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NO. 8

N. Y. WORLD'S FAIR WILL FEATURE MUSIC FESTIVAL

Six Months' Season of Opera, Ballet and Symphony, of Choral, Folk and Solo Music to Be Presented by World-Famous Groups.

NEW YORK—A plan to establish New York City as the musical capital of the world and to inaugurate a new period in the music history of America by holding a national and international music festival of unprecedented scope and size in New York during the period of the World's Fair was enthusiastically adopted by 300 of the city's leading citizens at a luncheon conference at the Bankers' Club.

The conference was called by Mayor F. H. LaGuardia in collaboration with Grover A. Whalen, president of the New York World's Fair 1939. No advance notice was given of the subject to be discussed other than the statement that it was of the utmost importance to the cultural life of the city.

At the close of the meeting many of those present signed pledges contributing toward the project. Mayor LaGuardia declared that such generous response to the initial appeal made certain that the \$1,200,000 necessary to finance the program would be forthcoming and that the festival was assured of tremendous success.

The tentative program of "New York Music Festival 1939," as outlined by the Mayor, Mr. Whalen and Olin Downes, Fair Director of Music, envisages a six months' season of opera, ballet and symphony, of choral, folk and solo music by world-famous musical groups and individual artists.

The season will begin with a Wagner cycle by the Metropolitan Opera Company, with their world-famous Wagnerian casts headed by Kirsten Flagstad and Lauritz Melchior, and conducted by Artur Bodanzky and Erich Leinsdorf. Performances will include "Die Meistersinger," followed by "Tristan und Isolde," the complete Ring cycle, and concluded by "Parsifal."

From Europe it is proposed to present the entire company of the Paris Opera, the Glyndebourne Opera, a Hungarian group from Budapest, and several others, including presentations of American opera. In the realm of the ballet it is anticipated that the Leningrad Ballet will appear for the first time in this country, as well as the Polish Ballet, the Ballet Russe, and several noted American groups. Symphonic orchestras to be heard, ac-

ASK FOR FEDERAL LAW TO PROHIBIT STRIKE-BREAKING

Senate Committee Would Ban Hiring Strike-Breakers by Employers; Criminal Records Are Cited.

WASHINGTON, D. C.—The report of the Senate Civil Liberties Committee, headed by Senator Robert F. LaFollette, Jr., of Wisconsin, condemning the use of strike-breakers and proposing the enactment of a Federal statute to prohibit employers from hiring agencies or individuals to engage in strike-breaking activities is the result of the committee's investigation of this notorious scheme used by anti-Union employers to destroy trade unionism.

The committee, of which the other member is Senator Elbert D. Thomas, of Utah, and which is already drafting legislation to support its proposal, makes use of the legal principle now upheld by the United

OLD-AGE PENSIONS FOR SIX MILLION MORE ASKED

Unemployment Compensation Should Include Millions of Wage-Earners Now Barred, Says Altmeyer.

WASHINGTON, D. C.—A six-point program to bring an additional six million persons under the old-age pension system of the Social Security Act was presented to the House Ways and Means Committee by Arthur J. Altmeyer, chairman of the Social Security Board. Unemployment compensation for jobless workers, he said, should be similarly expanded.

Appearing as the first witness as the Ways and Means Committee opened hearings on proposals to amend the social security program, Mr. Altmeyer recommended:

1. Start monthly benefits under old-age insurance plan in 1940 instead of 1942.
2. Pay supplementary benefits for aged wives; also orphans.
3. Bring agricultural labor employed on big-scale farms and domestic workers into system.
4. Strengthen legislation giving aid to aged, blind and dependent children.
5. Increase present grants to needy aged by States and permit the board to differentiate between "poorer" and "richer" States in apportioning Federal cash aid.
6. Avoid financing problems. (Altmeyer said that the Treasury Department will present a report on this phase of the expansion program.)

Declaring the social security program to be sound, Altmeyer urged that revision of the act should be made within the existing framework. He said:

"The Social Security Board believes that it is administratively feasible to bring into the system large numbers of persons not yet covered — including employees of non-profit organizations, employees of national banks, and similar so-called Federal instrumentalities, seamen, domestic workers and agricultural laborers.

"All told, these groups include some 6,000,000 men and women who would thus be assured of old-age protection which there can be no doubt the vast majority of them sorely need.

"With respect to non-profit organizations and Federal instrumentalities such as national banks, the Board foresees no administrative difficulties; we therefore recommend their immediate inclusion.

"We also suggest that old-age insurance might well be extended to all Federal employees, taking into account, of course, the necessity for making an adjustment between this protection and that offered by other Federal retirement systems.

(Continued on Page Three)



FLYING FAR ABOVE THE FAIR—Airplane view of the "World of Tomorrow" plan of the New York World's Fair 1939, with the skyscrapers of Manhattan Island looming up in the background. Photograph includes all of Main Exhibit and Government Areas, also a small section of the Amusement Area (lower left). Note broad Constitution Mall extending from the Trylon and Perisphere (center) around the oval Layton of Nations to the Court of Peace and the Federal group of buildings (lower right). Main artery crossing grounds at lower left is World's Fair Boulevard. At closer level it intersects Grand Central Parkway.

ording to present plans, will include the Philharmonic-Symphony under John Barbirolli and guest conductors; the Philadelphia Orchestra with Leopold Stokowski, Eugene Ormandy and Georges Enesco; the Minneapolis Symphony under Dmitri Mitropoulos, and other representative American orchestras from different parts of the country.

Recitals are expected to be given by such artists as Flagstad, Tibbett, Heifetz, Kreisler, Rachmaninoff, Hofmann, Menuhin, and a host of others. The Cincinnati May Festival Chorus and Orchestra will be asked to appear, and there will be many presentations by choral societies.

(Continued on Page Three)

States Courts that Federal jurisdiction over interstate commerce includes industrial relations affecting interstate commerce. Strike-breaking, the committee holds, vitally affects interstate commerce, and therefore comes within the purview of Federal legislation.

Reviewing and compiling the testimony evoked at hearings during two years of investigation, the committee listed 150 professional "snks," or strike-breakers, many of them "career" men in the business, and a third of them allegedly with criminal or arrest records, the crimes including burglary, rape, larceny, assault and other types of violence.

(Continued on Page Three)

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CHARTERS ISSUED

- 273—Fayetteville, Ark.
- 361—Lenoir, N. C.
- 522—Shelby, N. C.

CHARTER RESTORED

- 487—Brainerd, Minn.

CHARTER LAPSED

- 227—Salida, Colo.

NOTICE!

Change of Local Number.

- White Plains, N. Y., is now Local No. 235.

CONDITIONAL MEMBERSHIP ISSUED

- A 896—J. Gilbert Goldstein (renewal).
- A 897—Martha Jeannette Dart (renewal).
- A 898—Virginia D. Faust (renewal).
- A 899—Faith Carlton (renewal).
- A 900—Edwin Hoberg.
- A 901—Aone Hoberg.
- A 902—Roy Lentz.
- A 903—Duffy Loranger.
- A 904—Sidney James Antell (renewal).
- A 905—Phil Grogan.
- A 906—Thomas Ganzano (renewal).
- A 907—Laura Miller (renewal).
- A 908—Princess Lei Lehua (renewal).
- A 909—Willie Kalama (renewal).
- A 910—Johnny Randolph (renewal).
- A 911—Henry Morton.
- A 912—Joseph Natale.
- A 913—Jack M. Townsend (renewal).
- A 914—Rufus Cline (renewal).
- A 915—Virgil H. Dehne (renewal).
- A 916—Tony Flore (renewal).
- A 917—Robert Hoag (renewal).
- A 918—Cal Shrum (renewal).
- A 919—Walt Shrum (renewal).
- A 920—Frank G. Wilder (renewal).
- A 921—James T. Slidley, Jr.

CONDITIONAL TRANSFERS ISSUED

- 316—Bill Moreland.
- 317—Kenneth C. Unlvin.
- 318—Robert Burns.
- 319—Kenneth Fitschen.
- 320—Donald Teege.
- 321—George C. Farrar.

WANTED TO LOCATE

Anyone knowing the whereabouts of Robert G. Kluger, member of Local 452, Pittsburg, Kan., and Don Seat, member of Local 217, Jefferson City, Mo., kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J., at once.

Anyone knowing the whereabouts of one Elmer Bleck, organist, former member of Local 8, Milwaukee, Wis., and Local 195, Manitowoc, Wis., kindly communicate with Roland Kohler, Secretary, Local 8, A. F. of M., 1714 North 12th St., Milwaukee, Wis.

Anyone knowing the whereabouts of one Harland S. Brown, Jr., guitar player, kindly notify Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing in which Local the Bloudeil sisters hold membership kindly communicate with the office of National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Jack Maggard, formerly connected with the musical unit "Flyin' High," kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J., at once.

NOTICE!

If the orchestra known as "Leo's Band" will get in touch with the undersigned they will receive important information regarding their lost property.

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

DEFAULTERS

William Gilbert of Mexico, Mo., and Jack Todd, promoter, are in default of payment of \$105.00 due members of the A. F. of M. for services rendered.

Charles C. Watson, Kansas City, Mo.; Charles M. Yingling, Latrobe, Pa., managers and owners of "Uncle Ezra Smith Barn Dance Frolic Co.," are in default of payment of \$196.22 due members of the A. F. of M. for services rendered.

W. J. Tate, operator Crystal Palace Ballroom, Tulsa, Okla., is in default of payment of \$81.35 balance due members of the A. F. of M. for services rendered.

J. C. Eakle, Nashville, Tenn., is in further default of payment of \$200.00 due members of the A. F. of M. for services rendered.

Silvio Benigni, proprietor Belvedere, Ridgway, Pa., is in further default of payment of \$102.80 due members of the A. F. of M. for services rendered.

H. E. Hoebach, manager and owner of Hoebach's Bungalow Inn, Norristown, Pa., is in further default of payment of \$1,056.00 due members of the A. F. of M.

The Triangle Theatrical Agency, Philadelphia, Pa., is in default of payment of \$8.75 due members of the A. F. of M.

Larry Azarki, manager Central Ballroom, Arnolds Park, Iowa, is in default of payment of \$550.00 due members of the A. F. of M.

H. E. Goodman, manager The Pines, Greenville, S. C., is in default of payment of \$226.50 due members of the A. F. of M. for services rendered.

E. L. Cramm, Tomah, Wis., is in default of payment of \$5.00 due members of the A. F. of M. for services rendered.

Don Horton, Syracuse, N. Y., is in default of payment of \$290.00 due members of the A. F. of M.

Stewart De Vault, proprietor Round Lake Pavilion, Laingsburg, Mich., is in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

Art March, manager the New Palms, Freeport, Ill., is in default of payment of \$10.00 due members of the A. F. of M. for services rendered.

Paul Blaufox, manager Pee Bee Gee Production Company, Inc., is in default of payment of \$48.00 due members of the A. F. of M. for services rendered.

Hollywood Casino, Mike and Joe D'Antuono, owners and managers, Norwood, R. I., is in default of payment of \$560.99 due members of the A. F. of M. for services rendered.

Dr. Bruce Runyon and B. J. Rye, Clarksville, Tenn., are in default of payment of \$28.50 due members of the A. F. of M. for services rendered.

Frank Matesic, Pittsburgh, Pa., is in default of payment of \$350.00 due members of the A. F. of M. for services rendered.

Jess Orr, Eagle Grove, Iowa, is in default of payment of \$27.50 due members of the A. F. of M. for services rendered.

Cyril Schade, Arcadia, Wis., is in default of payment of \$37.00 due members of the A. F. of M. for services rendered.

Arthur Gorin, Rochester, N. Y., is in default of payment of \$350.00 due members of the A. F. of M. for services rendered.

Robert T. Carter, Nashville, Tenn., is in default of payment of \$357.50 due members of the A. F. of M. for services rendered.

Mrs. A. Cohen, manager Central Hotel, Ellenville, N. Y., is in default of payment of \$768.00 due members of the A. F. of M.

Frank Handrick, manager Wonder Bar, Wausau, Wis., is in default of payment of \$7.50 due members of the A. F. of M.

F. H. Jurgensen, manager Cedar Park Ballroom, Marion, Iowa, is in default of payment of \$125.00 due members of the A. F. of M.

H. O. Larson, proprietor Walnut Lake Pavilion, Wells, Minn., is in default of payment of \$50.00 due members of the A. F. of M. for services rendered.

Walter Kaiser, Atlantic Highlands, N. J., and the Monmouth County Firemen's Association are in default of payment of \$115.00 due members of the A. F. of M. for services rendered.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

NOTICE TO ALL MEMBERS OF THE FEDERATION

In the June issue of the International Musician all members of the Federation were notified that they were prohibited from entering into any contracts for engagements at the Forest Park Highlands, 5600 Oakland Avenue, St. Louis, Mo., until further notice. Kindly be advised that this controversy has been adjusted and members are now free to contract engagements in the above-mentioned premises.

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

FORBIDDEN TERRITORY

The Maryland Club Gardens, Washington, D. C., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 161, Washington, D. C.

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

REMOVED FROM FORBIDDEN TERRITORY

Elks' Hall, Newark, N. J.

REMOVED FROM SUPPLEMENT TO NATIONAL UNFAIR LIST

Howard Orchestra, Saskatoon, Sask., Canada.
Shay, Harold, Lancaster, Pa.

CHANGES IN OFFICERS DURING JANUARY, 1939

- Local 9, Boston, Mass.—Secretary, J. Edward Kurth, 56 St. Botolph St.
- Local 43, Buffalo, N. Y.—President, Randall Caldwell, 52 Schuele Ave.
- Local 53, Logansport, Ind.—President, Don McCarter, 306 Tanguy St.
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- Local 140, Wilkes-Barre, Pa.—President, Phillip Cusick, 21 Catlin Ave.
- Local 142, Wheeling, W. Va.—Secretary, Reese Thomas, 155½ 29th St.
- Local 146, Lorain-Elyria, Ohio—President, Howard C. Cole, 132 East Lorain St., Oberlin, Ohio.
- Local 161, Washington, D. C.—Secretary, C. R. Brinton, 1105 16th St., N. W. Subsidiary to Local 171, Springfield, Mass.—President, Edwin H. Marshall.
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- Local 262, Woonsocket, R. I.—President, Edwin C. Colerick, 48 Watson St.
- Local 265, Quincy, Ill.—President, Melvin Blackwood; Secretary, Richard F. Cody, 1268 Vermont St.
- Local 267, Fulton, N. Y.—Secretary, Harold Palmer, 315 North St.
- Local 275, Port Chester, N. Y.—President, Rocco Mender, Wyman Ave.
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- Local 563, Cairo, Ill.—President, Eddie Lewis, 421 33rd St.
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- Local 582, El Dorado, Ark.—President, Paul McHenry; Secretary, Edwin Mearns, Route 5.
- Local 592, Charleroi, Pa.—President, Walter Wilt, 422 Clarendon Ave., Monessen, Pa.
- Local 620, Joplin, Mo.—President, Ave Radunsky, 2030 Grand; Secretary, Joseph W. John, 2110 Byers.
- Local 622, Gary, Ind. (colored)—President, Jacob S. Blake, 2376 Penn St.
- Local 638, Antigo, Wis.—President, Elmer Luebecke, 511 Hudson St.
- Local 640, Grand Rapids, Minn.—President, Marshall Storey, 720 North First Ave., West; Secretary, C. H. Forsythe, 204 Pokegama Ave., North.
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THE DEATH ROLL

- Aurora, Ill., Local 181—John Schlicht.
- Batavia, N. Y., Local 575—Nicholas Orlando.
- Beaver Falls, Pa., Local 82—Joseph Catavera.
- Belleville, Ill., Local 29—John Bennett.
- Canton, Ohio, Local 111—Lester E. Heckaman.
- Centralia, Wash., Local 505—Hugh C. Weir.
- Champaign, Ill., Local 195—Lawrence J. (Larry) Powers.
- Charleston, W. Va., Local 136—J. B. Richardson.
- Chicago, Ill., Local 10—Otto Slemers, S. Victor Tufigno, Joseph Crovello, Herman Baehrend, Sr.
- Cincinnati, Ohio, Local 1—Winifred Hazelwood, Ewald Haun.
- Cleveland, Ohio, Local 4—Sam Whiting, Thomas Parry, Edward Vokoun.
- Columbus, Ohio, Local 103—Charles Lenard.
- Dubuque, Iowa, Local 289—Delhi Doty.
- Elizabeth, N. J., Local 151—Hayden Fleming.
- Hamilton, Ont., Canada, Local 293—A. J. Nelligan.
- Hammond, Ind., Local 203—Carl Medosh.
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- Hibbing, Minn., Local 612—John M. Alden.
- Idaho Falls, Idaho, Local 412—Reese Crockett, B. Martin Fargo.
- Kansas City, Mo., Local 527—Willie McWashington.
- Milwaukee, Wis., Local 8—Conrad Heim.
- Minneapolis, Minn., Local 73—Francis Richter.
- Mt. Vernon, N. Y., Local 655—Jacob Diets.
- Newark, N. J., Local 16—Herman Frank, Joseph Schmiedle.
- Newburyport, Mass., Local 378—Thos. William Knight.
- Northampton, Mass., Local 220—Milton Wicks.
- New Haven, Conn., Local 234—George H. Roberts.
- New York, N. Y., Local 802—Charles Bernhardt, Edward Dubinsky, Felix Flato, Harry Gurowitch, Joseph Lavalie, John Michelson, Andrew P. Nugent, Louis Reinhard, Charles S. Reid, James Revey, Harry Rieterman, William Henry Wertheimer.
- Omaha, Nebr., Local 70—Sid V. Downs.
- Philadelphia, Pa., Local 77—Edward Schmitt.
- Philadelphia, Pa., Local 274—Arthur Smith.
- St. Paul, Minn., Local 30—Frederick Beer.
- St. Louis, Mo., Local 2—William J. McHenry.
- Superior, Wis., Local 260—William H. Johnson.
- Syracuse, N. Y., Local 78—John J. Wilkinson, John Lozano.
- Toledo, Ohio, Local 15—Peter Malone, A. W. Barrett.
- Toronto, Ont., Canada, Local 149—Harry Ebert, Samuel J. Ryall.
- Utica, N. Y., Local 51—Joseph Lo Pardo.
- York, Pa., Local 472—Harry Fried.
- Zanesville, Ohio, Local 54—William N. Merrick.

N. Y. WORLD'S FAIR WILL FEATURE MUSIC FESTIVAL

(Continued from Page One)

folk dancers and various choreographic groups and soloists from this country and abroad.

Plans for the festival were unfolded at the luncheon by the Mayor and Mr. Downes. Mr. Whalen opened the conference by pledging the whole-hearted support of the Fair Corporation for a program of such vision and high purpose.

