: Point Pavilion.
OHIO
AKRON: Katz, George, DeLux The-atres. Williams, J. P., DeLux Theatre.
ALLIANCE: Curtis, Warren.
ATMENS: Roper, Nita, Manager, May-fair Club.
BRIDGEPORT: Kenny Mara Club, 217 Lin-cold Ave.
BROOKFIELD: Jurko, Paul, Mgr., Yankee Lake Park.
BRYAN: Thomas, Mort.
CAMERIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Ja-cobs, Manager.
CHILLICOTHE: Collins, Roscoe C. Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Cincinnati Club, Milnor. Cincinnati Country Club. Miller, Manager. Elks' Club No. 5. Hartwell Club. Kenwood Country Club. Thompson, Manager. Lawndale Country Club. Hutch Ross, Owner. Maketwahl Country Club. Wurburton, Manager. Queen City Club, Clemen, Manager. Rainey, Lee, Manager, Cot-ton Club. Spat and Slipper Club. Spellman, Frank P. Western Hills Country Club. Waxman, Manager.
CLEVELAND: Guildhall. Sennes, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lana. Askins, Mary. Chas. Bloce Post, 157. American Legion Cootie Club. Gyo Grill. Watkins, Frank, Manager, Ogden Ballroom.
DAYTON: Club Ark, John Hornia, Owner. Eib, Dwight. Friend, Mary, Operator of the Ponce de Leon Club. Garrett, A. W., Classic Ballroom. Victor Hugo Restaurant.
MANSFIELD: Foley, W. R., Mgr., Col-iseum Ballroom. Ringdale Night Club.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter. Lucas Amusement Com-pany, Charles and Don Cameron, Managers.
PORTSMOUTH: Wagner, Harry.
SANDUSKY: Anchor Club, Henry Leit-son, Prop.
SIDNEY: Woodman Hall.
SPRINGFIELD: Cottillon Club. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 489, A. B. F. O. E. Ray, Jay. Williams, Miss Charles Ed-ward, Tecumseh Park.

TELEDO: Frank, Steve and Mike, Owners and Managers. Frank Bros. Cafe. Johnson, Clem.
YOUNGSTOWN: Bannon, Robert. Kaia Doxa Club. Lombard, Edward.
OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Man-ager and Promoter.
TULSA: Adkar Temple Uniform Bodies. Kellogg, J. B. Oakhurst Country Club. Rainbow Inn. Teale & Ravis, Promoters.
OREGON
EUGENE: Jefferson Beach Ballroom, Arthur W. Steinmets, Manager.
KLAMATH FALLS: James, A. H.
SALEM: Steelhammer, John F. and Carl G., Managers, Mel-low Moon Dance Pavilion.
PENNSYLVANIA
ALLEGHENY: Sheppard, Willie. Young Republican Club, Robert Cannon.
ALLENTOWN: Connors, Earl. Warmkessel, Willard.
AMBRIDGE: Colonial Inn.
BEAVER FALLS: Monaco Dancing Academy.
BELLE VERNON: Blaglin, Nello, Manager, Lotus Gardens.
BERNVILLE: Snyder, C. L.
DETLENEH: Reagan, Thomas. Zeke Malakoff and Jack Thell, Promoters.
BRADFORD: Fissel, Francis A.
BRANDONVILLE: Buena Vista Hotel.
BROWNSVILLE: Hill, Clifford, President. Triangle Amusement Co.
CANONSBURG: Bales, Irwin.
CHARLETON: Austin, George. Caramela, Ted. Klus, Joe.
CHESTER: Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: Dreamland Ballroom, The. T. P. McGuire, Manager.
DRAVOBSBURG: Yaras, Max. Sky Club, Inc.
DRUMS: Brehm's Grove, John Brehm, Proprietor. Green Gables.
EASTON: Cirlon, The.
ELMHURST: Watro, John, Mgr., Show-boat Grill.
EMPHRIS: McNamey, W. S.
ERIE: Little, Reginald.
FRACKVILLE: Kronson, Charles, Promoter. Casa Loma Hall.
GILBERTON: Gilberton High School.
GIRARDVILLE: Girardville Hose Co.
HARRISBURG: Johnson, William.
HAZLETON: Brehm and Ferry.
HOMETOWN (Yamaga): Baldino, Dominic. Gilbert, Lee.
INDIANA
La Mantia, Rose M., Cliff-side Park.
IRWIN: Irwin Woman's Club.
JACKSONVILLE: Jacksonville Cafe. Mrs. "Doc" Gilbert Mgr.
KELAYNES: Condors, Joseph.
KULPMONT: Liberty Hall. Neil Rich's Dance Hall.
LANCASTER: Parker, A. R. Wheatland Tavern Palm-room, located in the Mil-ner Hotel; Paul Heine, Sr., Operator.
LANDOWNE: Vacuum Stop Co.
LEBANON: Colonial Ballroom. Fishman, Harry K.
LEWISTOWN: Reiss, A. Henry.
LEWISTOWN: Elks' Club. Orner, Irene, Proprietress, Green Gables Hotel.
MT CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. Paulson, Mike, Manager, Paradise Club. Reishweim's Cafe, Frank Reishweim, Proprietor. Ruginia, Peter.
MANTICOK: Knights of Columbus Dance Hall.
NEW HENNINGTON: Polish Falcons Hall.
NEW EXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
OLD FORGE: Pagnatti, Victor.

PHILADELPHIA: Broadwood Hotel. Casino Ballroom. Coconut Grove, J. Toland and M. Cohen, managers. Deauville Casino. Faucett, James H. Griffin, William E. Hirst, Issy. Martin, John. Metropolitan Artists, Inc., Mrs. Jackson Maloney, President. Muller, George W. Nixon Ballroom. Stone, Thomas. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Temple Ballroom. Tioaga Cafe, Anthony and Sabatino Marrara, Mgrs. Wax, M., Manager, Stamco, Inc. Willner, Mr. and Mrs. Max. Zeldt, Mr., Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Ellis, Robert W., Ellis Amusement Co. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Hall, Sell, Promoter. Mack Institute. Pines, The, Greta L. Har-low, Owner.
POTTSVILLE: Cotton Club.
QUAKERTOWN: Bucks Co. Fair.
READING: San Rita Inn, Gus Pasko-poullis, manager.
RIDGWAY: Benigni, Silvio.
ROCHESTER: Pitini, Joseph.
SCRANTON: Kosciusko Post American Legion, No. 207. Liberty Hall.
SHAMOKIN: Boback, John.
SHARON: Clover Club. Williams' Place, George.
SHENANDOA: Shenadoah Heights Fire Co.
SUNBURY: Sober, Melvin A.
TATAMY: Brookside Inn.
UNIONTOWN: Maher, Margaret.
WARREN: Gwar Club.
WELLSBORO: Benjamin, Paul R.
WILKES-BARRE: Kosley, William. Mary's Palace, George Ga-bane, Manager. McKane, James.
WILLIAMSPORT: Hickman, M. Stover, Curley.
YORK: Old Barn, The, Ernest Preisler, Prop. Town Tavern, John Funk, Proprietor.

RHODE ISLAND
JAMESTOWN: Bay View Hotel.
NEWPORT: Verner, Harry, Manager, Embassy Club.
PROVIDENCE: Rangor, Ruben. Club Bagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, op-erated by Mancini at North Main Street Audi-torium.
WOONSOCKET: Kornstein, Thomas.
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.
SPARTANBURG: Converse College Audi-torium.
SOUTH DAKOTA
SIOUX FALLS: Plaza (Night Club).
TRIPPI: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.
TENNESSEE
CHATTANOOGA: Duddy, Nathan. Reeves, Harry A.
KNOXVILLE: Manderson, Frank.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Catholic Club.
NASHVILLE: Connors, C. V. Pines Night Club. Scottish Rite Temple.
TEXAS
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium.
BRECKENRIDGE: Breckenridge High School Auditorium.
DALLAS: Adolphus Hotel. Bagdad Night Club. Ches Maurice Night Club. Goldberg, Bernard. Malone, A. J., Mgr., Troca-dero Club.
DENTON: North Texas State Teach-ers' Auditorium. Texas Women's College
FORT WORTH: Humming Bird Club, I. C. Bryant, Owner. Plantation Club.
FREDERICKSBURG: Hilltop Night Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club. Roger Seaman and M. J. Beust, Managers. Origaby, J. B. Lamantia, A. Orchestra Service of Amer-ica. Panser, Hanek, Owner and Manager, Napoleon Grill. Pever, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Roberts, Don. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado.
LUBBOCK: Lubbock High School Audi-torium.
PORT ARTHUR: Silver Slipper Night Club, V. B. Berwick, Manager.
RANGER: Hanger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur. Texarkana, Texas, High School Auditorium.
WACO: American Legion. American Legion Hall. Cotton Palace Coliseum, Frank A. Henchman 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, Manager. Nightingale Nite Club.
BLACKSBURG: V. F. I. Auditorium.
DANVILLE: City Auditorium. Danville Military Institute.
HOPEWELL: Hopewell Cottillon Club.
LYNCHBURG: Smith's Memorial Audi-torium.
NEWPORT NEWS: McClain, Bennie. Newport News High School Auditorium.
NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.
NORTON: Pegram, Mrs. Erma.
RICHMOND: Hermitage Country Club. Julian's Ballroom. Patrick Henry Hotel.
ROANOK: Lakeside Swimming Club & Amusement Park. Mill Mountain Ballroom, A. R. Rorer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
SOUTH WASHINGTON: Riviera Club.
VIRGINIA BEACH: Gardner Hotel. Links Club. Rose, J. E. Village Barn.
WASHINGTON
ELLENBURG: B. P. O. E. No. 1102.
LONGVIEW: Longview - Keiso, Rodeo Asen.
SEATTLE: Meany Hall. West States Circus. Wong, Kinsex.
SPOKANE: Davenport Hotel.
WEST VIRGINIA
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.
CHARLESTON: Brandon, William Embassy Inn, E. E. Sand-ers, Manager. Ponteneau, Roy. White, R. L., Capitol Book-ing Agency.
CLARKSBURG: Lettridge, Lefty.
FAIRMONT: Carpenter, Samuel H.
HUNTINGTON: Epperson, Tiny, and Hew-ett, Tiny, Promoters, Marathon Dances. Hinchman, Homer.
REEDSVILLE: Lamb, William E., Pro-prietor of Indian Rocks.
STANFORD: James, Plud.
WILLIAMSON: Albert, Irving.
WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Associa-tion.

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

BARABOS:
Dell View Hotel, Lake Delton. Dunham, Paul L.

BELOIT:
Illinois Tavern, Tom Ford, Proprietor.

GRANDON:
Netzel, Robert, Manager, Terrace Gardens.

CUSTER:
Bronk, Karl. Glodosse, Arnold.

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

FOUNTAIN CITY:
Auditorium.

HEAFFORD JUNCTION:
Killneki, Phil, Prop. Phil's Lake Nakomis Resort.

MURLEY:
Francis, James, Pelham Club.

IRON BELT:
Midway Ballroom.

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

KENOSHA:
Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shagri-La Nite Club.

LA CROSSE:
Hagemo, Ingvald. McCarthy, A. J. Mueller, Otto.

LEOPOLIS:
Brackob, Dick.

MADISON:
Bascom Hall.

MANASHA:
Pendergast, Mrs. Emma, Manager, Emma's Tavern.