"It is realized that an opportunity which has never existed in the history of the world is afforded by the unique position of New York today and the enthusiasm foreign governments have shown in representing their nations, not only in commerce, but in art as well," said Mr. Whalen. "Because of this a music program on a scale that never could have been attempted by private management can be accomplished through the cooperation of the World's Fair, and by means of this corporation a program will be presented to the New York visitor in six months' time which he would ordinarily be forced to travel thousands of miles to see."

The appeal for contributions was made by Winthrop W. Aldrich, chairman of the Chase National Bank and chairman of the Fair's National Advisory Committee. He explained that they would take the form of purchase of a page of advertising for \$2,500 in "The History of Music in America," a book which will be published in limited edition as a contribution to the cultural advancement of the nation. It will be distributed to public libraries in New York and throughout the United States.

ABE HOLZMANN

Abe Holzmann, celebrated composer who had been sole advertising representative of "The International Musician" for the past five years, passed away at his home in East Orange, N. J., on January 16th at the age of 64, after an extended illness.

Brother Holzmann, who was a member of Local 802, New York, N. Y., and an honorary member of Local 16, Newark, N. J., was born in New York City and received his musical education at the New York Conservatory of Music. In his early twenties he joined the firm of Leo Feist, which was known at that time as Feist & Frankenthaler, as a pianist. Shortly thereafter (in the late 1890's) he wrote "Smoky Mokes," a cakewalk which became a phenomenal hit and remained popular for a period of more than ten years. Sometime later he became affiliated with the Remick Music Corporation, remaining with that firm until he joined the staff of "The International Musician."

His fame as a composer grew by leaps and bounds. Some of his most popular compositions were the marches "Blaze Away," "The Whip," "Blaze of Glory," "Old Faithful," "Spirit of Independence" and "Uncle Sammy"; cakewalks, "Hunky



ABE HOLZMANN

Dory" and "Bunch o' Blackberries"; waltzes, "Loveland," "First Love," "Calanthe" and "Love Sparks"; a one-step, "Go Get 'Em," and the popular song, "The Hand That Rocks the Cradle Rules the World." He won a prize for his compositions at the St. Louis World's Fair. The march, "Spirit of Independence," was featured by John Philip Sousa and his band for a number of years.

In 1906 Mr. Holzmann married Isabelle Fishblatt. They have one daughter, Natalie.

Despite the fact that all of his numbers were written many years ago, some of them are still played here, and a number are still being broadcast from European radio stations.

He was a member of the American Society of Composers, Authors and Publishers, New York Elks Lodge No. 1, Knights of Pythias, Wendell Phillips Lodge, Shakespeare Masonic Lodge and the Mecca Temple of Shriners, all of New York City.

Funeral services were held on January 18 in East Orange, N. J., and interment was in Union Fields Cemetery, Cypress Hills, L. I. Surviving him are his widow, one daughter, Mrs. Bennett Herman; four sisters, Mrs. Sadie Gotschall of Philadelphia; Miss Lottie Holzmann and Mrs. Ray Schickler, of New York, and Mrs. Stella Hyman of New Rochelle, and three step-brothers, Abe Worms of New York, Leon Worms of Miami, Fla., and Jesse Worms of Boston, Mass.

CONFERENCE NOTICE

The Sixteenth Annual Mid-West Conference of Musicians will be held at the Radisson Hotel in Minneapolis, Minn., on Sunday, April 23, and Monday, April 24, 1939. The first session will convene Sunday the 23rd at 1:30 P. M. President Joseph N. Weber has been invited to attend and visitors are always welcome. For further information address Claude E. Pickett, Executive Secretary, 221 Jewett Building, Des Moines, Iowa, or Edward Ringius, 436 Wabasha Street, St. Paul, Minn., assistant secretary.

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Anyone having information as to the whereabouts of Harry Feldstein, former member of Local 99, Portland, Ore., kindly communicate with William Feinberg, Secretary, Local 802, A. F. of M., 1267 Sixth Avenue, New York, N. Y.

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(Continued from Page One)

"The present exclusion of maritime employment was due to the anticipated administrative difficulties of covering foreign crews on American vessels engaged in foreign trade. We believe that the law can now be redrawn so as to exclude only this type of employment on American vessels."

With regard to liberalizing the unemployment compensation provisions of the Social Security Act, Mr. Altmeyer said the Social Security Board believed "they should be extended along the same lines as those proposed for old-age insurance."

Pointing out that the largest number of workers without the protection of unemployment compensation are in the agricultural and domestic fields, Mr. Altmeyer said their inclusion presented certain complex problems which could be solved by cooperation between the Federal Government and the State Governments.

"One other change in coverage might well be made," he added. "It has the double advantage of bringing in more people and of coordinating unemployment compensation more closely with old-age insurance. This is to make Federal unemployment compensation provisions apply to employers of one or more, instead of limiting them as at present to those with eight or more employees. Many of the states have already moved in this direction."

ASK FOR FEDERAL LAW TO PROHIBIT STRIKE-BREAKING

(Continued from Page One)

Also listed in the parade were "missionaries," who, the committee said, offered, for pay, to spread "word-of-mouth propaganda" for strike-threatened employers and to organize helpful citizen's committees.

Strike-breaking agencies make 25 to 100 per cent. profit, the report declared. Strike-breakers, it charged, had created violence to extend their services or to discredit or break the strikers.

The La Follette committee report rejected as too cumbersome a possible system of regulating detective agencies and

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employers' associations in interstate commerce as a means of banning objectionable practices.

Thus the committee urged that the direct prohibition be placed on the employer as "the key to the strike-breaking problem." "His responsibility for the persons he pays to take his part in an industrial dispute cannot be denied or evaded," the report stated.

• Grand Opera •

There has been widespread response to the conversations between Edward Johnson, manager of the Metropolitan Opera Association, and Lawrence Tibbett, distinguished opera, cinema and radio baritone, which occupied important pages of the December Rotarian, because of the timeliness of the subject, namely Opera in English. "Give it to people in words and forms they understand," says Mr. Tibbett. "Appreciation of opera is based on more than words," returns Mr. Johnson. No matter what the final decision, the reader is left to his own; from the discussion emerges a plea for opera which will not be ignored by the American public.

According to Mr. Tibbett, there are three fundamental laws of the theatre which opera chiefly offends. These are that patrons should be able to see, to hear and to understand. In continental countries opera is received in a lusty fashion because it is adapted to the needs of the public. Operatic lore comes from the lips of the man on the street as fluently as does baseball lingo from the lips of the average Mr. American. We, on the other hand, approach opera somewhat timidly from the standpoint of culture, and its reception is correspondingly restrained. Mr. Tibbett looks to motion pictures as the real hope of operatic advance in America since the screen offers a medium for worthwhile productions in English, which will satisfy the demand for realism, pace and action. It is Mr. Tibbett's belief that the United States has already become the music center of the world and will eventually give to the world a characteristic form of music drama, in English.

Mr. Johnson does not take up the gauntlet against opera in English if it is native opera but he questions whether the public wants opera in translation. In the first place, the translation can rarely be wholly satisfactory and in the second, opera in the original is an international art which needs no other medium than the music. Mr. Johnson does not hope to have the art of opera accepted by the masses to any greater extent than the great masterpieces of literature, drama, poetry, painting and sculpture are appreciated. He points out, however, that the radio broadcasts of the Metropolitan, begun in 1931, have helped to plant operatic roots in the United States and that public response has spoken for the future, indicating that "Musically, America Marches On."

On December 30, a colorful performance was given at the Metropolitan in Delibes' opera, "Lakme," with Lily Pons in the title role. Highlights of the evening were Miss Pons' singing of the "Bell Song" and her first-act duet with Miss Petina. Frederick Jagel as Gerald and Ezio Pinza as Nilkantha were vital figures in the production.

The last day of 1938 was celebrated in opera by the presentation of Beethoven's "Fidelio" for its first performance since March, 1936, and Verdi's "Otello." The matinee offering of "Fidelio" included Kirsten Flagstad as Leonore, Rene Maison as Florestan, Emanuel List as Rocco and Arnold Gabor as the second prisoner, all of whom had appeared in the 1936 cast. In addition were Marita Farrell singing Marselline, Karl Laufkoetter, Jacquinio and Friedrich Schorr, Don Pizzarro.

In the evening Giovanni Martinelli again sang the title role of Otello, with Helen Jepson and Richard Bonelli appearing as Desdemona and Iago for the first time at the Metropolitan.

Three operas were presented Monday, January 2. In an afternoon of "Tosca" excellent performances were given by Maria Caniglia in the title role, Galliano Masini as Cavaradossi and Lawrence Tibbett as Scarpia.

The evening offered the double bill of "Salome" and "Cavalleria Rusticana." The principal roles of the first were filled by Marjorie Lawrence, Dorothee Manski, Rene Maison and Julius Huehn. In the cast of the second were included Dusolina Giannini making her debut as Santuzza, with Frederick Jagel singing Turiddu, Anna Kaszas, Lola, Carlo Tagliabue, Alfio and Thelma Votipka, Lucia.

"Tannhaeuser" was repeated January 4 to a capacity audience. Heading the cast were Mmes. Flagstad, Thorborg and Farrell and Messrs. Melchior, Nissen and Witte.

On the evening of January 5 the Metropolitan offered Mozart's "Don Giovanni" for the first time this season. The distinguished cast included Elizabeth Rethberg in the role of Donna Anna, Ezio Pinza as the faithless Don and Richard Crooks as Don Ottavio.

The fourth seasonal presentation of Verdi's "Aida" was given January 6 with

Maria Caniglia in the title role. In addition, Giovanni Martinelli sang Radames, Bruna Castagna the Amneris and Carlo Tagliabue Amonasso.

Heard in the eighth week of opera at the Metropolitan were Richard Strauss' "Elektra" and the Gian-Carlo Menotti comedy, "Amelia Goes to the Ball." In the first performance of Wednesday, January 11, Rose Pauly gave a powerful impersonation of Elektra, together with Kerstin's Thorborg's original conception of Klytemnestra and Irene Jessner's Chrysothemis.

Mr. Menotti's opera buffo was an entertaining second half of the evening with Muriel Dickson singing Amelia, John Brownlee as her husband and Mario Chamlee as her lover.

Further included in the week was the return of "Simon Boccanegra" on Friday, January 13. Lawrence Tibbett sang one of his best roles as Simon Boccanegra in company with the excellent ensemble of Ezio Pinza, Maria Caniglia and Giovanni Martinelli.

On Monday, January 16, the Metropolitan began an auspicious ninth week with the superb "Tristan und Isolde." Kersten Flagstad and Lauritz Melchior headed the Wagnerian cast which included a newcomer, Herbert Alsen, singing King Marke.

"The Barber of Seville" made its first appearance of the season Tuesday evening as a lively benefit for the Children's Aid Society. Principals of the cast were Bidu Sayao singing Rosina, Nino Martini in his first interpretation of Almaviva on any stage, John Charles Thomas as Figaro, Irra Petina as Berta and Ezio Pinza, Don Basilio.

"Tannhaeuser" was given in a special Wednesday matinee performance for the benefit of Sir Wilfred Grenfell's medical and social work in Labrador and North Newfoundland. Mr. Melchior sang his 100th performance of "Tannhaeuser" in a cast headed by Kirsten Flagstad's Elisabeth, Karin Branzell's Venus, Friedrich Schorr as the Wolftram and Herbert Alsen as the Landgraf Hermann.

Thursday saw the fourth presentation of the season of Verdi's "Falstaff." With the exception of Irene Jessner's replacement of Maria Caniglia as Mistress Ford, the cast was as heretofore composed of Lawrence Tibbett, Bruna Castagna, John Brownlee, Irra Petina and Morisa Morel.

On Saturday, January 21, the Metropolitan matinee performance of "Simon Boccanegra" was broadcast over the NBC network. Lawrence Tibbett was heard in the title role with Elizabeth Rethberg singing Maria, Giovanni Martinelli, Bagriole, Ezio Pinza, Fiesco and Leonard Warren, Paolo.

A highlight of the week of the 23rd was the triumphant return of Beniamino Gigli to the Metropolitan. After an absence of seven years, Mr. Gigli, singing Radames in Aida, was received with riotous enthusiasm by a packed house. The famed tenor was heard in company with Elizabeth Rethberg, excellent in the title role. Supported by an exceptional cast which included Mmes. Castagna and Votipka and Messrs. Tagliabue, Moscona, Gordon and Paltrinieri, the singers were applauded again and again by the Monday night audience in a scene reminiscent of the brilliant evenings of years past.

On Wednesday and Thursday evenings "Der Rosenkavalier" and "Orpheus ed Euridice" made their last appearances of the season.

Friday evening Beniamino Gigli gave his second performance of 1939 in the leading tenor role of the opera "Tosca." Mr. Gigli left little to be desired in his interpretation of Mario Cavaradossi. His first-act aria, "Recondita Armonia," was a superb offering as was "E Lucevan le Stelle" in his final scene. The excellent supporting cast included Lawrence Tibbett as Scarpia, Norman Cordon as Angelotti, Louis D'Angelo as Sacristan and Irene Jessner singing Floria Tosca. Also heard on Friday was a matinee presentation of "Die Walkuere."

At the Saturday matinee Grace Moore was welcomed back to the Metropolitan singing the title role of "Lakme." Miss

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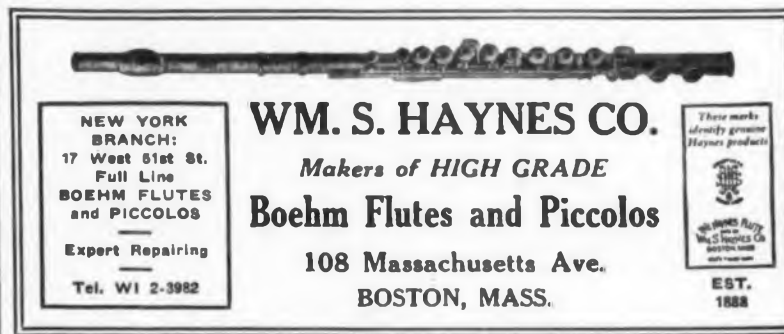
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Moore, thoroughly coached in the role by Charpentier himself, gave an effective and sympathetic performance, notable for its marked simplicity, and was supported by Mr. Pinza, impressive as the Father and Mr. Maison, in splendid form as Julien. Further enhanced by colorful costuming and dramatic orchestrations, the Charpentier opera made a triumphant return to New York. The evening opera was "Tannhaeuser" in which Herbert Janssen, famous Wagnerian baritone, made his Metropolitan debut.

The eleventh week of opera began the cycle of Wagner in the first offering "Tannhaeuser" at the Friday matinee, February 8. Included in the cast were Mmes. Lehman, Branzell and Farrell and Messrs. Melchior, Janssen, Alsen and Vogel. Also heard during the week were the final seasonal performances of "Elektra" and "Amelia Goes to the Ball," with the same casts on Monday; Beniamino Gigli and Lily Pons in the leading roles of "Lucia" on Thursday; "Louise" on Wednesday with Grace Moore again singing Louise; "Mignon" on Friday evening; "Aida" at the Saturday matinee and "La Traviata" the presentation of Saturday evening.

On December 27, Galliano Masini, Italian tenor, made his Philadelphia debut with the Metropolitan Opera Association singing Mario Cavaradossi in Puccini's "Tosca." Marjorie Lawrence and Richard Bonnell were heard as Tosca and the Baron Scarpia, respectively.

The Metropolitan "Ring" cycle opened for the first time in 34 years in Philadelphia, Pa., with "Das Rheingold," on January 3rd.

The preliminary hearings for the Metropolitan Opera Auditions of the Air closed during the first week of February. These hearings were held before the committee on auditions of the Metropolitan Opera Company. The regular program heard on Sundays will continue until Easter Sunday.

Permanent opera for the near future is in waiting for St. Louis through the organization of the non-profit Civic Grand Opera Association of that city. The initial opera series is promised for next April, when three productions will be offered with casts of singers from the Metropolitan. Laszlo Halasz, who was assistant conductor with Arturo Toscanini at the Salzburg Festival, has been engaged as musical director together with Dr. Ernst Sert as stage director. The orchestra will consist of members of the St. Louis Symphony Orchestra and will equal that of the Metropolitan in size.

In January came announcement of the new American Lyric Theatre, Inc., of which Lee Pattison is managing director. The organization plans to support, encourage and produce musical, dramatic and choreographic art in the form of lyric drama at popular prices. Its first season will begin in April. Work has begun on the folk opera, "The Devil and Daniel Webster," by Stephen Vincent Benet and Douglas Moore and "Susanna Don't You Cry," a musical romance based on Stephen Foster melodies by Clarence Loomis, the book by Stephen Newmeyer.

The New York Hippodrome Opera Company opened its seventh season the first of January with Puccini's "Madame Butterfly." The cast included Annunziata Garrotta in the title role, Sydney Rayner as Pinkerton, Giuseppe Interrante the Sharpless and Grace Anglau Suzuki.

On the following day Miss Garrotta and Mr. Raynor sang leading roles in a special New Year's holiday matinee of "La Traviata."

Other performances during January included a double bill of "Cavalleria Rusticana" and "Pagliacci" on the night of the 7th; the Rossini opera, "The Barber of Seville," presented Sunday the 8th; Bizet's "Carmen" January 14; and Verdi's "Rigoletto" on the 15th in which Jessica Davis made her debut singing Gilda.

The ever-welcome works of Gilbert and Sullivan have returned to New York with the D'Oyly Carte Opera Company. This company got off to a merry start January 5 with the double bill of "Trial by Jury" and "The Pirates of Penzance" followed by three presentations of the "Mikado" and four of "Iolanthe."

In the week of January 16 the dual bill of "Cox and Box" and "Pinafore" was presented Monday, Tuesday and Wednesday evenings with "The Gondoliers" taking the stage for the remainder of the week.

For the week of the 23rd, "The Yeoman of the Guard" was on the bill Monday, Tuesday and Wednesday. Thursday evening Viola Wilson sang the title role of "Patience" with the rest of the week taken up by "Cox and Box," "Pinafore" and "The Mikado."

The personnel of the company in addition to Miss Wilson includes Margery Abbott, Evelyn Gardiner, Helen Roberts, Marjorie Eyre, William Sumner, Leslie



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On January 31, the newly formed Newark Civic Opera Company presented Verdi's "La Forza del Destino" at the Mosque Theatre in Newark, N. J. Heading the cast of the first production were Beniamino Gigli, Metropolitan tenor, and Fieda Campagna, Spanish soprano of the La Scala Opera Company. The organization plans to present five more operas this season and intends to offer twelve performances each season in the future.

On January 16 the San Carlo Opera Company opened its season in San Francisco with Coe Glade singing the title role of Bizet's "Carmen." In the first week were presented "Madame Butterfly," "Aida," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci," "Faust," "Lucia di Lammermoor" and "Il Trovatore."

During the second week the company offered two performances of "Madame Butterfly," "Carmen," "Lohengrin," "La Traviata," "La Boheme," "Il Trovatore," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci."

The season closed with "Aida," January 30, "La Tosca" the 31st and "Carmen," February 1st.

After leaving San Francisco, the company made a tour of the Pacific Northwest. Operas were staged in Portland, Ore., from Friday, February 3 through the 6th, followed by appearances in Seattle, Wash., February 7 to 12; Tacoma, Wash., February 13 to 14; Vancouver, B. C., February 15 to 18, and Spokane, Wash., February 20-21.

A special New Year's Eve performance was given at the Chicago Civic Opera House under the management of Harry Zelzer in a presentation of "The Barber of Seville."

On January 8 Grace Moore made her debut with the Chicago Opera Company in "La Boheme."

January 29 at the Hollywood Beach Hotel in Florida the Guild Operatic Singers presented "La Serva Padrona." This was the second of a series of operatic evenings under the direction of Isadore Freed.

Armand Tokatyen, Metropolitan tenor,

appeared as Pinkerton in an English version of "Madame Butterfly" February 4-5 at the Rochester School of Music, Rochester, New York.

In news from abroad we hear that Vaclav Talich, director of opera at the National Theatre of Prague, will present a spring series of Verdi operas beginning with "Rigoletto."

In a recent performance at Rome's Royal Opera of Italo there was an enthusiastic reception of the revival of Montemezzi's lyric tragedy, "La Nave," in a prologue and three episodes drawn by Tito Ricordi from the famous play of Gabriele d'Annunzio.

At Bergamo novelties of the season include the three-act lyric legend "La Cattedrale" set to music by Mario Marloti from the Danish poem, "Axel and Valborg," and Donati's "Lancilotto del Lago" on Rossato's libretto drawn from the tale of Lancelot and Queen Guinevere.

During the late fall the Paris Opera revived Beethoven's "La Cenerentola" for its eighteenth performance in the city.

Television

In recent testimony before the Federal Communications Committee, Lenox Lohr, N. B. C. president, stated that technically television is now as satisfactory as home movies. He compared its stage of development to that of the automobile in 1912 and 1914.

The high cost of operation and the lack of program material are the main factors which are retarding its progress, he declared, for the present cost makes it impossible to produce television shows with great frequency. If N. B. C. were to produce more than the planned three hours of television programs a week, an additional expenditure of about three and a half million dollars for extra equipment would be required. For these three hours alone it will be necessary to employ a staff of forty people.

The networking of television programs remains one of the gravest problems still to be solved. Mr. Lohr estimated that to provide a coaxial cable to carry television programs from coast-to-coast would cost \$100,000,000, said amount not including the additional great expenditures necessary for television broadcasting stations along that line.

Hence, the problem confronting the television engineers at the moment is not the method of transmitting television coast-to-coast, but how to overcome the huge cost mentioned above. For this reason experimentation is being concentrated on efforts to lengthen the range of transmission of television broadcasts.

With this the chief objective engineers are enthusiastically studying the latest

ing in a most satisfactory manner—however, it is generally agreed that television is not ready for standardization or commercial use by the general public."

It is further stated that although television has developed to the stage where complete transmitting equipment is available on the market, such equipment is costly and, because of the experimental status of the art, may become obsolete at any time due to new developments.

And so the stew simmers and simmers—choice bits of seasoning are added now and then by the manufacturers and their press agents, and lest this pot-pourri turn into glucose, the FCC is always on hand with a dash of bitters or a sour pickle.

Appearing before the members of the Monopoly Investigating Committee, Philo T. Farnsworth, vice-president of Farnsworth Television, Inc., admitted that sup-



Like the remote loudspeaker in radio, the "Kinet," product of American Television Corporation, New York, picks up the televised picture at any distance in the home away from the receiving cabinet itself. Adjustable and portable, the device shown here obviates crowding around the screen of the cabinet. By the use of one or more of these stations, the television program may be viewed in comfort at several points in a building or apartment. Each Kinet is equipped with its own cathode ray tube and lens to magnify the image.

patent granted Dr. Vladimir K. Zworykin, which enable images to be transmitted three times the regular range, or approximately 150 miles. If this patent proves practical, the cost of the coaxial cable would be cut considerably, although the necessary expenditures would still remain too high for the coast-to-coast broadcasts.

In any case, RCA is going right ahead building receiving sets which will be placed on sale early in the spring, starting simultaneously with the opening of the New York World's Fair and the initiation of its regular transmission schedule.

RCA optimistically expects to place sets in more than 5,000 homes in the metropolitan New York area within a reasonable period of time after they are once on the market, in spite of the fact that England has had regular television schedules in London for over two years and have only quite recently reached the 10,000 mark with a potential audience of from 40,000 to 60,000. But then this is the U. S. A. and Manhattan Isle—anything can happen here so perhaps RCA is justified in maintaining such an optimistic point of view.

And to make things spicier—into the television pot-pourri is tossed the tart annual report to Congress of the Federal Communications Commission. In its report, the Commission admits "that according to available information the technical phases of the television art are progress-

pression of television had occurred to a certain extent, but that he was confident that by doing so the public interest was being served.

Answering Senator O'Mahoney's question as to whether or not radio companies, having such large investments in their own field were not postponing the advent of television, Mr. Farnsworth stated the withholding was due chiefly to the "tremendous engineering problems" still involved.

Describing the collective plans of the television manufacturers and broadcasters, Mr. Farnsworth denied that there was any attempt on the part of a single company to monopolize the industry. Modern television, he explained, could not be built without using Farnsworth, Bell and RCA patents in combination.

Expressing disapproval of compulsory licensing, he recommended the simplifying of patent procedure as much as possible in an effort to strengthen the patent monopoly without disturbing the system's basis.

Lawrence Langner, international patent lawyer, also appearing before the committee as a witness, stated that the superiority of the American patent system is based on the unconditional grant of a monopoly to the inventor. He described the American patent system as the most stimulating to invention in the world.

Mr. Farnsworth informed the commit-

tee that he could never have obtained the money to carry forward his television research without our patent protection.

General Electric Company has been granted permission by the FCC to erect its four experimental television stations.

The permits provide for two stations in Schenectady, N. Y., and one each in Albany, N. Y., and Bridgeport, Conn. The wave lengths for the two latter transmitters will be 60,000 to 86,000 kilocycles, and for the Schenectady stations the frequency will be 42,000 to 56,000 kilocycles. The ten kilowatt image transmitter will be located on a 1,500-foot hill at Indian Ladder, twelve miles from the Schenectady location, and is expected to cover the capital area in which there is a population of 500,000.

The Albany transmitter is planned to provide a high signal level to Albany, Troy and Schenectady. A Schenectady transmitter will act as a relay visual station to transmit programs from the studio to the main transmitter on a directive beam, which will eliminate the necessity of a coaxial cable. The Bridgeport station will be the medium for the development of a satisfactory television receiving set.

By erecting these four stations General Electric Company hopes to develop a complete television-broadcast system which will permit them to take visual and sound programs from any desired source and broadcast them over a considerable area.

It is expected that by operating the Albany and Bridgeport stations simultaneously, and on the same frequency, more knowledge may be gained concerning the daily and seasonal signal strength variations. They also hope to be able to determine the amount of interference permissible, the necessary geographic separation and the effect of the directional antennas.

Two types of television receivers developed by General Electric will be placed throughout this area for experimental use. One is a table-model receiver with a cathode ray picture tube of five-inch diameter and includes the sound accompaniment. The other is a more expensive model and uses a cathode ray picture tube of twelve-inch diameter, and also includes the sound accompaniment.

Television by remote control is another noteworthy achievement of the American Television Corporation. This portable extension is called a "Kinet." It is equipped with its own cathode ray tube, on which the image appears, and its individual power and tuning.

Although the present Kinet is somewhat bulky, and much larger than the remote control box used for radio, it can be moved about easily enough, and demonstrates another of the great strides made in television. It picks up images anywhere in the home away from the receiving cabinet, and its pictures are as clear and even larger than those viewed on the cabinet monitor.

In a recent announcement of the American Television Corporation, it is stated that the Kinet will be used as the receiving device in televising actual surgery from the surgical amphitheatre of a prominent Brooklyn hospital.

Upon reading this statement, one cannot help but recognize television's unlimited possibilities as an educational medium. If this experiment is successful, students will be able to watch every minute detail of the operation as though they were present during the surgery, instead of having to rely upon long distance views.

Since no operator will be required on the scene to adjust the camera, as the lenses will be focused for action before the patient is brought in, the patient will not be subject to any extra risk of infection.

The equipment has already been rigidly and successfully tested by hospital authorities at the company's laboratories, and is regarded by them as a tremendous aid to medical education.

The electric camera will be suspended with the lights over the operating table, and the complete details of the operation will be picked up by the powerful lenses and transmitted by cable to the screens of the Kinets. These receiving devices will be placed in the gallery and in the offices on other floors of the hospital.

During this demonstration, the televised impulses will not be radiated as a broadcast, but will be confined by wire to the building in which the camera-to-receiver circuit is completed.

The customary lighting used for surgery will be sufficient to assure reception of clear images by the Kinets.

The Paramount Picture Company which has been associated with the Allen B. DuMont Laboratories, Inc., ever since television loomed on the scene, is owner of the 14,000 outstanding Class B stock in this company and possesses options to buy the remaining 42,000 of the 56,000 authorized shares of the television company. Paramount has also agreed to lend

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DuMont all or any part of \$200,000 for ten years, according to recent reports.

Since it is admitted that television and motion pictures will not be competitive fields, the DuMont System contemplates combining the two by transmitting news events and motion pictures direct from the local television station to the local theatres.

Judging by the annual reports of the various television laboratories, it would appear that the DuMont firm is the only one which has broken even at this stage of television development in America.

There is much activity in the television studios at Radio City now. Studios are being redesigned and the entire staff is working day and night organizing programs, and assembling shows, preparatory for the regular schedule which begins in April when the World's Fair opens.

Since the National Broadcasting Company took its two television vans to Washington last month to demonstrate telecasts from the mobile units to receivers in the National Press Club, numerous predictions again arise, among them being that the 1941 Presidential inaugural will be the first to be televised. If so, the coaxial cable, already linking New York with Philadelphia, will have to be extended to Washington, before New Yorkers will be able to view this event.

One leading radio manufacturer is planning to build a limited number of television sets to release on a loan basis. They will be used for observations purposes only, but if, after so long a period, it is found that the instruments will not become obsolete in a hurry, he will then place them on the market. Which fact demonstrates the good judgment and courage of that particular manufacturer.

GENE HODGES

Name Bands

What the well-dressed radio star is wearing may soon be a by-word of the world of fashion if favorable reports on the advent of home television are taken literally. Coutourieres have already invaded the studios, as is indicated by new proceedings on the Paul Whiteman Chesterfield program. Each week Joan Edwards, soloist of the cigarette show, wears a gown designed for the occasion by a Fifth Avenue shop, with sedate recognition given to the shop on the studio program. Other singing stars have become clothes conscious and carefully plan their wardrobes to fit the hour of the day. It would seem that studio informality is on the way out to clear the road for fashions in television.

On two recent occasions Carnegie Hall was the scene of a merger between symphony and swing. In addition to regular symphony concerts in late December symphonic enthusiasts and swing fans rubbed elbows at a concert sponsored by the New Masses, "From Spirituals to Swing." The metropolitan audience heard unadulterated negro music from towns of the South and Middle West, as well as primitive music from the African jungle. Highlights of the evening were the Mitchell Christian Singers from Kingston, S. C., who gave a demonstration of what happens when four singing negroes get together.

On January 8, Benny Goodman visited Carnegie Hall, when he and his clarinet assisted Joseph Szigeti, concert violinist, in the Hungarian Rhapsody written for the two musicians by Bela Bartok. As a return compliment Mr. Szigeti became a member of the Tuesday night Goodman Swing Club, January 24, participating in a jam session of "Stomph" at the Savoy.

While speaking of swing, the book "Love in Swingtime," written by Tommy Dorsey and George L. Lottman, made its bow to the public February 1. The novel is supplemented with a survey of American jazz and 200 photographs of outstanding musical personalities.

The new C. B. S. affiliate, American Record Corporation, has taken on John Hammond, critic on swing, as a talent scout and associate recording director. Jimmie Lunceford's was the first orchestra to be signed by the company.

Harry James has left the Benny Goodman Band and plans to open this month in Boston with his own outfit. Next to leave the ranks will be Teddy Wilson. The date of his departure is scheduled sometime in March.

Skinny Ennis will appear in Columbia's forthcoming picture, "Blondie Steps Out."

Rumors have been noised abroad that Benny Goodman and his band will hold forth for the first two weeks of the 1939 Golden Gate International Exposition, which opens February 18. The band will play nightly in the Treasure Island ballroom, and in addition will start off the exposition with an afternoon swing concert.

Donald Budge and Ellsworth Vines swung out recently at the Hotel Statler in Boston as temporary members of Leighton Noble's orchestra. They relinquished their tennis rackets for a baton and an accordion, putting their famous forehead drives into musical action.

In the dull mid-winter interim, top ranking name bands have kept music in the air for New York. Charlie Barnett and his orchestra came into the Famous Door January 17 for twelve weeks, while in late January, Eliseo Grenet brought his Cuban Flamencos to El Chico. On the 25th of last month, Isham Jones and his orchestra and Teddy Black and his band raged a "battle of swing" at the Capitol Hotel. A similar tussle is promised at the Rockland Palace between Andy Kirk and Don Redman on the 25th of February. Vincent Lopez bowed out of the Casa Manana January 22 to be replaced by Jack Denny and Rita Rio and their orchestras, with another replacement being made at the Paradise between Glenn Miller and his successor, Vincent Travers. Ben Bernie and all the lads moved into the Pennsylvania February 2, accompanied by Col. Manny Prager, Bobby Gibson and Peggy Hope. Kay Kyser will follow in March with Tommy Dorsey on his heels in mid-April. Jan Savitt came up from the Claridge, Memphis, Tenn., to

ease out the current sensation of the Hotel Lincoln, Artie Shaw, February 8. Late in the month Ruby Newman will come into the Rainbow Room, and George Hall, Tommy Dorsey and Wingy Mannone have been given dates at the Savoy Ballroom.

Orchestras that play on include Joe Rines at The Road to Mandalay, Jimmy Dorsey at the New Yorker, the Roosevelt favorite, Guy Lombardo, Gray Gordon and his Hotel Edison tic-tac music, Chick Webb at the Park Central, the El Rio music of Johnny Johnson, music from the Plaza with Jack Marshard, the swing-and-sway rhythms of the Commodore's Sammy Kaye, and Joe Venuti and the Adrian Rollini Trio at the Glass Hat, Belmont-Plaza.

Leaving the East for Chicago we find Rob Crosby back at the Black Hawk after a run at the New York Paramount, Wayne King staying over at the Drake, Art Kassel still entertaining for the Hotel Bismarck, and Orrin Tucker staying with the Palmer House until April 12, while Stuff Smith left the La Salle February 11. Another February departure was that of Happy Felton, giving up the stick at the College Inn to Red Stanley. Other Chicago dates were Griff Williams at the Trianon Ballroom, with a future for Russ Morgan, March 3, at the Chez Paree.

Henry Busse came out to the Downtown Casino, Detroit, on January 25, with Jimmy Livingston keeping a January date at the Turnpike Casino, Lincoln, Neb. January 30 Lang Thompson took over the stand of Milwaukee's Hotel Schroeder from Bill Bardo, while on the 28th Jack Fulton and his Southern Gentlemen arrived at the Hotel Nicollet, Minneapolis, for a two-week engagement. Out at the Brown Palace, Denver, Dick Barrie has been asked to stay for two more months. Blue Barron and his orchestra will open at the Chase Hotel in St. Louis March 10, planning to leave on the 19th.

Down in the sunny spots, Harry Candullo and his orchestra visited the Atlanta-Biltmore in Atlanta, Ga., for a month beginning January 21. Ramona's orchestra came to the Roosevelt in New Orleans January 7, and in the same city Carl "Deacon" Moore kept a February engagement at the Jung Hotel, having come from the Olmous Club, San Antonio. In Memphis, Tenn., George Hall departed from the Peabody the first week of February, with Frankie Trombar starting in at the Hotel Claridge for three weeks.

"On Miami Shore" we find Ted Lewis, "is everybody happy?" holding forth at the Royal Palms; Arthur Warren and his orchestra at La Boheme; Al Donahue featured at the Palm Island Casino; Lon Chassey and orchestra at the Hollywood Beach Hotel; Cy Delman and his boys at the Miami Biltmore, while Manny Gates and his orchestra have moved from the Royal Palms to their favorite winter stand—the West Flagler Dog Track.

On the West Coast there was little shuffling of bands for January and February. Around Los Angeles, Freddie Martin followed Rudy Vallee at the Coconut Grove, but Clyde McCoy stays on at the Palomar, as does Skinny Ennis at Victor Hugo's, George Redman at Omar's Dome, Shep Fields at the Biltmore, Harry Owens at the Beverly Wilshire Hotel in Beverly Hills, and Jimmy Grier at Topsy's. On January 12 the Shalimar Bowl, the newest dance spot in San Francisco, opened to the beat of Gene Krupa's drums, with Buddy Rogers following on January 24 for a four-week stay.

In quick jumps here and there, we have Reggie Childs finishing up an engagement at Galvins Raymor Ballroom, January 21, in Boston, after closing at Philadelphia's Benjamin Franklin, while Little Jackie Heller opened in late January at Penny the Bums, and Johnny Hamp at the Hotel

Adelphia. Another Boston opening was Andy Kirk at the State Ballroom, January 20, for a ten-week stay. Back in Pittsburgh there is Al Kavelin and his Cascading Chords Orchestra playing for the Nixon Restaurant, and Bernie Cummins at the William Penn, with Mike Riley heard at the New Penn from January 24 through February 6. In Baltimore the Lord Baltimore has booked Ferde Grofe and his orchestra for February 25, and in Cedar Grove, N. J., Larry Clinton promises to stay at the Meadowbrook through March 2.

During the past few weeks and within the next two months many name bands will be hot-footing it around the country for road tours and theatre engagements. On February 18 Russ Morgan and his orchestra plays the Hotel St. George in Brooklyn, then goes to Wilkes-Barre, Pa., for the Policemen's Ball, February 20. In March he will be heard at the Mayfair Club in Tyler, Texas, before opening at the Rice Hotel, Houston.

For the month of February Henry Busse's schedule includes the following one-night stands: February 7, Coliseum Ballroom, Bend, Ill.; February 9, Saginaw, Mich.; February 11, Buffalo, N. Y.; February 12 and 17, Detroit, Mich.; February 18, Youngstown, Ohio.

March 4, Blue Barron and his orchestra will play at the IMA Auditorium, Flint, Mich., and on the 5th will move to Fremont, Ohio. March 8 will find him at the Plamor Ballroom, Kansas City, going from there to Danceland, Cedar Rapids, Iowa, the next day.

Carl "Deacon" Moore and his orchestra were heard February 6 at the Shrine Masque Auditorium in Springfield, Mo. On the 25th he will pick up a date at the Mayfair Club, Tyler, Texas, while en route to Omaha, Neb., for a two-week engagement at the Music Box Ballroom, beginning February 28.