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

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

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

MT. CALVARY:
Sijack, Steve.

NEW HOLSTEIN:
Pickart, John, Manager, Pickart's Hall, Marytown.

OSCONOWOC:
Jones, Bill, Silver Lake Resort.

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

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

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

RMINELANDER:
Mercedes, Joe, Heart o' Lakes.

ROTHSCHILD:
Rhyner, Lawrence.

RHENOYAN:
Kohler Recreation Hall. Sheboygan County Fair.

SLINGER:
Bue, Andy, alias Buege, Andy.

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

STEVENS POINT:
Midway Dance Hall.

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

STURDEON BAY:
DeFoe, F. G.

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

SUPERIOR:
Willlett, John.

TIGERTON:
Miechlake, Ed., Manager, Tigerton Della Resort.

VALDEMO:
Pigeon Lake Resort, Joseph Mallman, Proprietor.

WAUSAU:
Vogl, Charles.

WITWENBERG:
Dorshner, Lee, Manager, Shepley Pavilion.

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

WYOMING:

CASPER:
Oasis Club, The A. E. Schmitt, Manager. Whinnery, C. L., Booking Agent.

ONEVENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA:

WASHINGTON:
All States Democratic Club. Ambassador Hotel. Canning, T. W. Club Havana, Guy T. Scott, Proprietor. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lim, Manager, La Parce Restaurant. Coconut Grove. Hurwita, L. Manager, The Kavakos Cafe, Wm. Kavakos, Manager. Kipnia, Benjamin, Booker. Wardman Park Hotel.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

MANITOBA

WINNIPEG:
Brandon Fair.

ONTARIO

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

LONDON:
Cooley, Sam A. Palm Grove.

NIAGARA FALLS:
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

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

PETERBOROUGH:
Collegiate Auditorium. Peterborough Exhibition.

SARNIA:
Blue Water Inn, William Richardson, Manager.

TORONTO:
Andrews, J. Brock. Central Toronto Liberal Social Club. Cockrill, W. H. Eden, Leonard. Eisen, Murray. Legge, C. Franklin, and Legge Organ Co. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall.

QUEBEC

MONTREAL:
American Grill. Beauchamp, Gerard. Ches Maurice. Johnson, Lucian. Wyness, Howard.

SHREBROUKE:
Eastern Township Agriculture Association.

MISCELLANEOUS

American Negro Ballet. Barton, George, Manager, Shurfin Sam from Alabama Company. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Daniels, Bebe. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Evening in Paris Co. Fiesta Company, George H. Boies, Manager. Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Gonla, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hochwald, Arthur, Promoter. Hot Cha Revue (known as Moonlight Revue), Frather & Maley, Owners. Hoxie Circus, Jack. Jassamania Co., 1934. Kane, Lew, Theatrical Promoter. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawson, B. M., Promoter. Leslie, Lew, Theatrical Promoter. Lester, Ann. Lockwood, L. S., Promoter. London Intimate Opera Co. Mack, Charlie, Manager, Chatterbox & Cavalcade of Lafo Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail E., Promoter. McKinley, N. M. Marcan, Joe, Manager, "Surprise Party" Co. Mark Twain Production Co. Melcher, James W. Miller's Rodeo. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. O'Leak, Clifford, Promoter. Perrin, Adrian, Theatrical Promoter. Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Snyder, Sam, Owner, International Water Folioe Steamship Lines: Albany Day Line. American Export Line. Savannah Line. Thomas, Gene. Walkathon, "Moon" Mullins, Proprietor. Welch Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. Wise and Weingarden, Managers, "Mixed Nuts" Co. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
Arranged alphabetically by States and Canada

ARIZONA

YUMA:
Lyric Theatre. Yuma Theatre.

ARKANSAS

NOT SPRINGS:
Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARNEL:
Filmart Theatre.

CROWA:
Crona Theatre.

DINUSA:
Strand Theatre.

KUREKA:
Liberty Theatre. Riako Theatre. State Theatre.

FERRDALE:
State Theatre.

FORT BRAGG:
State Theatre.

FORTUNA:
Fortuna Theatre.

GILROY:
Strand Theatre.

HOLLYWOOD:
Andy Wright Attraction Co.

LONG BEACH:
Strand Theatre.

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

LOVELAND:
Rialto Theatre.

MARYSVILLE:
Liberty Theatre. State Theatre.

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

OAKLAND:
Folles Theatre. Lincoln Theatre.

UNIAN:
State Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO

COLORADO SPRINGS:
Liberty Theatre. Tompkins Theatre.

GREELEY:
Chief Theatre. Kiva Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

DARIEN:
Darien Theatre.

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.

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

TAYTAVILLE:
Hilicrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

FLORIDA

HOLLYWOOD:
Florida Theatre. Hollywood Theatre. Rits Theatre.

LAKELAND:
Lake Theatre.

WINTER HAVEN:
Grand Theatre. Rits Theatre.

IDAHO

BLACKFOOT:
Mission Theatre. Nuart Theatre.

IDAHO FALLS:
Coyote Theatre. Rio Theatre.

REXBURG:
Elk Theatre. Romance Theatre.

ST. ANTHONY:
Rialto Theatre. Roxy Theatre.

ILLINOIS

CARLINVILLE:
Marvel Theatre.

EAST ST. LOUIS:
Avenue Theatre.

FREESPORT:
Winnieshek Players Theatre.

GENEVA:
Fargo Theatre.

JACKSONVILLE:
Fox Illinois Theatre.

LINCOLN:
Grand Theatre. Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

INDIANA

BOONEN:
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:
Beldorf Theatre.

KANSAS CITY:
Midway Theatre.

LAWRENCE:
Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Patee Theatre. Varsity Theatre.

LEAVENWORTH:
Abdallah Theatre. Lyceum Theatre.

MCPHERSON:
Rits Theatre.

MARSHALL:
Marshall Theatre. Wareham Theatre.

PARSONS:
Rita Theatre.

SALINA:
Royal Theatre.

TOPEKA:
Civic Auditorium Theatre.

WICHITA:
Crawford Theatre.

WINFIELD:
Rits Theatre.

KENTUCKY

ASHLAND:
Capitol Theatre. Grand Theatre.

BELLEVUE:
Sylvia Theatre.

COVINGTON:
Family Theatre. Shirley Theatre.

LOUISIANA

LAKE CHARLES:
Palace Theatre.

MONROE:
Seigle Theatre.

NEW ORLEANS:
Globe Theatre. Tudor Theatre.

SHREVEPORT:
Saenger Theatre.

WEST MONROE:
Happy Hour Theatre.

MAINE

PORTLAND:
Cameo Theatre. Derring Theatre. Keith Theatre.

MARYLAND

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

ELKTON:
New Theatre.

MASSACHUSETTS

ATTLEBORO:
Union Theatre.

BOSTON:
Casino Theatre. Metropolitan Theatre. Park Theatre. Tremont Theatre.

BROOKTON:
Majestic Theatre. Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre. Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.

LEONISTON:
Capitol Theatre.

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

NEEDHAM:
Medford Theatre. Riverside Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre. Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.

SPRINGFIELD:
State Theatre.

MICHIGAN

BAY CITY:
Temple Theatre. Washington Theatre.

DETROIT:
Adam Theatre. Broadway Theatre. Downtown Theatre.

DOWAGIAC:
Century Theatre.

EAST GRAND RAPIDS:
Ramona Theatre.

GRAND HAVEN:
Crescent Theatre.

GRAND RAPIDS:
Rialto Theatre. Savoy Theatre.

LANSING:
Garden Theatre. Orpheum Theatre. Plaza Theatre.

MT. CLEMENS:
Bijou Theatre. Macomb Theatre.

MILES:
Riviera Theatre.

SAGINAW:
Michigan Theatre.

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

MINNESOTA

EVELETH:
Regent Theatre.

MISSING:
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

ASSURY PARK:
Ocean Theatre.

ATLANTIC CITY:
Royal Theatre.

BELMAR:
Rivoli Theatre.

BRAND BROOK:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CAMDEN:
Apollo Theatre. Victoria Theatre. Walt Whitman Theatre.

CANTERET:
Rite Theatre.

CLIFTON:
Strand Theatre.

GLASSBORO:
Roxy Theatre.

JERSEY CITY:
Majestic Theatre. Transfer Theatre. Paramount Theatre.

LAKEWOOD:
Palace Theatre. Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LONG BRANCH:
Paramount Theatre.

LYNDHURST:
Rita 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. Harmanus Theatre. Leland Theatre. Royal Theatre.

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre. Roosevelt Theatre.

BROOKLYN:
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. Werba's Brooklyn Theatre.

SUFFALO:
Eagle Theatre.

SAULT STE. MARIE:
Community Theatre.

CORTLAND:
Cortland Theatre.

SOLESVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

HAVERSTRAW:
Capitol Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

MT. VERNON:
Embassy Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Apollo Theatre. Arcade Theatre. Beacon Theatre. Belmont Theatre. Bonneson Theatre. Bonheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.

OLEAN:
Palace Theatre.

OSWEGO:
Gem Theatre.

PELHAM:
Pelham Theatre.

POUGHKEEPSIE:
Liberty Theatre. Playhouse Theatre.

SYRACUSE:
Rivoli Theatre.

TRAY:
Bijou Theatre.

LONG ISLAND, N. Y.

BAYSHORE:
Bayshore Theatre.

EASTHAMPTON:
Easthampton Theatre.

WICKSVILLE:
Hicksville Theatre.

MUNTINGTON:
Huntington Theatre.

LOCUST 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.

KANAWHOLA:
New Gem Theatre. Y. M. C. A. Theatre.

LENOIR:
Avon Theatre.

NEWTON:
Calawba Theatre.

WILMINGTON:
Academy of Music.

WINSTON-SALEM:
Colonial Theatre. Hollywood Theatre.

NORTH DAKOTA

FARGO:
Princess Theatre.

OHIO

AKRON:
DeLuxe Theatre.

BELLEVILLE:
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:
Faurd Theatre. Lyric Theatre. Majestic Theatre. Rialto Theatre.

MARIETTA:
Hippodrome Theatre. Putnam Theatre.

MARION:
Ohio Theatre. State Theatre.

MARTINS FERRY:
Elsane Theatre. Fenry Theatre.

PIQUA:
State Theatre.

SNELSV:
Castamba Theatre. Opera House.

USAMA:
Clifford Theatre. Lyric Theatre.

WASHINGTON COURT HOUSE: Fayette Theatre.

OKLAHOMA

BLACKWELL: Bays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre.

CHICKASAW: Rits Theatre.

ENID: Astec Theatre, Criterion Theatre, New Mecca Theatre.

OKMULGEE: Inca Theatre, Orpheum Theatre, Yale Theatre.

PICHER: Winter Garden Theatre.

SMAWNEE: 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, Park Theatre, Southern Theatre.

CALIFORNIA: Lyric Theatre.

ERIE: Colonial Theatre.

HAZLETON: Capitol Theatre, Bud Irwin, Manager.

JESSUP: Favinus Theatre.

LEBANON: Auditorium Theatre, Capitol Theatre, Colonial Theatre, Jackson Theatre.

LEWISTOWN: Rialto Theatre.

MONONGAHELA: Anton Theatre, Bentley Theatre.

PALMERTON: Colonial Theatre, Palm Theatre.

PECKVILLE: Favinus Theatre.

PHILADELPHIA: Apollo Theatre, Bijou Theatre, Casino Theatre, Fernrock Theatre, Gibson Theatre, Pearl Theatre, South Broad Street Theatre, Standard Theatre.