In January George Olsen played the Archer ballroom circuit and on February 10 Earl "Father" Hines traveled to New Jersey for a dance in Camden. The 17th of the month he and his band will be found at the Savoy Ballroom, Monroe, La., the following day in Opelousas, La., at the Cedar Lane Club, and March 4 and 5 is promised for Blossom Heath, Oklahoma City. Isham Jones has two prom dates, at Yale University, February 24, and on March 3, the Junior Prom at Russell Sage College, Troy, N. Y. Reggie Childs and his orchestra, on February 14, was the first name band ever to play in Westminster, Md.

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torium, and from there the orchestra went Georgia way to play a date for the Coca-Cola Company in Atlanta on the 16th of February. The schedule from that point includes a sponsored dance for Louisville's radio station WHAS, February 17, and beginning the following day, Saturday, a three-day run at the Paramount Theatre in Fort Wayne, Ind. In March Paul Whiteman has been booked for the Southwest Exposition and Stock Show at Fort Worth, Texas, the 10th through the 19th.

Name bands have been in demand on theatre circuits with heavy bookings in the East and West. At the Strand in New York, Leo Reisman and his orchestra appeared the week of January 23, followed by Artie Shaw and his band February 3-10. On the 17th, Kay Kyser is scheduled for a two-week run with Jimmy Dorsey promised for a fortnight, beginning March 31. Benny Goodman created a mob scene at the Paramount in January and Vincent Lopez was booked for the same theatre for two weeks starting February 8. From there Vincent Lopez will take his orchestra to the Stanley in Pittsburgh and Baltimore's Hippodrome. In late January, Roger Pryor came up from the Hippodrome to play the New York State Theatre, and in the same week, the 23rd, Hal Kemp was heard at the Stanley, Pittsburgh, while Ben Bernie went to the Earle in Philadelphia. Artie Shaw has a future date with Newark's Paramount Theatre, February 17, after Duke Ellington, Will Osborne and Larry Clinton packed in the crowds during the previous month. With Artie in town at the same time as Benny Goodman, who will be at the Shubert, a state of delirium will probably overtake the swing fans of Newark. Recent bands at the latter theatre included Ben Bernie, Tommy Dorsey, Ozzie Nelson, Roger Pryor and Vincent Lopez.

January 20-23, Henry Busse appeared at the Paramount, Fort Wayne, Ind.; January 27, at the Lyric, Indianapolis, and on February 8 went to the Paramount in Anderson, Ind. Al Kavelin and his Cascading Chords played the Fort Wayne Paramount January 24-26, while in Chicago, at the Chicago Theatre, Happy Felton began a two-week run. Russ Morgan was booked for the week of February 17 at the Akron and Youngstown Theatre, Akron, Ohio, and in May, at the Lyric in Indianapolis. During January Phil Spitalny and his all-girl orchestra kept two dates in Ohio, playing to packed houses in Akron at the Palace and in Cleveland at the Auditorium. A March booking for Barney Rapp takes in the Michigan Theatre, Jackson, Mich.

Having left Tommy Dorsey and the band after the completion of their engagement at the New Yorker, Edythe Wright had to go up to Hartford to satisfy the clamor of her Connecticut fans. After giving a command performance the swingstress decided to stay on with the band until the end of its road tour.

During recent weeks name bands have kept many dates over the air waves. Johnny Green and his orchestra joined the "Johnny Presents" program, January 31, over the N. B. C. Red Network, 8:00 P. M. Johnny is using "Sliding Strings" as his type of music. Mark Warnow started in with the "Hit Parade" January 28 on a C. B. S. program, 10-10:45 P. M. January 30 Artie Shaw and his band aired over N. B. C. from Syracuse while playing for the Syracuse University Senior Ball. The program which Eddie de Lange and his orchestra play for Phil Baker on Saturday evenings, 9-9:30 P. M. over C. B. S., is called "Honolulu Bound." The Fitch Bandwagon went Hollywood February 5 for three dates with Harry Owens, Victor Young and Gene Krupa. Maxine Sullivan is scheduled to begin a new C. B. S. song series shortly. Coming back to N. B. C. for the last time we have Lou Breese and Gray Gordon and their orchestras playing an anniversary program for the Veterans of Foreign Wars on February 15.

Band Concerts

A band that is recognized throughout the country for its symphonic excellence and is a favorite of New England is "D'Avino and His Commonwealth Symphonic Band." For the past two decades Alfonso D'Avino, organizer and conductor of the band, has progressed with the march of modern instrumentation and has built up an organization which claims 400 members, one of the world's largest bands.

On December 10, 1938, D'Avino and his band gave a special concert for the historic event of the launching of the S. S. Ancon at Quincy, Mass., at which the Secretary of War, the Hon. Harry Woodring, and Mrs. Woodring officiated. The concert was broadcast over a national hook-up.

Mr. D'Avino, at present, is planning to take his organization on a nation-wide concert tour.

On January 26, Thursday afternoon and evening, Thomas F. Dorsey, Sr., took the spotlight in his own right as guest conductor of the Pottsville Federal Band in Lansford, Pa. Mr. Dorsey was principal teacher of his sons, Tommy and Jimmy, current swing favorites. The program included the marches "Vigilance" by Klover, "The Crusader" and "King Cotton" by Sousa, Brooke's "Gilmore's Triumph" and Paris Chambers' "Hostraiser's March," conducted by Mr. Dorsey; the overtures "The Roman Carnival" by Berlioz and Rossini's "William Tell"; "Humoresque" by Dvorak-Cailliet, Bennett's "From Africa to Harlem," Wagner's "Ride of the Valkyries," "Slavonic Rhapsody" by Friedemann and Cailliet's "Memories of Stephen Foster"; Herbert's "The Three Solitaires," played by the cornet trio of Messrs. Davis, Confair and Wood, and a soprano solo, the "Blue Danube," by Elizabeth Garretson. Highlights of the evening were offered by Michael Slowitzky, conductor of the band, in his arrangement of "Hits of Yesterday" and his new song "When You Love Me," sung by Miss Garretson. Under the pen name of Michael Edwards, the conductor is widely known for the recent song hit "Once in Awhile," which was top favorite for seven consecutive weeks on the Hit Parade.

The Pottsville Federal Band is the oldest of the Federal Music Project units in Pennsylvania.

The 121st Field Artillery Band, Wisconsin National Guard, of Janesville, Wis., participated in the inaugural ceremonies held January 2 at the State Capitol, Madison, Wis. W. O. Ervin J. Sartell, better known as "Doc," president of Local 323, A. F. of M., and delegate to the Federation Convention, is the conductor of the band. For the concert program the band played King's "Barnum and Bailey's Favorite," "Lustspiel" by Keler-Bela, Steinmetz's "32nd Division" and Zanecnick's "Scarlet Mask," and "U. S. Field Artillery" by Sousa. Bandmen Thomas

Pope and Alex. W. Heon played "Ida and Dottie Polka" by Losey.

Considered in musical circles as the dean of American bandmasters is Edwin Franko Goldman, who has brought his band to a high level of musical perfection. Dr. Goldman's career has been centered around New York ever since his first memorable concerts on the Columbia University Green in 1918. His next move was to the Mall in Central Park, where the Goldman concerts continue to be presented. In 1924 Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim offered to underwrite the entire costs of the concerts and present them as a gift to the people of New York. The offer was accepted and the concerts have continued ever since.

It was on the Mall that Mrs. Sousa bestowed upon Dr. Goldman John Philip Sousa's favorite baton at an impressive ceremony. The Goldman Band further enjoys the distinction of being the first major organization to go on the air and appeared on the first program ever broadcast by the National Broadcasting Company.

Doris Fox, 17-year-old trombonist of Johnstown, Pa., was guest soloist with Frank Simon's Armco Band on its broadcast of Sunday, January 29, at 3:00 P. M. Miss Fox played Pryor's "Love's Enchantment" on a program which was made up of "March of the Steel Men" by Belsterling, "Les Chasseuses" by Delibes, the finale of the Rossini overture to "William Tell," Moffitt's "Swinging the Ingots" and the Sousa march "Semper Fidelis."

Robert Slim, one of the original "Laddies From Hell," and his Scottish Highland Pipe Band, were heard on the Carnation Contented Program, Monday, January 23, at 10:00 P. M., over the N. B. C. Red Network. Featuring a night in Scotland, the band played "Athold Highlanders," "My Home," "The Road to the Isles," "Marquis of Huntly" and "The High Road to Linton."

The annual convention of the National Bandmasters' Association will meet in Fort Dodge, Iowa, February 26 to March 1. The occasion will mark the first time the convention has been held west of the Mississippi River, and was awarded to Fort Dodge as a tribute to Karl L. King, noted bandmaster, whose home is in that city.

Proceedings of the meetings will be reported in a forthcoming issue of the "International Musician."

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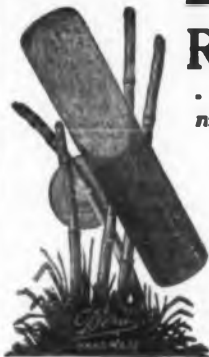
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D'AVINO AND HIS COMMONWEALTH SYMPHONIC BAND

Symphony Orchestras

In the present-day boom era of social, economic and political co-operation, a further encouraging note has been sounded by the Publishers Service Company, New York newspaper promotion organization, for the immediate future of symphonic music. P. S. will shortly extend the music gift order distributed by the New York Post since October 10, 1938, to newspapers throughout the country. As most residents of the metropolitan area already know, thirty-eight phonograph records, ten complete symphonic recordings and an electric record player can be obtained at a minimum cost by collecting coupons daily from the New York Post. The need for such an offer was suggested by a pre-October Post survey which showed that about 5 per cent of New York homes had record-playing devices attachable to their radios and that recordings of musical masterpieces were found only in music rooms of the wealthy. Within a few weeks of October 10, thousands of persons had reserved a record player, emphasizing the fact that many over 5 per cent of New Yorkers wanted symphonic music and were quick to make the most of the opportunity presented. National extension of such a gift offer promises to have a far-reaching effect of cultural goodwill.

Consistent with public support of symphonic music is the growing popularity of audience-participation in orchestral radio programs. At a recent meeting of the Music Teachers National Association, Washington, D. C., Ernest La Prade, director of music research of the National Broadcasting Company said that program builders have finally realized the importance of listener activity.

"Amateur musicians who possess a fair degree of proficiency and crave more opportunity to apply it, are making, quite independently of each other, an exciting discovery. They are finding out that they can sit at home in perfect ease and take part in performances of symphonic music that comes to them through their radio receivers. A few, indeed, stumbled on the secret in the early days of the phonograph before broadcasting was invented, but radio revealed it to many more. They found that they could play a symphony under Toscanini with no risk of incurring the famous Toscanini wrath. If they came in too soon or played a false note they alone suffered for it. They had nothing to lose and everything to gain and they were not slow to tell the broadcasters about it. They begged for advance programs in order to provide themselves with music for future use.

"Toscanini and his colleagues would be surprised if they knew how many unofficial members their orchestras comprise. One fanatical flute player reported last season that he had played five different symphonies under five different conductors during a single week-end.

"Audience-participation is still in its infancy. Only a few experiments have been tried so far as music is concerned and they serve chiefly to indicate what remains to be done. Several obvious applications of the principle suggest themselves. We have had orchestral participation, and also choral participation, but as yet no such programs of band music, chamber music or opera. I think we may look forward to these.

"Imagine, if you can, 10,000 amateur musicians scattered throughout the continent, each invisible to the other, but all collaborating in a synchronized performance of a Mozart symphony."

On December 31, Dr. Artur Rodzinski concluded his series of appearances with the N. B. C. Symphony Orchestra by conducting Alexander Sliot's transcription for orchestra of Vivaldi's Concerto Grosso in D minor, Scriabin's Symphony No. 3, Ravel's "Pavane," two Debussy nocturnes "Nuages" and "Fetes" and waltzes from Strauss' opera "Der Rosenkavalier."

Arturo Toscanini's return to Studio 8-H January 7, was greeted with heartfelt enthusiasm. The program offered consisted of Mozart's "Haffner" Symphony, Loeffler's symphonic piece "Memories of My Childhood," the Prelude to "Die Meistersinger" and an orchestral version of the Brahms-Handel variations for piano by an English musician, Edmund Rubra.

On the evening of January 14, Mr. Toscanini opened the concert with the overture "Saul" by Bassini, followed by the Shostakovich Symphony, No. 1. The remainder of the program included two of Cesar Franck's compositions, "Sommell

de Psyche" and "Eros et Psyche" and Strauss' "Salome's Dance."

The preludes to Act III and IV of Catalani's opera "La Wally" and "Danza Delle Ondine" from his "Lorelei" were presented by the N. B. C. Symphony Orchestra on the Saturday evening of January 21. The symphony of the evening was "Harold in Italy" by Berlioz and for the concluding number on the program Mr. Toscanini conducted Ravel's "Bolero."

Arturo Toscanini's twelfth concert with the National Broadcasting Company was a memorable one, even for those millions of listeners who have come to expect the height of perfection that epitomizes Toscanini. The first half of the program contained Gluck's overture to "Iphigenia in Aulis" and the Eighth Symphony of Beethoven. The music for the ballet "El Amor Brujo" by Manuel de Falla, in which Josephine Burzio, Mexican contralto, was soloist, and the overture to Rossini's "William Tell" concluded the concert of January 28.

In May, Toscanini is scheduled to conduct a series of seven Beethoven concerts at London's Queen Hall for the annual Music Festival. In addition to the complete symphonies of Beethoven, Toscanini will lead the B. B. C. Symphony Orchestra in a performance of "Missa Solennis," the "Egmont," "Prometheus," "Coriolanus," "Leonora No. 1" and "Leonora No. 3" overtures, and excerpts from the "Prometheus" ballet music.

Chicago and Providence have been added to the list of cities in which Toscanini has recently appeared in concert. The Chicago engagement was played January 31 and the Providence, January 7.

On December 29 Sergel Rachmaninoff was guest soloist with the New York Philharmonic Symphony Orchestra playing his first piano concerto in F sharp minor, while Joseph Shuster and Zoltan Kurthy appeared as cello and viola soloists in Strauss' entertaining "Don Quixote." The third composition of the evening was the Reznicek overture, "Donna Diana."

For the first Sunday of the new year Mr. Barbirolli and the orchestra offered a program of variegated melody which included Rossini's overture "La Gazza Ladra," the Fifth Symphony of Schubert, the Glazunoff A minor violin concerto played by Michel Piastro, the Philharmonic concert master, Johann Strauss' overtures to "Die Fledermaus" and "The Gypsy Baron" and the waltz "Joys of Life."

The charming simplicity of Schubert was portrayed January 4 by the New York orchestra when Mr. Barbirolli presented three compositions of the great master, "Dances for Strings," the "Tragic" Symphony and the C Major symphony.

On January 8 the guest soloist of the afternoon was Gulla Bastaba, who played the Sibelius violin concerto. Further included in the program were the five German dances of Schubert, excerpts from Debussy's "Pelleas et Melisande" and the overture to Wagner's "Tannhaeuser."

Ernest Schelling appeared with the Philharmonic Symphony Orchestra January 12 as piano soloist, conductor and composer when he played the Chopin concerto in F minor and conducted his own "Suite Varlee." The concert also included the Mozart overture "La Clemenza di Tito"; "The Walk to Paradise Garden," the intermezzo from Fritz Dellus' opera "A Village Romeo and Juliet"; the scherzo arranged for string orchestra from Mendelssohn's octet and Schoenberg's "Verklaerte Nacht."

On Thursday, the 19th, the Van Vactor prize symphony was given its premiere performance under the baton of Mr. Van Vactor. As guest artists on the program Nathan Milstein was heard with the philharmonic orchestra in the Mendelssohn violin concerto. Mr. Barbirolli concluded the program with a Purcell suite and the overture to "Tannhaeuser."

In late December the Philadelphia Orchestra introduced at Carnegie Hall the



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winner of the Schubert Memorial Award, Jacques Abram, young American pianist. Mr. Abram made a successful bow to the public as guest soloist in a rendition of MacDowell's Second Concerto in D minor. The remainder of the holiday concert, conducted by Eugene Ormandy, consisted of Geminiani's Andante for Strings, Harp and Organ; Christmas music from Handel's "Messiah," Bach's Prelude and Fugue in B minor, orchestrated by Lucien Cailliet, and Beethoven's Fifth Symphony.

The fourth offering of the Huron Carnegie Hall series was a concert by the Philadelphia Orchestra with Mischa Levitzki as piano soloist on January 3. The program included the prelude to "Die Meistersinger," the Tchaikowsky "Pathetique" Symphony and the Saint-Saens' G minor concerto played by Mr. Levitzki.

The orchestra played a program of Bach, Brahms and Beethoven at the concert of January 24, with Efreim Zimballist appearing as guest soloist, and Eugene Ormandy conducting. Heard during the evening were the Third "Brandenburg" Concerto, the Third symphony of Brahms and Mr. Zimballist with the orchestra in Beethoven's violin concerto.

On January 6 the Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, honored the memory of Mrs. Lyndon M. King for her loyal sponsorship of the orchestra, with a performance of Wagner's prelude to "Lohengrin." The guest artist of the evening was Paul Althouse, tenor, who sang Lohengrin's narrative "In Distant Lands" and "In des Lebens Fruelingsstagen" from Fidelio. Two orchestral compositions heard for the first time in Minneapolis were Albert Stoessel's Concerto Grosso for String Orchestra with Frederick Ruhoff at the piano, and the scherzo of Mendelssohn from Octet, Opus 20. Beethoven's Symphony No. 2 in D major and Wagner's "Ride of the Walkyries" completed the program.

At the ninth symphony concert Frank Miller, violin 'cellist, was assisting artist, in a program which included Handel's Concerto Grosso in D minor, the Sibelius Symphony No. 4 in A minor, Dvorak's Concerto for Violoncello in B minor and the Fifth Symphony of Beethoven. Mr. Miller has been principal 'cellist with the Minneapolis Orchestra since 1935.

On February 2 Mischa Eiman was soloist, playing the Brahms Concerto for Violin and Orchestra in D major, Opus 77. In its second downtown concert on January 11 Mr. Mitropoulos presented William Lindsay as piano soloist with the Minneapolis Symphony Orchestra playing Tchaikowsky's First Movement from the Piano Concerto No. 1 in B flat minor. Mr. Mitropoulos conducted a program of the most popular music to be played in the 35 years of the orchestra's history, which was comprised of Rossini's William Tell overture, the Nocturne and Scherzo from Mendelssohn's "A Midsummer Night's Dream" and Beethoven's Fifth Symphony in C minor.

At a recent concert the St. Louis Symphony Orchestra played a new musical composition of Albert Verley's "The Pastel Sonors."

On February 3 and 4 Boris Colechmann,

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French pianist, appeared with the orchestra in his American debut. Mr. Golschmann is a brother of Vladimir Golschmann, director of the St. Louis Orchestra.

The Indianapolis Symphony Orchestra was accorded a warm welcome in Chicago January 8. Mr. Sevitzyk conducted two of the compositions which he had presented in his audition of November, 1938, at the Murat, the Berlioz overture "Roman Carnival" and Tchaikowsky's Fifth Symphony. Also included in the concert of January 8 were the Dubensky fugue for 18 violins and selections from Wagner's "Die Meistersinger." At the close of the program Mr. Sevitzyk was prevailed upon to play an encore, and although Indianapolis audiences have never been thus rewarded, the audience at the Murat heard Gretry's "Pantomime" as a special gesture of friendship to Chicago.

On January 19 broadcast of the Rochester Philharmonic Orchestra Jose Iturbi conducted Ravel's "Daphnis and Chloe" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

During the week of January 9 Charles Kullman, tenor, and David Swantho, con-

tralto, were guest artists with the Chicago Symphony Orchestra for the presentation of Mahler's Second Symphony, "Das Lied von der Erde," conducted by Dr. Stock. Weber's overture to "Abu Hassan" and Mozart's Symphony in G minor completed the program.

Hans Lange took over the baton for the concerts of the week of January 23 while Dr. Stock took his annual mid-winter vacation. Ida Krehm, pianist, appeared with the orchestra Tuesday afternoon to play Saint-Saens' Concerto No. 2 on a program which was further comprised of Berlioz's overture to "Beatrice and Benedict," two Debussy nocturnes and Tchaikowsky's Sixth Symphony.

Thursday and Friday Mr. Lange conducted the opening and closing numbers, Haydn's Symphony in D and Strauss' tone poem, "Don Juan." Ernst Krenek, guest artists with the Chicago orchestra, played his new Piano Concerto, No. 2 and conducted his suite "Triumph der Empfindsamkeit."

Hans Lange conducted the second concert of the Chicago Civic Orchestra, January 29, with Eugenia Buxton as piano soloist.

Franco Ghione took up the baton of the Detroit Symphony Orchestra January 5, after an absence of seven weeks, to conduct Mozart's Symphony in G minor, Tchaikowsky's "Pathetique" Symphony and two Bach preludes, orchestrated by Riccardo Pick-Mangiatelli.

January 12 and 13 Robert Casadesu as guest soloist played Mozart's A major Concerto with the orchestra. For the same concerts Mr. Ghione brought to Detroit for the first time "Prelude" by Bernhard Heiden, Detroit composer; Zoltan Kodaly's "Danse di Galenti," and Mascetti's "Ora di Vespro." Beethoven's overture to "Egmont" and the "Tannhaeuser" overture by Wagner were also included on the program.

Alec Templeton, English pianist, returned to Detroit for an appearance with the Symphony Orchestra January 21. In the evening Mr. Templeton played Rachmaninoff's Second Concerto in C minor, while Victor Kolar conducted the orchestra in the Gluck overture "Iphigenia in Aulis"; Glier's symphonic poem, "The Sirens"; Haydn's "Serenade," and a first performance at these concerts of "Espanharlem," a picture in music of New York's Harlem, by the American organist and Ford Sunday Evening Hour official, William J. Reddick.

At the young people's concert Saturday morning, January 21, Mr. Templeton presented the third movement from the Rachmaninoff Concerto and entertained the children with a number of new improvisations. Edith Rhett Tilton lectured and solos were offered as a demonstration of the orchestra's string section. Compositions played by the orchestra under the direction of Mr. Kolar included: Saint-Saens' "The Swan," Bossi's "Evening Prayer," "Valse" by Tchaikowsky and "Caprice Espagnole."

The ninth subscription concert was held January 26 when Franco Ghione again conducted the Detroit Symphony Orchestra and Ilya Schkolnik, concert master, appeared as violin soloist. Mr. Schkolnik played Tartini's Concerto in D minor and Stravinsky's Concerto with the orchestra on a program which included the Intermezzo from Wolf-Ferrari's opera "I quattro Rusteghi," three dances from Respighi's "Ancient Dances" heard for the first time in Detroit, and Wagner's "Ride of the Valkyrie" from "Die Walkure."

At the concerts on February 2 and 3 Gregor Platigorsky, cellist, was presented as guest artist. Mr. Platigorsky played Dvorak's Concerto in B minor for Violoncello and Orchestra while orchestral compositions included the overture to "The Secret Marriage" by Cimarosa, Mendelssohn's Italian Symphony and the overture to Verdi's opera "The Force of Destiny."

At the popular priced concert on January 28 Viola Mitchell appeared with the orchestra playing Saint-Saens' A major Concerto for Violin and Orchestra. On the following Saturday, the soloists were Helen Van Loon, soprano, and Porter Heaps, organist.

The Pittsburgh Symphony Orchestra began its Beethoven Cycle on January 6. Josef Hofmann, as guest soloist, played the "Emperor" concerto with the orchestra and Mr. Frits Reiner conducted the Beethoven Symphonies, Nos. 1 and 5.

January 13 Beethoven's Fourth Symphony and the overture "Coriolanus" were heard. In addition, Nathan Milstein appeared with the orchestra playing the Beethoven Violin Concerto.

The Cycle was continued January 20 with Frits Reiner conducting the overture "Prometheus" and the Second and Third Symphonies.

Paul Whiteman appeared in Pittsburgh January 27 and 28 in a special pair of concerts with the Symphony Orchestra.

In Cleveland, Dr. Artur Rodzinski con-

ducted the first pair of symphony concerts of the new year January 5 and 7. The guest with the Cleveland Symphony Orchestra was Raya Garbonsova, Russian 'cellist, who played the Saint-Saens' Concerto for Violoncello in A minor. Dr. Rodzinski introduced a novel orchestral suite by Serge Prokofieff, "Lieutenant Kije" and included Weber's overture "Euryanthe" and Tchaikowsky's Fifth Symphony in E minor on the program.

Artur Rubenstein appeared with the orchestra January 12 and 14 playing the Tchaikowsky Piano Concerto in B flat minor. Dr. Rodzinski opened the program with Scarlatti's Sonata followed by the Beethoven Symphony No. 7 in A major.

During the week of January 16 the Cleveland Orchestra under the baton of Rudolph Ringwall, associate conductor, cooperated with the Cleveland Public Schools for their annual educational series of concerts. Mr. Ringwall presented six concerts for children of the fifth and sixth grades and three for students of the junior and senior high schools.

Following the educational series of concerts, Josef Fuchs, concert master, was soloist January 26 and 28 in a presentation of Lalo's Symphonie Espagnole. Dr. Rodzinski conducted the Cleveland Symphony in Bach's Brandenburg Concerto No. 3, the Sibelius Symphony No. 5 and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

For the concerts of February 2 and 4, the guest soloist was Paul Wittgenstein, noted one-armed Viennese pianist. Mr. Wittgenstein offered the Ravel Piano Concerto for the Left Hand on a program which included the overture to "Amelia Goes to the Ball" by Menotti, the Cleveland premiere of Nicolai Berezowsky's Toccata, Variations and Finale for String Quartet and Orchestra and the Schumann Symphony No. 3, "Rhenish." Opus 97, played for the first time in Cleveland by the Symphony Orchestra under the direction of Dr. Rodzinski.

The San Francisco Symphony Orchestra gave the long-heralded opening concert of its 27th symphony season January 6 under the baton of Pierre Monteux. Jose Iturbi, as guest artist, offered Schumann's Piano Concerto in A minor on a program which included the Berlioz overture "Le Carnaval Romain," "Pictures at an Exhibition" by Moussorgsky-Ravel and the Brahms Symphony No. 2.

At the second pair of concerts in January, Pierre Monteux conducted Beethoven's Sixth Symphony, "Death and Transfiguration" by Strauss and the first performance in San Francisco of Milhaud's "Provincial Suite."

Guest artists scheduled to make their bow to the city include: Luboschuts and Nemenoff, duo-pianists; Paul Hindemith, composer and violinist; and Robert Casadesu, pianist. Among those returning to San Francisco will be: Alexander Brailowsky, pianist; Roland Hayes, tenor; Nathan Milstein, violinist; Tito Schipa, tenor; E. Robert Schmitz, pianist, and two members of the orchestra, Naoum Blinder,

concert master and violinist, and Henry Woempner, flutist.

Another mid-winter seasonal opening of note was that of the Baltimore Symphony Orchestra under the direction of Werner Janassen, Sunday evening, January 8.

January 22, Mr. Janassen conducted the world premiere of the transcription by Leon Leonardi of a Dietrich Buxtehude Prelude and Fugue in E minor and further presented Beethoven's Fourth Symphony in B flat major.

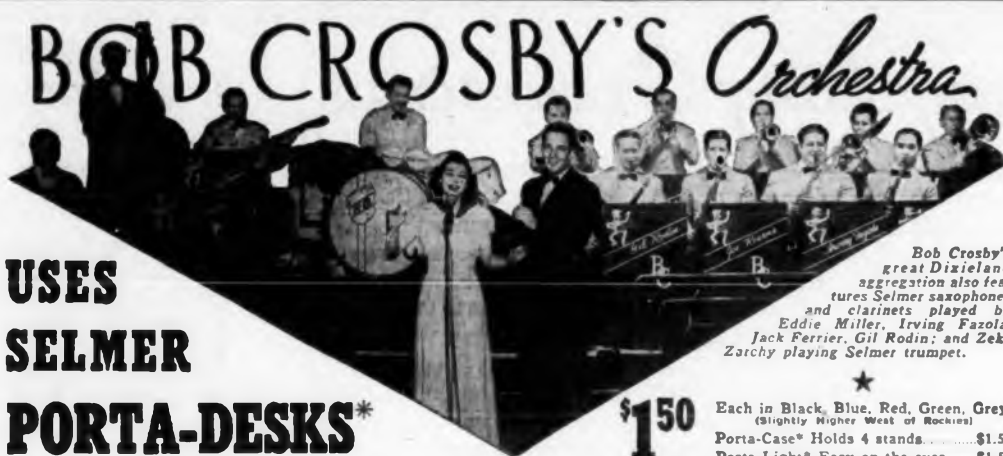
The program for the evening of January 29 consisted of the Rimsky-Korsakoff Legend of the Tsar Sultan from the opera "Tsar Sultan," a Strauss waltz from "Roses of the South" and J. Weinberger's "Bohemian Grenadiers" march from the opera "Wallenstein," presented for the first time in America.

At the first Young People's Concert on Saturday morning, January 14, Werner Janassen conducted the Baltimore Symphony Orchestra in the first public performance of his transcription into orchestra of the "Agnus Dei" from Palestrina's mass "Missa Papae Marcellus" and Johann Kuhnaw's eight-part sonata "David and Goliath." This program marked the first in a series to be devoted to the progress of program music within the last 439 years.

On the Saturday morning of January 23, music of the first half of the 19th century was presented, including the Andante movement from Beethoven's Pastoral Symphony, the Mendelssohn overture to "Midsummer's Night Dream," Mehul's overture to the opera "Le Jeune Henri" and the Meyerbeer Coronation March from the opera "The Prophet."

In conjunction with its twentieth jubilee season, the Los Angeles Philharmonic Orchestra presented eleven concerts during the month of January. January 20 and 21, Artur Rubenstein, Polish pianist, was guest artist playing the Tchaikowsky Piano Concerto. Dr. Klemperer, conductor of the orchestra, opened the program with Cesar Franck's D minor Symphony, followed by the "Daphnis et Chloe" suite No. 2 and the rumba movement from Earl McDonald's "Rumba Symphony."

The El Paso Symphony Orchestra opened the city's annual Sun Bowl Carnival December 29 with a program in which Douglas Beattie, baritone, and H. Arthur Brown, conductor of the orchestra, shared honors. The program was comprised of the Rossini overture to "The Barber of Seville," Schubert's Unfinished Symphony, Humperdinck's "Evening Prayer" and "Dream Pantomime" from "Hansel and Gretel," the Russian Sailor's Dance from Glier's "The Red Poppy," Meditation from "Thais" by Massenet, Liadow's "The Musical Snuff Box," "Entrance of the Little Fauns" by Pierre Granger's "Molly on the Shore," Brahms' Hungarian Dances, and the Baccanale from St. Saens' "Samson and Delilah." "Evening Star" from "Tannhaeuser," the "Serenade" from "Faust," Plunkett's drinking song from the Flotow opera "Martha," "In Flanders Field" by Turner, Allen's "Eldorado" and Clarke's "The

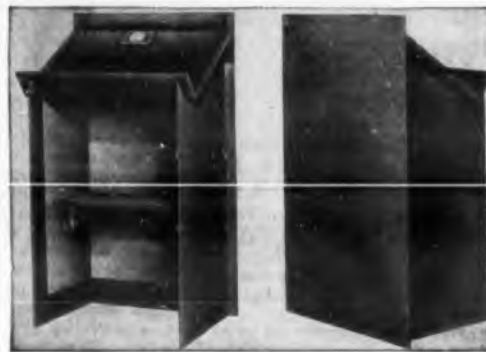


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Blind Ploughman" were sung by Mr. Beattie.

The orchestra, now in its twentieth season, plays an annual series of four concerts, with additional "pop" and school concerts. The third subscription program will be given February 20.

The Canton Symphony Orchestra presented its third concert of the season on the evening of January 25. Richard Oppenheim conducted the orchestra in a program comprised of the Rossini overture to "The Barber of Seville," the Liszt Concerto No. 1 in E flat major for piano and orchestra. In which Mrs. Ruth March was guest soloist; Paul White's Miniatures, "By the Lake," "Waltz for Teenie's Doll" and "Mosquito Dance," and the symphonic poem of Liszt, "Les Preludes."

On New Year's Day, Jan Sibelius and the Helsingfors Symphony Orchestra saluted the New York World's Fair in the first of a series of broadcasts from 17 nations, the "Salute of Nations."

The Juillard School of Music has announced its annual competition for the publication of orchestra works by American composers. The school will select one or more compositions and pay for their publication, reserving the royalty and fee rights for the composer.

Antonia Brico, founder and conductor of the erstwhile New York Women's Symphony Orchestra, has organized the new Beica Symphony Orchestra of 20 members, including 25 men. The orchestra

made its debut January 25 at Carnegie Hall with Simon Barer as piano soloist, in his first New York appearance with an orchestra. Further concerts are scheduled for March 14 and April 25.

Mr. Barbilrolli stepped out of his role as conductor January 5 to participate in the Twelfth Nite celebrations of the New York Lotos Club. In company with Mishel Piastro and John Corigliano, violinists, and William Primrose, violist. Mr. Barbilrolli played string quartet selections, making his first public appearance in this country as a cellist.

Vancouver welcomed back Allan Watson, bass, a former resident of British Columbia, who sang with the Vancouver Symphony Society January 15. The first program of the new year included Richard Strauss' symphonic poem, "Death and Transfiguration," the "Welsh Rhapsody" of Edward German. Herbert Howell's "Puck's Minuet," the Tchaikowsky "Sleeping Beauty Waltz" and "Two French Canadian Airs" by Sir Ernest MacMillan.

The second of a series of three Wednesday evening concerts was presented February 15 by the Civic Orchestra at Waterbury, Conn.

The Charlotte Symphony Orchestra was heard in its second concert of the 1938-39 season December 2, under the direction of G. S. de Roxlo. The guest soloist of the evening was Margaret D. Chesick, soprano, who sang "One Fine Day" from Puccini's "Madame Butterfly," and the "Waltz Song" from Gounod's "Romeo and Juliet." Mr. de Roxlo conducted his own arrangement of Bach's "Italian Concerto," Berlioz's Hungarian March and the First Symphony in C minor of Brahms.

Georges Enesco was violin soloist with the Elizabeth Philharmonic Orchestra at its January 20th concert in Elizabeth, N. J. August May conducted the program, which was broadcast over the Mutual network.

In Ohio, the Coshocton Symphony Orchestra has been co-operating with the Coshocton city and county schools in a series of educational matinee performances preceding the regular concerts. Students are given an explanation of the programs, with accompanying information on the various instrumental sections of the orchestra.

The younger generation of Lodi, Calif., has organized an orchestra which has already given three concerts in the city and two out of town. The orchestra calls itself the Townsend Club, No. 1.

Word of a new symphonic ensemble comes from Columbia, S. C., where Hans Schweiger, musical director of the Columbia Music Festival, claims an orchestra of 67 members, together with a community chorus of 170 voices. At the fifth annual festival, March 31 and April 1, the Columbia orchestra will be heard along with the visiting National Symphony Orchestra.

During January the Philadelphia Civic Symphony Orchestra presented five concerts, January 3, 8, 15, 22 and 29, and continued its series of weekly broadcasts over Station KYW, Philadelphia.

On January 3, Geraldine Ayers Ulrich, mezzo-soprano, appeared with the Buffalo Orchestra singing the aria "Verdi Prati Selve Amene" from Handel's opera "Alcina" and "Aus der Tiefe des Grames" from the "Depths of Sorrow" by Max Bruch.

January 17, Mr. Autori, director of the orchestra, brought Marjorie Lawrence, soprano, to Buffalo as guest artist. Miss Lawrence was heard in arias by Purcell and Gluck and excerpts from Wagner's "Die Goetterdaemmerung."

Other successful Federal Symphony Orchestras include that of Portland, Ore., and the Greenwich Orchestra of the WPA Federal Music Theatre in New York City. One of the December programs of the Wisconsin Symphony Orchestra included the Tchaikowsky Fifth Symphony in E minor, conducted by Dr. Sigfrid Prager.

In Oklahoma the Federal Music Project has sponsored 200,000 music classes employing an average of 80 teachers throughout 47 counties of the State.

On January 3 the Czech Philharmonic Orchestra was conducted for the first time by an American, Benjamin Grosbayne. Mr. Grosbayne offered Beethoven's Seventh Symphony on a program made up of a Scherzo by Dvorak, Tchaikowsky's overture to "Romeo and Juliet" and Richard Strauss' "Till Eulenspiegel."

In late December, Pierre Monteux, conductor of the San Francisco Symphony Orchestra, was received with acclaim in Paris for a superb performance of the Berlioz "Symphonie Fantastique."

Stage Shows

"Vaudeville Marches On" was the title of the second show produced by Kurt Robitschek at the Majestic Theatre in New York, which did not march on at all but folded late in January. One of the New York trade papers promptly reversed its attitude of the last few weeks and stated that the vaudeville revival was a dud, citing Robitschek's failure and the closing of two or three other spots in the vicinity of New York as examples. While we have no quarrel with the viewpoint of the editor of that paper, we believe that he should have examined the facts more closely before reversing his recent opinion. Robitschek started the Majestic Theatre experiment on a shoestring, after failing to secure sufficient finances to open a house favorably located on the main stem. The Majestic Theatre is well off Broadway, close to Eighth Avenue, away from the beaten track of the vaudeville and picture fans. The Shuberts gave the house to Robitschek on a percentage basis. With all these handicaps he broke even for the first two weeks. Business has been off all over the country during the last month, and if he had had any backing he might have succeeded even though in a poor location.