PITTSBURGH: Pittsburgh Playhouse.

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

SOUTH BROWNVILLE: Bison Theatre.

WAYNESBURG: Waynesburg Opera House.

WILLIAMSPORT: Karlton Theatre.

YORK: York Theatre.

RHODE ISLAND

EAST PROVIDENCE: Hollywood Theatre.

MATUNACK BEACH: Theatre-By-The-Sea.

PAWTUCKET: Strand Theatre.

PROVIDENCE: Bomes Liberty Theatre, Capitol Theatre, Hope Theatre, Liberty Theatre, Uptown Theatre.

SOUTH CAROLINA

COLUMBIA: Royal Theatre, Town Theatre.

SOUTH DAKOTA

MITCHELL: Capitol Theatre, Kearse 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, Susors Theatre, 349 Jack-son Ave.

Susors Theatre, 379 North Main St.

TEXAS

ABILENE: Rits Theatre.

BROWNVILLE: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.

BURKSBURG: Palace Theatre.

EDINBURGH: Valley Theatre.

PORT WORTH: Little Theatre, Pearl Theatre.

DAVENPORT: Dixie No. 3 Theatre.

GREENVILLE: Gem Theatre.

LA FERIA: Bijou Theatre.

LONGVIEW: Liberty Theatre.

LUSBOCK: Lindsey Theatre, Lyric Theatre, Palace Theatre, Rex Theatre.

LUFKIN: Texan Theatre.

MEXIA: American Theatre.

MISSION: Mission Theatre.

PHARR: Texas Theatre.

PLAINVIEW: Fair Theatre.

PORT NECHES: Lyric Theatre.

RAYMONDVILLE: Ramon Theatre.

SAN ANGELO: City Auditorium, Rits Theatre, Texas Theatre.

SAN ANTONIO: Sam Houston Theatre, Zaragosa Theatre.

SAN BENITO: Palace Theatre, Rivoli Theatre.

SHERMAN: Texas Theatre, Washington Theatre.

TEMPLE: High School Auditorium.

TYLER: High School Auditorium Theatre.

WICHITA FALLS: Queen Theatre.

UTAH

LOGAN: Capitol Theatre, Lyric Theatre.

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.

MCLEODSCOVE: Lincoln Theatre, Strand Theatre.

MUNTINGTON: Palace Theatre.

NEW CUMBERLAND: Manos Theatre.

WEINTON: Manos Theatre, State Theatre.

WELLSBURG: Palace Theatre, Strand Theatre.

WISCONSIN

ANTIGO: Home Theatre.

CHIPPEWA FALLS: Loop Theatre, Rivoli Theatre.

MENASHA: Orpheum Theatre.

MERRILL: Cosmo Theatre.

WATERTOWN: Savoy Theatre.

WAUSAU: Rits Theatre.

DISTRICT OF COLUMBIA

WASHINGTON: Rialto Theatre, Universal Chain Theatrical Enterprises, Wardman Park Theatre.

CANADA

ALBERTA

LETHBRIDGE: Empress Theatre.

MANITOBA

WINNIPEG: Beacon Theatre, Bijou Theatre, Dominion Theatre, Garrick Theatre, Orpheum Theatre, Province Theatre, Rialto Theatre.

ONTARIO

HAMILTON: Granada Theatre, Lyric Theatre.

NIAGARA FALLS: Webb Theatre.

OTTAWA: Center Theatre, Little Theatre, Rideau Theatre.

PETERBOROUGH: Regent Theatre.

ST. CATHARINES: Granada Theatre.

ST. THOMAS: Granada Theatre.

TORONTO: Arcadian Theatre, Capital Theatre, Century Theatre, Cum Bac Theatre, Granada Theatre, Hart House (Theatre in connection with the University of Toronto).

QUEBEC

MULL: Laurier Theatre.

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

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

SHERBROOKE: Granada Theatre, His Majesty's Theatre.

SASKATCHEWAN

REGINA: Broadway Theatre, Grand Theatre.

SASKATOON: Capitol Theatre, Daylight Theatre.

FIFE AND DRUM CORPS

Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill.

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

FOR SALE—Trombone, "Conn," silver-plated; medium bore; seven inch bell; case; fine tone; perfect condition; will send on trial. C. Pollen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—French Horn (double) "Boston"; perfect condition and tone; no dents; includes case; silver-plated; first \$60.00 takes it; will give trial. I. Danzig, 15 East 177th St., Bronx, New York, N. Y.

FOR SALE—Bass Clarinet, Bettoney, Boehm System; completely overhauled and perfect condition; will sacrifice for \$85.00, including case; sent with trial privilege. F. Bales, 306 Lawn Ave., Sellersville, Pa.

FOR SALE—Double Bass Violin, German make; five strings; swell back; four-quarter size; with heavy volume and powerful tone; \$250.00. George Baston, 331 St. Nicholas Ave., New York, N. Y.

FOR SALE—One set of Temple Blocks (5), including rack, trap table, two Cymbal holders; used very little; will sacrifice all for \$12.00; not a scratch on them; hurry; three days trial. S. Hirsch, 5939 Latona St., Philadelphia, Pa.

FOR SALE—Used Guy Renee Flute in C; closed G sharp; solid silver; case; \$59.00. Used Vega BB Sousaphone, 26-inch bell, brass, with stand, \$120.00; both in fine condition; hurry. Musician, 153 Thompson St., New Bedford, Mass.

FOR SALE—Bbb Sousaphone, York make (large bore); silver-plated; 24-inch bell; excellent condition and fine tone; cost new \$350.00, will sell for \$135.00; give trial. B. Permeke, 180 West Allegheny Ave., Philadelphia, Pa.