Bad business is not confined to vaudeville houses; the extent to which it has fallen off in picture houses is amazing. It is probable that the cut in WPA appropriations and similar economic measures have started another fear psychology in the minds of the masses. In a city of half a million people where nothing but straight pictures is shown, the operator of the major portion of the theatres states that he has never seen business so bad, with nothing to indicate improvement in the near future.

Contrary to all the above, we find that the Riviera Theatre in Brooklyn increased its business 60 per cent, with stage shows. The Lyric Theatre in Allentown, Pa., resumed Saturday and Sunday shows on January 14, with the Paramount Theatre in Steubenville, Ohio, resuming flesh on the same date. The Warner Capitol in Passaic, Fabian in Paterson, State in Jersey City, Central in Union City, DeWitt in Bayonne and Embassy in Orange, all in New Jersey, and the Globe in Bridgeport and Poli in Waterbury, Conn., are included in the live show list. Another Warner entry is the Stanley in Utica, N. Y., which opened a three-day week vaudeville policy on February 7. She's in Toronto is doing a fine business with vaudeville, and the Palace Theatre in Youngstown, Ohio, and the Bound Brook Theatre in Bound Brook, N. J., played their first stage shows in three years during the week of January 16. In Newark, N. J., the competition between the Shubert and Paramount theatres has resulted in fine business for both houses. Walter Reade has opened three of his up-state houses, the Community in Kingston, N. Y., Community in Saratoga Springs, N. Y., and the Community in Hudson, N. Y., to one day a week shows, while the Rockland in Nyack has increased to two days weekly. In the South Lucas and Jenkins are opening their theatres in Savannah, Waycross, Macon, Albany and Columbus, Ga., to flesh presentations.

Frank Fay opened his nine show a week policy in the Hudson Theatre on February 13. Fay's shows are of the highest type, with a top admission of \$3.30. This experiment is being watched with a great deal of interest by all branches of show business. It is generally believed that the vaudeville nature of "Hellzapoppin" has encouraged Fay to open this top-flight experiment.

All of the above shows that, with the exception of Warner Brothers, the hope for stage shows lies with the independents. There is nothing in the entire set-up which would lead anyone to believe the picture producers want any part of stage shows if they can help it.

One thing that is generally overlooked is the fact that America's foremost vaudeville experiment is a tremendous success. We refer to Billy Rose's Casa Manana which has been operating for months as a two-a-night vaudeville spot with tremendous business on all shows but one (which was rather weak), the shows running all the way from two to ten weeks. Rose has demonstrated beyond the shadow of a doubt that a good stage show, properly presented so that it does not look like the old 10-20-30 vaudeville, is a major and successful attraction.

News from foreign fields is rather slow this month, the outstanding item being the fact that the Adelphi Theatre in London returned to stage shows early in

February. The budget has been set at \$7,000.00 weekly, and the policy will be two shows nightly. Another London opening is George Black's Hippodrome with a twice nightly show featuring Vic Oliver and Frances Day.

The legitimate theatre goes merrily on with the better New York attractions doing unparalleled business. Musicals continue to be the leaders with "Set to Music" doing capacity business during its first week. The D'Oyly Carte Opera Company plays to standing room only at most of its performances, while "The American Way" has become an immediate hit. The latter is not a musical show but nevertheless provides employment for 21 musicians, and therefore is particularly interesting to our members. "Victoria Regina" rang down its final curtain at the Nixon Theatre in Pittsburgh on Saturday, January 28. This stellar attraction was one of the biggest grossers of recent years, having played to \$1,526,934.60 in New York City and \$1,325,603.46 on the road, for a grand total of \$2,852,538.06. Its biggest New York gross was for the week ending January 4, 1936, when it took in \$28,298.00, and its biggest week on the road was that ending March 19, 1938, when Des Moines, Omaha and Kansas City gave combined receipts of \$42,691.98.

For the week ending January 7, New York City gave the following grosses to its musical shows: "Boys From Syracuse" at the Alvin Theatre, eighth week, \$32,000; "Hellzapoppin" at the Winter Garden, 17th week, \$34,000; "I Married an Angel" at the Shubert Theatre, 36th week, \$24,000; "Knickerbocker Holiday" at the Barrymore Theatre, 13th week, \$17,000; "Leave It To Me" at the Imperial Theatre, tenth week, \$35,000; "Pins and Needles" at the Labor Stage, 59th week, \$6,000. In Boston, "Set To Music" in its second try-out week, grossed \$31,000, while "Dear Octopus" in its second week grossed \$12,000. Philadelphia played four attractions, "The White Steed" in its second week at the Chestnut, drawing \$9,000; "What a Life" in its second week at the Locust, \$6,500; "The Women" in its first week of a return engagement at the Forrest, \$6,000, and "Yes, My Darling Daughter" in its second two-for-one week at the Erlanger, \$5,000. In Chicago, "Amphitryon 38" wound up its fourth week with \$18,000, while "Shadow and Substance" in its third and final week brought in \$8,000. "Golden Boy" failed to attract much business on its repeat engagement and closed with a poor \$6,500. On the West Coast, "Leaning on Letty," with Charlotte Greenwood, at the El Capitan in Hollywood, drew \$11,000 for its second week. Up in Montreal in the blizzard belt, Helen Hayes in "Victoria Regina" grossed \$20,000 in spite of the snow—a four-year record for His Majesty's Theatre. Detroit, Mich., gave "Susan and God" at the Cass Theatre \$21,500 for eight performances. Cincinnati gave "Our Town" \$6,200 for four performances during the first half of the week, while "Angela Is 22" garnered \$4,500 for the second half. "I'd Rather Be Right" played one-nighters, ending up with \$42,900.

For the week ending January 14 New York musicals showed the following results: "Boys From Syracuse," ninth week, \$30,000; "Hellzapoppin," 18th week, \$34,000; "I Married An Angel," 37th week, \$24,000; "Knickerbocker Holiday," 14th week, \$17,000; "Leave It To Me," 11th week, \$35,000; D'Oyly Carte Opera Company, third week, \$20,000; "Pins and Needles," 60th week, \$5,500. In Chicago, Lunt and Fontanne switched to "Sea Gull" at the Erlanger and grossed \$17,000. "Shadow and Substance" closed with a final \$13,000. Philadelphia gave "What a Life" \$7,000 for its third week. "Of Mice and Men" opened at the Chestnut and grossed \$9,500, while "The Women" drew \$12,600. Boston's only attraction was "Victoria Regina" which grossed \$27,000 at the Shubert. Washington gave Beatrice Lillie in Noel Coward's "Set to Music" \$29,000, while "Susan and God"

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with Gertrude Lawrence drew \$20,000 at the American Theatre in St. Louis. In Detroit "Our Town" drew a fine \$14,500 for eight performances and in Buffalo the Chicago company of "Kiss the Boys Goodbye" grossed \$6,000 in its four break-in performances. On the West Coast Charlotte Greenwood for her third week in "Leaning on Letty" at the El Capitan in Hollywood closed with a \$5,000 gross, somewhat small but still profitable. In the Middle West "Angela Is 22" drew \$3,800 for four performances at the English Theatre in Indianapolis and \$3,000 at the Davidson in Milwaukee for the same number. In Minneapolis George M. Cohan in "I'd Rather Be Right" smashed the house record at the Lyric Theatre with \$23,000 for five performances, closing the week of Des Moines, St. Paul and Minneapolis with \$43,000. In Kansas City Ethel Barrymore grossed \$7,000 for four performances of "Whiteoaks" at the Auditorium Theatre, and in Cincinnati "Golden Boy" drew \$8,000 for eight performances at the Cox Theatre. "Tobacco Road," in the Pittsburgh area, grossed \$13,000 for seven performances in Marion, Ohio; Morgantown, W. Va.; Erie, Oil City and New Castle, Pa. "Stars In Your Eyes," a new musical show starting its break-in tour in the Shubert Theatre in New Haven, with Ethel Merman and Jimmy Durante featured, grossed a huge \$9,600 for three performances.

During the week ending January 21 the musical shows in New York were augmented by "Set to Music," the Noel Coward show featuring Bea Lillie. "The Boys From Syracuse" drew \$30,000 in its tenth week at the Alvin, "Hellzapoppin" \$34,000 in its 19th week at the Winter Garden, "Knickerbocker Holiday," with Walter Huston, \$17,500 in its 15th week at the Barrymore; "I Married an Angel" \$23,000 in its 38th week at the Shubert, "Leave It To Me" \$34,500 in its 12th week at the Imperial, "Set to Music," in its first week at the Music Box, \$29,000; D'Oyly Carte Opera Company, in its fourth week at the Martin Beck, \$25,000, and "Pins and Needles" \$5,500 in its first week at the Labor Stage. "Stars In Your Eyes," in the first week of its break-in tour at the Shubert in Boston, for seven performances drew \$18,500. In Chicago, Lunt and Fontanne, in their second and final week of "Sea Gull" at the Erlanger, ended up a most successful stay with \$20,000. "Kiss the Boys Goodbye" drew \$18,000 at the Harris Theatre for a fine start. In Philadelphia "The Women," in its third week at the Forrest, drew \$11,000; "What a Life" in its fourth week, \$10,000. In Cleveland, Ohio, "Set to Music" \$29,000, while "Susan and God"

(Continued on Page Fourteen)

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The worth of a promise consists purely in the way in which the performance squares with it.
—THEODORE ROOSEVELT.

Abe Holzmann

IN another column of this issue will be found an obituary of Abe Holzmann, beloved advertising manager of THE INTERNATIONAL MUSICIAN. Abe was a true and loyal friend, beloved by all, and a most faithful employee. He will be sadly missed by his associates of THE INTERNATIONAL MUSICIAN as well as by the officers of the Federation. For the time being the position will not be filled, and until such time as it is, the advertising will be taken care of by the Editor and the Superintendent of the plant, Mr. W. W. O'Neal.

The National Anthem

IN the minutes of the meetings of the International Executive Board will be found an action taken by the Board, urging all bands and orchestras, wherever and whenever possible, to close their programs with "The Star Spangled Banner" in the United States and "The Maple Leaf Forever" in Canada.

This suggestion came to the Board from Paul White-man who closed his recent Carnegie Hall concert with "The Star Spangled Banner" and received an ovation for so doing.

In these days when the democracies are so hard-pressed by dictators and when the citizens of the North American continent should be extremely grateful for the privilege of living in the great democracies of Canada and the United States, it is only fitting that the musicians should do their part to bring this fact to the attention of those enjoying the music in a country where one can live, vote and worship as he pleases.
Your earnest cooperation is requested.

Wish Him Well—But . . .

SECRETARY OF COMMERCE HARRY L. HOPKINS is considering a nation-wide drive to put several millions of unemployed men and women back to work in private industry. He is consulting with such big business men as are not wholly given over to the doctrine of a dole, which is to be contributed partly by Uncle Sam, but distributed solely by local authorities. Details are not announced.

If anyone can make substantial progress on these lines, it is Harry L. Hopkins. But while everyone wishes him well, and while he doubtless can accomplish something, he will have to run against the barrier of a fixed principle of much of Big Business; to reduce working forces rather than reduce prices.

Details of the way this works have been given scores of times, and only a pair of examples need be cited here. United States Steel had an average working force in 1929 of 225,000 men, in round numbers. In 1932, the same company was candid enough to admit that it had less than 20,000 men working on full time; but the drop of prices of steel was very small. The International Harvester Co. laid off more than 80 per cent. of its workers in the depression, and lowered its prices of farm machinery 6 per cent.

Tireless and resourceful as Hopkins is he will be pushed to the limit to solve the problem. It could not be placed in better hands.

The Railroads and National Defense

ADDRESSING the Chicago Association of Commerce, Harry A. Wheeler, president of the Railway Business Association, pointed out the vital relation between national defense in the event of war and an efficient, prepared railroad industry.

You don't have to be a military expert to realize that the effectiveness of a naval force in the Pacific, for example, would be greatly dependent upon the facilities for the overland transport of men and supplies. As Mr. Wheeler says, "National defense requires of the railroads a high state of efficiency. In this the advantage of rail lines touching all strategic points and connecting them with sources of supply is of first importance. . . . This means that rails, ballast, bridges and signal equipment must be of the highest order and in the best state of maintenance; moreover, other departments, such as motive power, must be maintained with modern types of sufficient to perform every task assigned while car equipment of all types must be had in such quantity and state of repair that continuous movement may not be interrupted by constant laying up for repairs."

Elsewhere in his talk, Mr. Wheeler states that "with all the railroad facilities we are thought to possess, they are wholly inadequate to meet the need of a major conflict in that (the Pacific) area." The reason for that is plain. The railroads have been industry's "poor relation" for many years. Their revenues have been sufficient to meet current needs only. There has been no money for the sort of expansion and betterment that national defense requires.

This is a potent reason why the plight of the railroads is America's Number 1 industrial problem. The time has arrived when railway management, railway labor and the government must work together more cooperatively than ever before if this essential industry, upon which so much depends, is to be preserved.

The International Executive Board

THE International Executive Board recently completed a twelve-day session, the longest mid-winter meeting in the history of the Federation. The number of cases and other important Federation business that requires the attention of the Board has increased to an extent never dreamed of even as recently as five years ago.

The number of cases that will be considered in the fiscal year in documentary form alone will exceed 2,000. Members may at times think that their cases are unduly delayed, but if they will consider the great bulk of work handled by the Board, together with the fact that it is required to meet three, four and five times a year, they will understand that it is sometimes neither feasible nor possible for them to receive immediate action on a charge or claim, it may require weeks for the collection of evidence and the documenting of the case.

A Sporting Proposition

"DRIVING on the public highway will become a sporting proposition as much as deer hunting is today, when every instructed hunter enters the woods under a code which takes into consideration his fellow-hunters," said William J. Cameron of the Ford Motor Company recently, in addressing a safety conference.

Driver, pedestrian, manufacturer and roadbuilder are the links in the safety chain. A weakness in any link imperils the entire chain. The attainment of safety requires the fullest cooperation on the part of all concerned. And so far, the driver and the pedestrian have failed to extend that cooperation to the extent they should.

Safety has long been the guiding motto of the automotive engineer. Bodies, brakes, lights, steering, tires—all have been immensely improved to reduce hazards of motoring. The road builder has similar achievements to his credit, with improved non-skid surfaces and highway designs that separate lanes of cars traveling in opposite directions, eliminate crossings, and otherwise lower the chance of an accident to the minimum.

The casualty insurance companies were pioneers in automobile driver and pedestrian safety education work and the Association of Casualty and Surety Executives has been outstanding in its efforts along these lines.

In spite of all efforts to save him from harm, however, the pedestrian continues to jaywalk—and the motorist continues to "give her the gun" and commit those other motoring errors which killed 39,500 people in 1937. In 1938 the toll was somewhat reduced, due to the efforts of safety groups which are attempting to instill a sense of personal responsibility for individual safety, in every citizen. It remains to be seen whether the public wants safety—or wants our streets and highways to remain a shambles.

Duties of Members

MANY members turn to the International Executive Board and receive judgments in their favor for claims due for services rendered. Without the International, 98 per cent. of these claims would be uncollectable. Recently, however, in ever-increasing numbers, members after receiving such judgments try and often do effect a private settlement with the defendant.

This is in violation of the laws of the Federation, for once a member has placed a claim in the hands of the International Executive Board the claim can only be adjusted in conformity with the demands made by the Federation upon the employer. The one exception occurs when the International Executive Board gives permission for a settlement upon terms of which it has been advised. This is provided for in Article X, Section 10, page 72 of the By-Laws of the Federation.

This editorial has for its purpose the notification to all members of the Federation that this law will be strictly enforced and any member who makes a settlement without the permission of the Federation will be subject to charges under the above-named law.

W. P. A.

THE W. P. A. Deficiency Appropriation Bill has been passed by both houses of Congress, reduced in the sum of \$150,000,000. This reduction, on the face of it, is the first bold effort on the part of Congress to cut down expenditures with the ultimate view of balancing the budget. As your Editor has previously stated, the budget must eventually be balanced but why must the first step be in the direction where it will do the most harm?

The cut represents the jobs of a great number of white collar workers, including a number of musicians with absolutely no other means of livelihood. Business has been able to absorb some of the workers released from W. P. A. projects, but not one musician has been included in this number. There are a great many other directions where economy could be effected in bureaucratic Washington but it is doubtful if much will be done; the lobbies will probably be too strong.

Playing politics with human misery is the lowest form of a none-too-savory game. The Federation and its local unions fought to the last moment. As the cry for economy increases the battle will become harder and we must therefore be forewarned of the "shape of things to come," and be prepared for an even more extensive campaign in the Spring when the question of white collar relief will again come before Congress in Washington.

The Right to Strike in Sweden

THE entire process of collective bargaining in Sweden is voluntary and both workers and employers prefer it to any kind of compulsion on the part of the government or even to arbitration. With the exception of the cases arising from interpretation of agreements which are subject to a final decision by the Labor Court, the right of workers to strike and the right of employers to declare a lockout are fully retained.

Strikes or lockouts still occur in Sweden but they are generally settled by the method of persuasion rather than by means of force. The representatives of both workers and employers rely upon factual consideration and upon understanding of the problems involved as the most effective method of settling the differences leading to strikes or lockouts.

Sweden has no laws regarding picketing and the conduct of pickets is merely subject to the general police regulations with respect to the keeping of peace. The fact that both parties involved in a strike or lockout are conscious that sooner or later they will resume negotiations for peace for the purpose of establishing collective relations is an important factor in the policies pursued and the methods used in the course of strikes or lockouts.
—Labor Information Bulletin, United States Department of Labor.

Members' Protection

MEMBERS, in presenting to the International Executive Board cases that must be considered in documentary form, often state, "I can prove this by John Smith." Or, "If you will consult Bill Jones you will find that I am telling the truth." Or, "John Johnson saw me pay him the money."

Such evidence without supporting statements is of little value, for these cases are not tried in person and the Board has no means of summoning Smith, Jones or Johnson to appear as witnesses. Therefore, when members make such statements they should submit supporting affidavits or signed statements from the parties in question to protect their own interests. When officers of local unions are consulted by employers regarding claims against members, they should be given like information.

Over
FEDERATION
Field

(By CHAUNCEY A. WEAVER)

The light of the world has not died yet. On many a peak and minaret. The sun still sparkles as of old, With flaming flashes of mellow gold.

The stars still hang within the sky, The moon's pale form still wanders by; Only man changes in these times Of harsh and unmelodious chimes.

The dew is still upon the rose In many a dreaming garden-close; The meadows shine, the aspens quiver By every softly moving river.

The birds still sing; the bees still hum Through lands know pandemonium. Only man falls; and only he Forgets what man was meant to be.

—CHARLES HANSON TOWNR.



Chauncey A. Weaver

Protests are emanating from many quarters over the actual and prospective elimination of musicians from WPA jobs. However, we should remember that there is not another national election until November, 1940. We must be reasonable.

Groundhog Day passed off rather quietly. The next thriller will come with the total eclipse of the moon on May 3—totally invisible in North America.

"The Note of A Lonesome Drum" is the name of a book now classified among the "best sellers." We simply cannot imagine a "drum" as being "lonesome."

In the changing state administrations, which featured the political map last month, there was an item coming to our attention which we noted with deep interest. It came from the old Commonwealth of Connecticut—sometimes classified as the "Nutmeg State"—although its political campaigns are frequently seasoned with pepper. The Hartford Times, which tells the story, points out that the first violin player at the governor's inaugural ball was the fifteenth which our old friend Louis Greenberg had played at biennial periods covering 30 years. Louis now has the distinction of being the only member of the original orchestra who has played consecutively at these functions. Louis tells the Times something of the evolution which has taken place in ballroom music since the day when waltzes, two-steps, quadrilles, etc., were favorite movements. He makes free to admit that the professional musician as a rule has not much respect for "swing"—an observation with which we are in perfect accord. Louis has been an officer of the Hartford Musicians' Association since 1916. Since 1920 he has been secretary-treasurer of Local No. 400, and since 1925 has been a delegate to every national convention of the American Federation of Musicians. The Times carries a fine photographic cut of our friend—violin in hand and bow on strings. We know not what he was playing but from the pleasant smile revealed we believe it might have been Beethoven's "Moonlight Sonata."

In time February 29 will undoubtedly become a national holiday, for the reason that it only happens once in four years.

It will be a glorious age when "Art

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For Art's Sake" is accorded universal respect.

It is recorded that Lord Byron awoke one morning and found himself famous. Our old friend Joseph F. Miyares of Local No. 721, Tampa, Fla., delegate to many national conventions, seems to have achieved a similar distinction. In days of yore we have had occasion to exploit the beauties of Villa Del Rio—the 12-room home which he occupies in suburban Tampa—an attractive spot at which Joe's inexhaustible fount of hospitality has been shared by more than 200,000 guests since the place came into his possession. The Tampa Tribune was moved to turn the spotlight of publicity in the Villa Del Rio direction recently. And what an interesting tale it did unfold. Clustered in the bouquet of attractive specifications was the revelation that our friend is a bachelor. Almost overnight Joe's law office mail began to assume tidal wave proportions. Although it was not leap year, nevertheless, amorous epistles and direct proposals of marriage—ranging from Castle Garden to the Gold Gate and from southern palmetto to northern pine, came pouring in. But Joe, as decorous as Lord Chesterfield himself, as full of sentiment as a sweet girl graduate but calm poised under the most trying circumstances, the apotheosis of generosity, but utterly non-susceptible to female blandishment, gives promise of withstanding the feminine fusillade, and continue his amiable role as bachelor host—heart whole and fancy free. Night after night dancing parties and social gatherings come and go. A \$5.00 fee—just enough to compensate incidental help—is the entire charge. There is one other exacton: he demands perfect decorum on the part of the guests. Then as the night shades fall and the stars shine forth and "music, with its voluptuous swell," mingles its harmonic essence with the aroma of a field of flowers, Fairyland becomes a mortal reality instead of a Land of Dreams.

And when the Iron Tongue of Midnight tolls the hour of 12, and the panting revelers come to Joe to shower him with the plaudits of their appreciation, he modestly, yet joyously responds—"The pleasure is all mine!"

AN EVENING OF SWING

Jitterbug Jane,
And Bear-Eyed Jazz,
To a dance hall came,
For a terpsichore razz.

When the brasses sorted,
All began to cheer;
Jitter-Jane cavorted;
Jumped o'er the chandelier.

The sax wheezed a cadensy,
And Bear-Eye tried to prance;
When in a sudden frenzy,
He fell down and tore his pants.

Percussy broke his drum-shell,
The banjo snagged a string;
Then every blooming dumb-bell,
For home did plume its wing.

When on the morning after,
On Jane, Bear-Eye did call,
Both gurgled raucous laughter—
"What fun was had by all!"

Readers of THE INTERNATIONAL MUSICIAN will doubtless recall that in an issue immediately following the Tampa convention there was recorded the story that Delegate A. J. Nelligan of Hamilton, Ont., Canada, was stricken while returning from Tampa and was removed from the train at Cincinnati to a hospital.

Sometime afterward he recovered sufficiently to permit of removal to his home. But it was not for very long. On January 9, 1939, he succumbed to the ravages of a breakdown at the age of 66 years.

Brother Nelligan was a city alderman at the time of his death—a position he had occupied for the past five years. As a musician he was considered one of the finest clarinet players in the Dominion of Canada. He had been identified with the 13th Royal Regiment Band for nearly half a century; had been Secretary of Local No. 293 for a long period of time, and had served as delegate to many national conventions of the American Federation of Musicians.

Brother Nelligan's wife preceded him in death one year. He leaves two children—Alexander F. and Frances Agnes, both of Hamilton.

The final rites, under Catholic auspices, called forth a vast concourse of people—including representatives of official station, of many civic bodies, and citizens from all walks of life—all of which bore testimony to the respect in which he was held in the community where he had passed a lifetime.

Brother Nelligan had been a tower of strength to Local No. 293—which organization has sustained a heavy loss in his passing.

More and more cities are becoming band concert conscious. The band tax idea is germinating. The band concert as a community inspirational force is bearing wholesome fruit. In his column "Musical Musings," George P. Boutwell makes in-

teresting comment in the Florida (Jacksonville, Local No. 444) Searchlight, which we are glad to reproduce for its timeliness and general interest:

Goldman's Band, who for the past 21 years have played summer concerts in Central Park in New York City, has been engaged for a fifteen weeks series of concerts at the San Francisco Fair, beginning March 19. Mr. Goldman has just completed writing the official march for the Exposition, which is entitled "Golden Gate," while the lyrics were written by Richard Goldman, who is associate conductor of the band, and a son of Franko Goldman, the director. The long record of the Goldman Band, who not only entertain the people that attend, but also are heard and loved by millions of radio listeners, has been made possible through the generosity of the Guggenheim family, who have created a fund to make it a permanent organization. But another band on the West Coast has an even longer record, for at Long Beach, Calif., for the past 29 years has been maintaining a municipal band which has been under the direction of Herbert Clarke for the past few years. When the population was only 12,000 Long Beach passed a band tax law, which funds made it possible to give two concerts each day. The population is now 190,000, and the citizens all realize that the band has drawn many persons, who have remained to make that city their permanent residence. There have never been a charge made for the concerts, which are held in the Auditorium in the winter and in an outdoor shell on the seaside boulevard in the summer. Not long ago a vote of the people was taken to decide if they thought that the band was a paying municipal function, and the vote was five to one in favor, many declaring that it was the city's most valuable asset. Mr. Clarke is recognized as one of the greatest cornet soloists in the world and his fame as a conductor is equally as great. He says that the success of his organization is just an example as to what can be accomplished in any community when a city gives their whole-hearted support.

The San Francisco Musical News, of recent issue, contains an official statement by President Walter A. Weber of Local No. 6, relating to the extended negotiations had between the Golden Gate International Exposition and the Local. He points with pride to the consummation which provides approximately \$400,000 worth of employment for members of Local No. 6 alone during the 41 weeks of the Fair. Six conferences were held. It was a fine victory in behalf of local recognition. Among the musical features also agreed upon will be an Exposition Utility Band of 40 pieces, including leader, \$10.00 per day, per man; first chair men, \$1.00 extra, and leader \$20.00 a day. Army, Navy and Marine Corps bands will be used in connection with governmental functions. The exposition management is given permission to hire bands, orchestras and musical groups from any part of the United States. These visiting organizations are to receive the same compensation as the state band—plus railway transportation. Foreign nation bands are permitted—these groups to confine their activities to their own national exhibits and governmental affairs. The Golden Gate Exposition will be a notable world-wide attraction in 1939. We will doubtless soon have particulars as to what New York will have to offer during the same period as an Atlantic seaboard drawing card.

Some locals issued a ban against "jam sessions," but Local No. 767 of Los Angeles, publishes a "Card of Thanks" to those members who attended the "Jam Session and Supper" held on a previous Saturday night. Perhaps the "supper" incident was an ameliorating feature.

"When Winter Comes!" The advent is undoubtedly the generator of a wide range of mixed emotions. Some people begin to shiver with the early frost. Some turn thought in the direction of the Southland—in hectic meditation as to whether Florida, or California, or Texas, or some other spot along that always summertime range shall be the goal of their seasonable wanderings. But, after all, would we banish the Winter picture from Nature's gallery? For example, what is more beautiful than vast fields covered with snow; hills which look like crystal uplands; trees coated with silverine splendor? Meadow brooks, which sing all summer long—now hushed in icy embrace? Does not one experience a thrill to watch Winter as it paints the scene through the medium of the storm? Is there a more melodious sounding diapason than the night surge of the wintry wind? These elements do not alone constitute the picture. Inside the four walls of home there is the fireside glow, the carefully collected books, the reading of Whittier's "Snow-Bound," the lamp light radiance giving touches of color to the artistry which Jack Frost has painted on the windowpane, the companionship of family, and the occasional neighborly visitation from those who just drop in to "talk about the weather?" "Stern Winter, Ruler of the Inverted Year," sometimes you may seem harsh and cruel, but when your white carpeting has melted away, the grass grows green, and vegetation starts, and that which seemed dead comes to life again, and we rejoice once more in the miracle of Spring.

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Stage Shows

(Continued from Page Eleven)

\$5,000, and "Of Mice and Men," in its second week, \$11,200. In Washington Helen Hayes, in "Victoria Regina," broke the house record of the National Theatre with a return of \$32,000 for nine performances. Gertrude Lawrence made her first appearance in Pittsburgh with "Susan and God" at the Nixon Theatre and wound up with a very good \$17,000. In Buffalo, "Tobacco Road" played its fifth engagement and grossed \$10,000 for eight performances. Detroit gave "Shadow and Substance" \$12,000 for eight performances at the Cass Theatre, while "Golden Boy" drew only \$6,000 for seven performances at the Hanna Theatre in Cleveland. In the mid-west Ethel Barrymore did a very good \$15,000 at the American Theatre in St. Louis in "White Oaks," while in Milwaukee "I'd Rather Be Right," with George M. Cohan, drew \$35,000. "Our Town" played three performances at the English Theatre in Indianapolis to a nifty \$5,800 and also drew well in Columbus, Ohio, with \$5,000 for three performances. In Minneapolis, Sinclair Lewis' "Angela in Twenty-two" drew \$4,300 for four performances at the Lyceum.

For the week ending January 28 musicals in New York City grossed as follows: "Boys From Syracuse" \$30,000, 11th week; "Hellzapoppin'" \$34,000, 20th week; "I Married an Angel," \$18,500, 30th week; "Knickerbocker Holiday" \$17,000, 16th week; "Leave It to Me" \$31,000, 13th week; "Set to Music" \$26,000, second week; "The American Way" \$37,000, first week; D'Oyly Carte Opera Company \$20,000, 5th week, and "Pins and Needles" \$5,000, 62nd week. Philadelphia gave "The Women" \$8,500 for its fourth week, "What a Life" \$5,200 for its fifth week, while "The Birds Stopped Singing," in its try-out, closed with a weak \$4,500. Chicago gave Cornelia Otis Skinner and George Bernard Shaw's "Candida" \$8,000 for its first week at the Grand Theatre. "Kiss the Boys Goodbye" drew a fine \$16,500 for its second week, and "Our Town" opened at the Selwyn with \$12,000 for its first week. In Boston, "Stars in Your Eyes" built to a tremendous \$21,500 in its second week at the Shubert and "Of Mice and Men" drew \$12,000 in its first week at the Plymouth. "Victoria Regina," with Helen Hayes, rang down its final curtain at the Nixon Theatre in Pittsburgh with \$29,000 for ten performances. An extra matinee had to be added to meet the tremendous demand for tickets. In Montreal the road company of "Pins and Needles" drew \$7,000 at His Majesty's Theatre. This production had considerable trouble due to Fascist opposition in the Canadian-French center. Washington gave "Bachelor Born" \$7,000 for eight performances at the National Theatre, the business being held down somewhat by President Roosevelt's command performance of "Outward Bound" on Sunday, January 30. Looking to the West, we find that George M. Cohan grossed \$32,000 for eight performances at the Cass Theatre in Detroit. Cleveland gave "Tobacco Road" \$10,000 for its week at the Hanna Theatre. Lunt and Fontanne drew \$20,000 for eight performances of "Amphitryon

38" at the American in St. Louis. "White Oaks," with Ethel Barrymore, drew a tremendous \$14,000 at the Cox in Cincinnati; "Shadow and Substance" drew \$8,000 for six performances at the Davidson in Milwaukee and "Angela in Twenty-two," with Philip Merivale in the leading role, drew \$30,500 for four performances at the Auditorium in Kansas City.

Name bands, while continuing to be stellar draws in the vaudeville and motion picture houses, nave, according to trade papers, also become a problem to them. This for the reason that salaries have grown by leaps and bounds. "Variety," in its issue of January 18, states that bands that used to draw from \$1,500 to \$4,000 are now drawing salaries all the way from \$4,500 to \$12,000 per week and that if they go much higher it will kill all chances of any but the most prosperous theatres booking them. That such a happening is not impossible is demonstrated by the experience at the Paramount and Capitol Theatres in New York some years ago when a battle between the two theatres over names drove salaries so high that stage shows were no longer profitable and both theatres went to straight pictures. We trust that such will not be the development in the theatres that depend mainly on name bands for their stage shows.

Meanwhile we find that the Paramount Theatre in Fort Wayne has been brought from the red into the black by booking such attractions as Glen Gray, Ozzie Nelson, Rita Rio, Bernie Cummins, Frankie Masters, Frankie Trombaur and the Schnickelfritz Band.

The Akron, Ohio, Palace Theatre is another example of the powers of resuscitation of name band attractions. Down in Atlanta, Ga., the Roxy Theatre enjoyed its best business since it opened several weeks ago with Phil Spitalny and his all-girl band.

For the week ending January 6 Benny Goodman drew \$52,000 for his riotous first week at the New York Paramount, while Louis Armstrong, with Bill Robinson and "Going Places," the picture which features Armstrong, drew \$35,000 at the New York Strand. During the same week Bob Crosby gave the Earle in Philadelphia a nice \$20,000, with Ted Lewis hyping the box office of the Palace in Cleveland to \$18,500. At the Strand in Brooklyn Ozzie Nelson brought in \$14,000, while Henry Busse grossed \$9,500 at the Shubert in Cincinnati. Ina Ray Hutton gave the Tower in Kansas City an over-average gross of \$12,000 during this week.

For the week ending January 13 Benny Goodman, in his second week at the Paramount, drew \$33,000, while Louis Armstrong grossed \$22,000 at the Strand and Benny Meroff \$19,000 at the State in New York. Out in Los Angeles Rudy Vallee doubled the previous week's receipts at the Paramount Theatre, bringing in \$18,000. Will Osborne gave the Philadelphia Earle \$20,000, and Hal Kemp, with a bad break in the weather in Pittsburgh, drew \$19,000 into the Stanley Theatre's coffers. At the Earle in Washington Bob Crosby drew \$21,000, and in Baltimore Roger Pryor drew \$13,000 at the Hippodrome and Ken Whitmer and his orchestra \$11,000 at Loew's Century. Ted Weems drew \$11,300 at the Tower in Kansas City and Frankie Masters \$8,500 at the Lyric in Indianapolis.

For the week ending January 20 Benny Goodman, in his third and final week at the Paramount, drew \$26,000, Leo Reisman \$35,000 at the Strand and Roger Pryor \$28,000 at the State, all in New York. Ted Weems gave the Chicago Theatre, Chicago, a fine \$32,000, and Ken Whitmer, at the Century in Baltimore, \$9,500. In Philadelphia, Ben Bernie built the Earle Theatre gross to \$21,000 during the same week.

For the week ending January 27 New York grosses were as follows: Bob Crosby, at the Paramount, New York City, \$40,000; Ina Ray Hutton, at the State, \$24,000, and Leo Reisman, in his second week at the Strand, \$25,000. Ozzie Nelson drew \$13,000 at the Palace in Chicago and Ted Weems the same figure at the Lyric in Indianapolis. Benny Meroff gave the Brooklyn Strand a gross of \$11,000, while Ken Whitmer gave the Century in Baltimore another \$10,000. In Pittsburgh Russ Morgan drew \$13,500 at the Stanley Theatre and Tommy Dorsey drew \$22,500 at the Earle in Philadelphia. Roger Pryor and his orchestra, with Ann Sothern and Eleanor Whitney, gave Cleveland's Palace Theatre its best gross in weeks with \$18,000.

Our final argument in favor of vaudeville this month is the experience of the R. K. O. Boston Theatre in Boston, Mass. Here is a theatre that was grossing \$2,000, \$3,000 and \$4,000 a week in straight pictures. It is now running stage shows all the way from three days to full weeks with grosses of \$15,000, \$17,000, \$7,500, \$8,000 and \$8,100, these grosses being all the way from two to five times as large as those enjoyed under the straight picture policy.

HERE, THERE AND EVERYWHERE

DELHI A. DOTY

Brother Del Doty, president of Local 259, Dubuque, Iowa, and for many years delegate to conventions of the American Federation of Musicians, died on January 16 at Finley Hospital, Dubuque, at the age of 54. Brother Doty had served many terms as an officer of Local 289, having held every office in the Local, but during the past few years had been devoting his entire time to his grocery business until he was again elected President of the Local on January 8. He was stricken with pneumonia on the morning of January 16 and passed away after an illness of only twelve hours. His sudden death was a severe shock to the officers and members of the Dubuque Local, as well as to his many friends in the Federation.

Mr. Doty, who was born on January 16, 1885, had been active in the music business in Dubuque ever since the Local was organized in 1903. Before him, his father, William Doty, had been a professional musician, organizing Doty's Band and Orchestra which were carried on by Del for many years. In addition to Doty's Dubuque Band, he was a member of a dance orchestra which played for a great number of dances not only in Dubuque and vicinity, but in all parts of Illinois, Iowa and Wisconsin as well. He was a member of the Dubuque Lodge of Elks and the Key City Ford Association.

Funeral services were held on January 19 and interment was in Linwood Cemetery. He is survived by his widow and one son, Delhi A. Doty, Jr.

A. J. NELLIGAN

A. J. Nelligan, charter member of Local 293, Hamilton, Ont., Canada, its secretary from 1916 until the time of his death and delegate to nearly every convention since St. Louis, in 1908, died in Hamilton on January 9 as a result of a breakdown originally suffered on the way home from the Tampa Convention. Brother Nelligan was born in Hamilton in 1873, spending his entire lifetime in that city with the exception of a sojourn in Alaska during the Klondike gold rush at the turn of the century. In addition to being one of the leading clarinet players of Canada, he was a member of the 13th Royal Regiment, as well as a member of the City Council of Hamilton, on which he served as Alderman of the Fifth Ward for the past five years.