FOR SALE—Practically new library for full orchestra; extra piano conductor and violin parts; lists over \$5,000.00, price 10% of list. Also \$1,500.00 Joseph Antonio Cagliano violin; make me an offer. Dr. David Love, 848 Poplar Ave., Memphis, Tenn.

FOR SALE—Celestas and Harmonium; two manual; Kodykiewicz, Vienna, make; excellent for radio and recording; also two Celestas by Mustel & Sand; all instruments in excellent condition; price reasonable. Call or write to Klopfer Woodcraft Studios, 223 East 38th St., New York, N. Y. Phone CA. 5-7122.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Address K. Attl, 1030 Bush St., San Francisco, Calif.

WANTED TO BUY—Second-hand Eb Basses, upright; must be in fair condition and very cheap; describe fully when writing. G. W. Troxell, 323 Mill St., Danville, Pa.

WANTED TO LOCATE—Information wanted regarding the whereabouts of a Lyon and Healy Harp, Style 20, No. 1786, and particulars of sale. Harpist, 637 West 142nd St., New York, N. Y.

WANTED—Old music library, orchestration and sheet music; reasonably priced; write giving number of selections, type, instrumentation, condition. Martin Deane Wickett, 200 Wilson Lane, Bethesda, Md.

WANTED—One (1) set of Tympanies (second-hand), 25-27 inch, also a 20-21 inch and a 30 or 32 inch; state lowest price for cash and their condition and make. John Vogeler, 1461 Commonwealth Ave., New York, N. Y.

WANTED—Conservatory Oboe; I have for trading Conn Euphonium, Conn Trumpet, Conn Flute, Conn Eb Clarinet, York Valve Trombone, Buescher Bb Soprano Sax, Piccolo, Mellophone and others; for further information write to Giordano, Cavalry Band, Fort Bliss, Texas.

TREASURER'S REPORT

FINES PAID DURING JULY, 1938

Table listing names and fine amounts: Applegate, Sid \$ 8.00; Bauer, Albert 10.00; Brooks, Lawrence 5.00; Bach, Richard 10.00; Bernard, James (by No. 59) 5.00; Balise, Phil 5.00; Bergmann, John 25.00; Biddick, Guy M. 5.00; Berry, Henry A. 5.00; Byers, Ben 20.00; Beaulieu, Cliff 5.00; Becker, Bubbles 5.00; Conchetti, August 15.00; Creamer, Kenneth 50.00; Carter, Chick 15.50; Churchill, Cecil 10.00; Centola, Phil 5.00; Cuttello, Leonard 5.00; Conner, Willard 10.00; Carvel, James 10.00; Carvel, Mrs. James 35.00; Carroll, Al 10.00; Duling, Clarence 10.00; Davis, Meyer 10.00; Dairymple, Arza 15.00; Dunbar, Ralph 40.00; Dye, James 10.00; Elbold, George 50.00; Espiritu, Alfred 5.00; Fritsley, Gene 10.00; Fryar, Bill 30.00; Fisher, Bernie (by No. 59) 5.00; Flintall, Herman 22.00; Fox, Richard (by No. 642) 16.00; Ferro, Al 5.00; Filipak, Stanley 50.00; Fowler, Robert (by No. 193) 5.00; Griger, Warren 10.00; Greenwood, Foster 5.00; Guiri, Charles 5.00; Gagnon, Park 10.00; Grasso, Ralph 10.00; Granger, E. (by No. 193) 5.00; Hupp, Russell V. 10.00; Hendricks, Belford 10.00; Horton, Eddie 50.00; Hayes, Paul 25.00; Hogan, Charles B. 5.00; Isaacs, Sam 50.00; Johnson, Robert B. 10.00; Johnson, Wilbur 10.00; Jan, William 10.00; Janson, Chester 10.00; Keenan, Norman 25.00; Kramer, George 30.00.

Table listing names and amounts: Kuhns, Lani 52.50; Kaplan, Gerald 5.00; Kelleher, Henry 25.00; Ku, George S. 10.00; Kelllogg, Clayton 10.00; Long, Glenn A. 48.00; Leibman, Oscar 10.00; Lancaster, Gordon 25.00; Laughner, Lawrence 10.00; Luggar, Harold 10.00; Lanin, Howard 10.00; Lamberti, Sabato 50.00; Makovsky, Ted 10.00; Mitchell, Mrs. Cyrilla 25.00; Miller, Robert 10.00; Murphy, Rose 50.00; Migliaccio, Ralph 10.00; Murphy, Dan L. 5.00; Myers, Jack 10.00; Mann, Jas. A. 12.00; Maurer, Oscar 10.00; Markert, C. (by No. 193) 5.00; Monsour, Richard 10.00; Madrigall, H. 50.00; McConkey, T. W. 15.00; Nielson, Douglas 25.00; O'Sullivan, Joseph 10.00; Olen, Gus 5.00; Opunul, Charles K. 10.00; Paul, L. H. 10.00; Richard, J. Harold 25.00; Ritchie, Leo 25.00; Rogers, Donald 10.00; Robak, John 40.00; Ross, George 10.00; Scholly, Wm. 10.00; Scully, John 20.00; Sherman, Bernard 50.00; Scott, Joseph 25.00; Straughters, James 10.00; Shows, Jimmy 10.00; Stone, Wilfred 10.00; Selms, Lowell 10.00; Soutar, H. M. 10.00; Schneider, Norman 10.00; Tipaldi, Thos. 15.00; Tafaya, Fred 10.00; Thornton, Roger 10.00; Trudeau, George 10.00; Tonak, George 50.00; Taylor, L. E., Jr. 25.00; Voelk, Wm. 10.00; Walton, Clyde 10.00; Wheeler, Ray 25.00; Wilson, Wallace 10.00; Whyte, Zack 35.00; Walters, Eric 25.00; Wise, Harold 5.00; Wilson, Donald 10.00; Winburn, Ernie 10.00; Ward, Joseph 25.00.

\$2,005.50

CLAIMS PAID DURING JULY, 1938

Table listing names and claim amounts: Armstrong, Lillian 10.00; Baumgart, F. 200.00; Becker, Bubbles 5.00; Connor, Lonis 15.30; Coburn, Jolly 50.00; Carpenter, Richard 85.00; Campbell, Norman 25.00; DeRosier, Eddie 5.00; Durso, Mike 20.00; Dixon, Dick 70.00; Gentry, Tom 50.00; Grasso, Frank 50.00; Graystone Ballroom 50.00; Gold, Sanford 25.00; Goldman Henry 75.00; Halstead, Henry 50.00; Hawkins, Jess 25.00; Jahn, Al 7.50; Jurko, Paul 75.00; Kane, Bernie 6.00; Kaiser, Fred 100.00; Livingston Enterprises 20.00; LaBrie, Lloyd 21.25; Lewis, Bert 5.00; Lewis, Ted 604.54; Lewis, Frank 550.00; Mojica, Leon 2.50; Moser, Charlotte 5.00; Maple, Nelson 25.00; Oleson, Darlowe 35.00; (Ridotto Ballroom in Havelock, Iowa) 30.00; Powers, Hayward 10.00; Remillard, Leo 20.66; Russell, Leonard 27.50; Redman, Don 42.00; Stuart, Nick 10.00; Schafer, Mark D. 14.21; Stone, Russ 3.50; Tonah, George (due No. 14) 15.00; Whyte, Zack 5.00; Webber, H. M. 5.00; Whitenden, Neil J. 5.00.

\$2,575.95

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

WHAT NEXT?

Very thin sheets of aluminum are now being used for packing butter, especially when it is to be held in storage. The metal protects the butter from the harmful effects of light and air.

Sawdust from the redwood lumber mills of California is now being pressed into logs to make fuel wood, which is three times as dense as wood and is said to give greater heat.

One of the stock arguments against efforts of the government to improve economic conditions is: "You can't make water run up hill." When the first inventor starting working on a pump, the ancestor of the present day economic expert came around to tell him, "You can't make water run up hill." If the inventor had listened to that sage advice, there would have been no pump.

Water can be made to run up hill. The government by taxation, supervision of money and credit conditions, and judicious spending, draws money from stagnant pools and makes it run up hill into the springs that feed the fresh, clear streams of business, industry and economic prosperity. "Priming the pump" is nothing new; we have been doing it ever since we invented modern banking and currency mediums. The question is: How far have we gone and how far will we eventually go?

AT LIBERTY

AT LIBERTY—Concert Violinist; teacher, former artist; pupil of Auer; pupils in symphony orchestras; experienced; go anywhere. Mr. Violinist, P. J. O., 723 Kimball Hill, 304 South Wabash, Chicago, Ill.

AT LIBERTY—Tenor Sax player; transpose; for lead and second; doubling on Alto and Clarinet; age 22; wide experience; reliable; will travel or locate. Paul L. Waldarke, Mountain View, Ridgefield, Conn.

AT LIBERTY—Alto Sax player; double on Clarinet; young, reliable, sober; read, fake anything; Union; large or small band; go anywhere; nine years' experience. Monroe Wike, 727 North Shippen St., Lancaster, Pa.

AT LIBERTY—High grade violinist and teacher; builder of fine tone intonation; sure technic; band leader of 20 years' experience, nine years directing U. S. Army Bands; member A. F. of M. Address "Musician," 503 North Stockton St., Stockton, Ill.

AT LIBERTY—High School graduate; piano player; four years' dance experience; go anywhere for steady work; good sight reader, fake hot choruses; 18 years of age; Union; state particulars in letter. John Generella, 527 Harrison St., Pottsville, Pa.

AT LIBERTY—Experienced Drummer; neat, sober, reliable; 15 years' work; age 29; single; steady and smooth swing rhythm; available September 10; member Local 381; best references; modern outfit. Hoopie Moore, Canyon Lodge, Yellowstone Park, Wyo.

FOR SALE OR EXCHANGE

FOR SALE—English Horn (Lozee) with case for both English Horn and Oboe. John Lutz, 4916 North 13th St., Philadelphia, Pa.

FOR SALE—Baritone, King make; silver-plated; condition like new; with fine case; sacrificed for \$65.00; give three days' trial. A. Stine, 946 McNamee Blvd., Collingdale, Pa.

FOR SALE—Selmer Alto Sax; gold-plated; excellent condition; sacrifice at \$110.00 with case; will allow trial. K. Juhas, 200 Fourth Ave., Allquippa, Pa.

FOR SALE—Selmer Clarinet (genuine) full Boehm wood. "A" covered tone holes; just overhauled; no cracks; excellent tone; sacrifice for \$65.00; trial. K. Glaco, 1131 South 60th St., Philadelphia, Pa.

FOR SALE—Bbb Bass Horn, York, upright, four valves; silver-plated; beautiful tone; perfect condition; will sell for \$62.50; three days' trial. R. Shatten, 6213 Chestnut St., Philadelphia, Pa.

AN ERROR TO PERMIT C. I. O. TO "INTRUDE"

Established Printing Unions Satisfied With Conditions Now Prevailing.

CHICAGO.—Besides paying high compliment to the fairness of Trial Examiner George Bokst in the NLRB hearing held in Chicago recently, and expressing sympathy for the difficulties being encountered by the National Labor Relations Board in handling the multiplicity of problems confronting it, Victor A. Olander, secretary-treasurer of the Illinois State Federation of Labor, testified that it would be an error for the board to rule that the American Newspaper Guild, an "untrained" and "frankly antagonistic" organization, has a legal right to "intrude" in the daily newspaper industry with a view of introducing a form of labor organization different from the form now prevailing.

Mr. Olander proceeded with his sworn testimony as follows:

"I would say, on the record, that the greatest fact of all in relation to acts of this kind is that they deal with freedom of the individual worker, his status under the law, and I am doing my best to try to get before this hearing and the National Labor Relations Board that that question must not be ignored. It has not even been mentioned until I got in this chair all through this hearing that I have heard, and it is the vital, basic question of all to my people, if you please, Mr. Examiner, that I am talking about."

"Trial Examiner Bokst: I understand. I am not limiting you in any way, Mr. Olander."

"The Witness: Let me say this, now, since you have said that, for the record; that the trial examiner in this case—I have been present at almost every session—has not only compelled my respect, but won my admiration for the manner in which he has proceeded."

"Trial Examiner Bokst: Thank you."

"The Witness: I may get a little vigorous in some of my statements, but I have a very friendly attitude toward the National Labor Relations Board as a whole, and a great deal of sympathy with the difficulties that they are encountering. Perhaps my counsel might ask me a question on that point before I leave the chair. I am perfectly willing to be frank on it."

"Mr. Carmell: I should like to testify myself on that point."

"The Witness: Now, the present bargaining units in the newspaper industry, and in Chicago they are similar to those which exist in most of the large cities, are of long standing and they have been of marked success. They represent the main organizations in the printing and mailing delivering systems of the newspapers, dealing not with the individual employer, but with the Publishers' Association. That's been going on for a very considerable period of years."

"The general view of practically all concerned, labor organizations in their relations to employment and so on, was that prior to the passage of the National Labor Relations Act there was a great deal of antagonism on the part of employers as relating to the formation of trade unions, an antagonism being felt by the National Relations Board now, by the way, so that there were spots where particular unions were unable to take complete membership; and that is true in this industry."

"Now, to make use of that situation, especially through new and untrained organizations to intrude a dual organization, especially one that is frankly

antagonistic toward these organizations of long standing and representing a majority of the employees in the newspaper industry—for the purpose of sending into the work places and the work rooms and to mix with the members of these union men and perhaps women who not only are seeking a different method of so-called collective bargaining, but who come in under a membership that frankly states their purpose is to change the whole thing, I think leads to difficulties of all sorts, because we are not dealing with mechanical robots here who may be shifted around at will like chessmen, but with human beings, subject to doubts and fears and suspicions, all sorts of emotions, hopes, and ambitions, changing views and all that sort of thing, and they talk and they argue and they express themselves; and to proceed in that way, to use these little unorganized spots as a wedge through which to introduce something new and strange into these bargaining units, I think is a very dangerous thing and, instead of effectuating the general purpose of the National Labor Relations Act, will have the very opposite effect."

NEW MODEL
Conn
TRUMPET

Shorter
EASIER TO MUTE

Larger Bell
MORE POWERFUL
AND FLEXIBLE

48B \$117.50 and up



ALL CONN BRASS SECTION KAY KYSER'S ORCHESTRA

Seated—left to right: John Kabbille, Eugene, Pease, Carriere, Standing: Harry Thomas, Max Williams, Bobby Gay, Kay Kyser. The trumpets are all new 48B Connquerores. The trombones are Conn Artists' models. Bobby Gay has been using a Connquerores 48B ever since it came out. He became interested in the new model and switched to it because he found it to be even more powerful and flexible. When Director Kyser heard the new trumpet he urged the other two trumpet men to get the same model and now all three are using 48B.

NEW running mate for the original 40B Connquerores Trumpet. Built to meet the demand for a wider, shorter model, easier to mute. Larger bell gives it broader tone quality. Even more powerful and flexible than the famous 40B. Has new principle Vocabell, Clickless Crysteel Valves and all the other quality features that have made the 40B the world's largest selling trumpet. On the market only a few weeks, demand for this new model proves that it, too, will be a sensational seller.

KAY KYSER'S TRUMPET SECTION USES THIS MODEL EXCLUSIVELY

First with "singing titles," always alert to what's new and best, Kay Kyser's great orchestra is one of the first big bands in America to use this new model trumpet. Popular for many years, this band recently has been acclaimed one of the greatest attractions on the air. Tune in on the current hit, Kyser's College of Musical Knowledge, sponsored by Lucky Strike and broadcast over the big NBC Red network, every Wednesday night 8:00 to 9:00 C. S. T. Listen to the marvelous tone and power of their three new 48B trumpets. Then you'll want to try one at your Conn dealer's store. Or write for new free book.

C. G. CONN, Ltd., 823 Conn Bldg., ELKHART, IND.



ULTIMATE LABOR PEACE VISIONED BY MORRISON

Sec'y-Treasurer of A. F. of L. Says Membership Has Increased Since Suspension of C. I. O. Unions.

ATLANTIC CITY, N. J.—Frank Morrison, secretary-treasurer of the American Federation of Labor, in an address here before the quarterly meeting of the Union Printers' League of New Jersey, predicted the ultimate healing of the breach in the American labor movement caused by the formation of the Committee for Industrial Organization and the revocation of the charters of nine national and international unions for their refusal

to withdraw from the C. I. O. The League is an organization of journeymen printers who are members of the International Typographical Union, an affiliate of the A. F. of L.

"There is no question but what the labor movement will be reunited," said Mr. Morrison.

"Meanwhile the American Federation of Labor has increased by 1,120,000 members since the ten C. I. O. unions were suspended. We now have 103 national and international unions and 800 central bodies standing by to assist in organizing the unorganized."

Asked to name the date when he thought the unity of the labor movement would be realized, he replied:

"I think I can tell you better in 1940."

IT ALL DEPENDS

Tommy—Is it really lucky to have a black cat follow you?
Mr. Smith—well, it all depends whether you are a man or a mouse.