He was a Roman Catholic and was a member of the Holy Name Society of St. Lawrence's Church. He was also a member of the local branch, Native Sons of Canada.

Surviving are: One son, Alex. F., of Hamilton, and one daughter, Frances Agnes, also of Hamilton. His wife predeceased him one year ago. Also surviving are five brothers, George J. Nelligan of Dallas, Texas, Joseph A. and D. M. of Hamilton, Rev. Leo L. Nelligan, S. J., of Loyola College, Montreal, and three sisters, Mrs. A. J. Clark of Hamilton, Mrs. J. J. Monaghan of New York City, and Mother Bonaventure of St. Cecilia Convent, Toronto.

The funeral was held from his late residence to St. Lawrence's Church. Interment was in Holy Sepulchre Cemetery. A special tribute was paid to Brother Nelligan by Mayor William Morrison, his fellow commissioners and other civic officials. Mayor Morrison said that "apart from civic politics Lal Nelligan was a close friend of mine. He was a sound, stable man and his death is a distinct loss to the City Council."

"Forty years ago, before Alderman Nelligan as a young man sought fortune in the Yukon," Mayor Morrison recalled, "they had been teammates on the Tiger Football Club."

JACOB DIETZ

Jacob Dietz, charter member and one of the organizers of Local 665, Mount Vernon, N. Y., and treasurer for many years, died suddenly on January 7 from a heart attack at the age of 72 years. Brother Dietz had been a resident of Mount Vernon for more than fifty years and in addition to being treasurer of the Local had at various times served as president and trustee.

He was installed in office on the evening of January 6 and the following day

suffered a heart attack while driving his car to a piano tuning assignment. He was taken to the Mount Vernon Hospital and passed away within a few hours.

LESTER E. HECKAMAN

Lester E. Heckaman, beloved Vice-President of Local 111, Canton, Ohio, died on December 23, 1938, in that city. Bro. Heckaman had been ill for some months and, although rallying on several occasions, died two days before Christmas. Funeral services and interment were in Canton.

MAX R. BAUM, SR.

Max R. Baum, Sr., former President of Local 88, Benld, Ill., passed away on December 22 at the age of 58 years. Bro. Baum was born on June 20, 1879, and resided in Staunton, Ill., for many years. He was very active in the affairs of Local 88 and served as its President for a number of years.

Funeral services were held in Staunton on December 25 with interment in City Cemetery.

THOMAS WILLIAM KNIGHT

Thomas William Knight, charter member and one of the organizers of Local 378, Newburyport, Mass., passed away on December 9 as a result of a heart attack.

"Tommy" was in his seventy-first year and very active professionally at the time of his passing. He had not been in the best of health for over a year, but was able to be about until the last, at his usual position as baritone soloist with the Federal Music Project Band. Tommy was a proficient player of the string bass, trombone and baritone.

His record shows that he had played for a score or more years with the famous Pentucket Orchestra of Haverhill, Mass., and the Adelpia Orchestra of Newburyport, Mass. He held the position of baritone soloist with the Hampton Beach, N. H., Brass Band for over thirty-four years, serving under various noted conductors. He had also played many engagements with the Haverhill City Band and the famous Salem Cadet Band of Salem, Mass.

Largely attended services were held at the Unitarian Church in Newburyport and the Federal Music Project Band played at the head of the funeral procession.

Local 424, Richmond, Calif., dedicated its new building with appropriate ceremonies on February 6. This progressive local of 166 members has a very high standing in Richmond and is extremely proud of the fact that such a small local has been able to acquire its own building in the business district of the city.

Ted Howes, a member of Local 87, Danbury, Conn., the "Leading Hat City of the World," is attempting to do his bit for the hatting industry by composing a song entitled "I Take Off My Hat To You," hoping that with such a tune the men most addicted to bareheadedness—namely, the high school and college men—could be made "Hat Conscious" because, inasmuch as it is a swing song, it would appeal to them through their greatest interest today—SWING!

"I Take Off My Hat To You" was given its initial broadcast by the popular Bridgeport band leader, Gus Meyers, a short time ago via WICC and the Yankee network.

Local 129, Glens Falls, N. Y., held its annual meeting and installation of officers at the Labor Temple, Glens Falls, on Sunday afternoon, January 15. Officers installed were Kenneth Randall, president; Paul Brayton, vice-president; Donald W. Curtis, secretary-treasurer; Walter Murphy, sergeant-at-arms, and Harold Langdon, Francis LaRouche, Walter Murphy, Donald Crissey and Ray LaFarr, members of the executive board. Following installation, a buffet luncheon and refreshments were served, and music was furnished by several Glens Falls orchestras. Guests included Leonard N. Loyselle, president, and Frank G. Lynch,

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secretary of the Glens Falls Labor and Trades' Assembly.

Local 73, Minneapolis, Minn., held its annual "Parade of Music" ball at the Marigold Ballroom on January 10. Through cooperation of newspapers and radio stations, the affair was the most successful in ten years, paid admissions at 75 cents per person being in excess of 2,400. Led by Red Nichols and his orchestra, who were playing at the Nicolet Hotel, the following organizations played from 9 until 2 A. M.: Boyd Atkins and his El Patio Cafe Orchestra; Jimmy Pidgeon, University of Minnesota Campus Orchestra; LeRoy Ellickson, University of Minnesota Campus Orchestra; Bill Grant, University of Minnesota Campus Orchestra; Joe Billo and his Radisson Hotel Orchestra; Dick Long and his Curtis Hotel Orchestra; Cec Hurst and his Marigold Ballroom Orchestra; Don Magnus and his orchestra from Sloppy Joe's; Nick St. Marie and his Filipino Orchestra; Jack Malerich and his Puro Radio Orchestra; Ken DeVilliers and his orchestra.

The annual family party of the Local was held on Monday, February 6, at the Marigold with dancing, refreshment lunch and entertainment for all members of the Local and their families. This annual party started at 9 o'clock and continued until the wee small hours of the morning.

Local 319, Milford, Mass., held its annual installation meeting and banquet on Sunday, January 15, at the Brass Rail Restaurant in Milford. The officers of the Milford local were installed by officers of the Marlboro union. A company of about 60, including members and guests, attended.

The officers of Local 319 are: President, Peter O. Gaskill; vice-president, Tullio J. Pagnini; executive board: Larry Santoro, John McKeon and Alfred Candini; secretary-treasurer, Nicholas A. Narducci, and sergeant-at-arms, William Chapman.

The speakers were Assistant District Attorney Alfred B. Cenedella, Kenneth T. Taylor of Boston, secretary-treasurer and legislative agent of the State Federation of Labor; George Keene of Middletown, N. Y., traveling representative of the American Federation of Musicians; Harry E. Brigham of Marlboro, president of the Marlboro Musicians' Union; William F. Parshley of Brockton, Frank B. Proctor, secretary of the Marlboro Union; Frank Warner, vice-president of the Marlboro Union; Dr. John Clechetti and Dr. Frank Moschilli, who were charter members.

The dance committee reported that the second annual Relief Dance Ball would be held in Town Hall, February 6, with 75 musicians in attendance.

President Brigham of the Marlboro Union, who is well known in Milford, has been a musician for 64 years and has played 11,001 nights. He still is filling engagements.

H. James Flack, president of Local 58, Fort Wayne, Ind., is an extremely busy young man. In addition to being president of the Local, he is a trustee of the Fort Wayne Federation of Labor Central Body of that city and was recently appointed a deputy in the Allen County Prosecuting Attorney's office. Brother Flack was appointed to the latter named position by the Prosecuting Attorney elect, James O. Ballou.

Local 348, Sheridan, Wyo., opened its 1939 activities with its annual election, installation of officers and banquet on Sunday, January 8, at the Maverick Hotel, following which an unusual and interesting musical program was given. Nearly 150 persons were present to applaud lustily as the program ran the entire scale from difficult compositions to a noisy and happy "jam session" at the finish.

Prior to the banquet, the musicians met in a business session to re-elect Joe Rullf as president for a fourth term.

Other officers elected were: Duke Downey, vice-president; Walter Small, treasurer; Mark Hayward, secretary, and Ura Marie Holstedt, sergeant-at-arms. Directors elected were John Brandt, Robert Gandy and Jay Sidell.

Mr. Hayward, who is also president of the Wyoming State Conference of Musicians, told the gathering of the efforts being made to maintain a municipal band that will be a distinct credit to the Sheridan community. He also told how the state and national musicians' organization are working on behalf of "live music" and against "canned music."

Mr. Hayward touched briefly upon the history and accomplishments of the Sheridan Union, which was founded in 1904 and is the oldest local union of its kind in the state.

Mr. Rullf presided at the meeting and introduced several guests for brief talks.

He also made the arrangements for the program.

From Henry Woelber of Boston we learn that George W. Stewart, well-known trombone player in that city, celebrated his 88th birthday on January 11. Brother Woelber was instrumental in having a large number of his friends send birthday cards to Brother Stewart, who was immensely pleased with the attention.

Brother Stewart was a very fine trombone player and remained active in his profession until January 4, 1934, at which time he suffered a shock from which he has never fully recovered. He was Music Commissioner of the St. Louis World's Fair in 1904 and the San Francisco Fair in 1915, making two trips to Europe to bring famous bands to America for these events. He also brought over Saint-Saens and Komzak, conductors; Paderewski, who was the greatest pianist of that period, and Gullmont, master of the pipe organ.

Brother Stewart's early activities were with Robinson Bros. Circus, Green's "Mocking Birds Minstrels" and the Germania Band. He was a member of the Boston Symphony Orchestra when it was organized in 1881, remaining in that organization for ten years. He resigned in 1891 to form his own Boston Festival Orchestra and Boston Band, which became a feature on the Boston Common and remained so for years. Mr. Stewart's orchestra played nearly every major music festival in the entire eastern part of the United States and Canada up to the time of his retirement as an active musician.

Local 121, Fostoria, Ohio, held its annual election, installation of officers and social session on January 10, at which time W. D. Kuhn was elected president for the fourteenth consecutive year. Brother Kuhn has been delegate to every convention for a long period of years and upon the occasion of his re-election was voted a life membership and presented a gold life membership card with appropriate ceremonies. Other officers of the Local are: Vice-president, James Slusser; secretary, A. M. Dennis; treasurer, Leland Cribbs.

Members of Local 433, Austin, Texas, received "five jobs in one" out of the ceremonies incident to the inauguration of W. Lee O'Daniel as Governor of the Lone Star State on January 17. The oath of office was administered to the governor-elect in the University of Texas Stadium before 50,000 people, including 60 high school and college bands. As is customary, a huge ball was planned for inauguration night. In fact, the committee in charge felt that four balls held simultaneously would be more in line with the impressive inaugural services. Chiefly through the efforts of members N. A. Ladd and Joe Stanton, who were on the Committee, Local 433 in the persons of Jimmy Weller, Clyde Mitchell, Ulrich Burger, Jack Steel and their orchestras had a field night at a large university hall, two hotels, and a giant street affair. In addition, the Austin Trades Council held open house, with Homer Hamby and his orchestra furnishing the music.

Local 519, Alliance, Nebr., held its annual meeting and installation in the Palm Room of the Alliance Hotel on January 29. Entertainment, lunch and refreshments followed the business session.

Local 814, Cincinnati, Ohio, held its annual election, installation and banquet on Monday, December 12, at the Local's headquarters, 823 West Ninth Street, Cincinnati. Officers installed were Alexander Baker, president; Albert B. Townsend, vice-president; Clarence Paige, treasurer; Artie Matthews, secretary; Otto Gardner, William E. Dickerson and Fred Jackson, trustees.

Ten Ways to Kill an Organization

Don't go to the meetings.

If you do go, go late.

If the weather doesn't suit you, don't think of going.

If you do attend a meeting, find fault with the work of the officers and members.

Never accept office, as it is easier to criticize than to do things.

Get "sore" if you are not appointed on a committee, but if you are, do not attend committee meetings.

If asked by the chairman to give your opinion on some matter, tell him you have nothing to say. After the meeting tell everyone how things should have been done.

Do nothing more than absolutely necessary, but when other members use their ability to help matters along howl out that the institution is run by a clique.

Hold back your dues or don't pay at all.

MID-WINTER MEETINGS

OF THE

International Executive Board

New York, N. Y.
January 11, 1939.

President Weber calls the Board at 10 A. M.

The Board again considers the theatre situation.

The Board proceeds to the office of Pat Casey to meet with the following motion picture producers:

Sidney R. Kent, representing Twentieth Century Fox.

Geo. J. Schaeffer, representing R. K. O. Nate Blumberg, representing Universal Pictures.

Barney Balaban, representing Paramount.

Joseph Hazen, representing Warner Bros.

Leonard Picher, representing Columbia. Harry Buckley, representing United Artists.

Pat Casey, General Studio representative.

The producers read their answer to our letter of November 9th, in which they outline their position. They state that increased costs of sound reduced their profits; that in place of musicians thousands of other jobs were created in the industry; that they cannot accept the cost of relieving those who have lost their employment through technological development as this would lead all classes disemployed to seek like relief and that the present suit of the United States Government to divorce the producers from holding theatres may render any discussion academic for if the government prevails, the motion picture industry as it now exists will pass out of the picture.

President Weber replies that the questions raised in the letter are subject to controversy and beside the question. The main issue is that musicians are necessary to the production of the pictures which have created the unemployment of our members.

Mr. Kent states his company now only owns and controls one theatre, the Roxy in New York City.

President Weber again emphasizes the fact that the musicians make the music that puts them out of business. Twenty per cent of the WPA musicians have been dismissed during the past week, and industry has not absorbed a single one of these unfortunates. We still feel that something must be done to relieve the situation. We were in hopes that when we came today they would have some proposition to offer. Economic necessity compels us to act.

Executive Officer Petrillo states that we are facing a serious situation, and that they must face it. They should not try to evade, but to meet it in some manner or other.

Mr. Balaban states they are taking a loss of millions of dollars because they built large theatres to use musicians under a plan of operation, now obsolete. The closed theatres are another economic drain. Double features have done no good and there are less people attending theatres now than in the depression year of 1932.

Executive Officer Parks states that in the Winter Garden in New York you cannot buy a seat until April. The people will buy good entertainment when it is given them.

Secretary Birnbach states that there must be some plan of relief evolved from these discussions. Musicians cannot be absorbed in any other commercial business, and we must try to help them. The industry has not made a single constructive suggestion and we have a right to expect them to help us solve our problem.

Messrs. Kent, Schaeffer and Balaban all state that they cannot do anything, even though their intentions are of the best.

Mr. Kent states that he thinks that the government will win its case and no theatre will thereafter be operated by the producers.

Executive Officer Parks asks if in principle the producers are opposed to musicians in the theatres.

Mr. Kent states the public is the determining factor. The producers would not take any arbitrary stand at all.

Executive Officer Weaver states that we have questions to answer, as our members want to know why all the huge salaries and profits can be produced, while the poor musician starves.

Mr. Kent states supply and demand determines the salary of the stars.

President Weber states that the sound pictures have created ten times more theatre patrons than existed during legitimate theatre days. It seems to him that the industry would create its own new

stars solving the problem of big salaries and that would help solve the problems that we all face.

Mr. Casey states that the company's setup is such that they would not be permitted to carry out any plans in that direction.

Executive Officer Murdoch cites his experience with a man who is trying to relieve unemployment in Canada who offered to cease his efforts if a committee of business men would guarantee to take care of the unemployed. We musicians are creative artists and therefore doubly entitled to consideration. If any costs of materials were increased by supply houses, it would be passed on to the exhibitors, and in his opinion the added cost of solving the musicians problem could be passed on in the same way. If the representatives with all their brains will put their minds to it, he is of the opinion that they can solve the present dilemma.

Mr. Kent states they cannot pass on added costs as their revenues are derived from percentage of receipts of the exhibitors. They cannot pass on any added costs. They don't relish the fact that they cannot help to solve as humane a problem as we are facing, but these executives cannot do everything they would like to do. The Board of Directors would veto any added costs at present, as their foreign markets are either disappearing in dictator countries or are being circumscribed in countries where the dictator influences are becoming increasingly strong. The producers have been discussing this matter at length, and have arrived at their decision only after much deliberation. If the Federation feels that eventually it must take drastic action, the producers cannot help it, they will have to meet it as best they can.

Vice-President Bagley states that the ground has been well covered, but nevertheless we always get back to the premise that the musicians make the music, that is a substantial portion of the product that is putting them out of business. The producers that have developed the huge industry can, if they will, find a way to meet the situation.

President Weber states that we must face our convention, and if nothing is done the convention may wash its hands of the industry. We therefore must emphasize the fact that the producers should find a way to meet the problem.

Mr. Casey states that they cannot put men back into theatres, as they do not control enough theatres to make any such plan effective.

Mr. Kent states if they can find any way to pass the cost along to the public before the next convention, they will willingly work it out.

President Weber asks if they will consider a plan to increase wages in production by which we can, through taxation, relieve some of our unemployed.

The Board goes into Executive session. In open session, President Weber requests that they take our last proposition under consideration, and meet us on April 17th, as this or some other solution must be arrived at.

The Board resumes its meeting in the President's office.

President Weber lays before the Board a matter concerning stays of judgment in appeals to the Convention, from a decision of the International Executive Board. The Board decides that the President shall use his own judgment in regard to appellants filing such appeals.

President Weber explains to the Board the present status of the "Opera on Tour" suit for injunction. No decision has as yet been handed down by the Trial Judge.

The Board considers the appeal of Samuel Pertchonok and Orchestra vs. Ballet Russe de Monte Carlo. The orchestra was offered 16 weeks, but refused and asked for season contracts which were not given. Pertchonok does hold a memorandum showing he was engaged as contractor only. The men were given notice at the expiration of 16 weeks, and now demand that they be retained for the entire season.

The Board holds that inasmuch as the contractor holds a memorandum for his personal services only, and has no order, agreement or contract to furnish an orchestra, there is no premise upon which the Board can sustain the appeal of the members of the orchestra.

The Board considers case 891—Appeal of Member Eugene Katsburg of Local 302,

New York, N. Y., from an action of Local 40, Baltimore, Md., in revoking his transfer card. On motion the appeal is denied.

The Board considers various matters connected with the Social Security Laws. General Ansell is requested to appear before the Board at its next meeting concerning the application of various provisions of the laws.

The Board adjourned until Monday, January 16, 1939.

Hotel Everglades,
Miami, Fla.,
January 16, 1939.

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

Case No. 363—Request of Locals 38 and 123, Richmond, Va., for an extension of jurisdiction and objection interposed by Local 157, Lynchburg, Va.

On motion, the matter is laid over for further investigation and report back to the Board.

Case No. 100—Request of Local 460, Greenville, Pa., for an extension of jurisdiction and objection interposed by Locals 27, New Castle, Pa., and 187, Sharon, Pa.

The case is laid over for further investigation and report back to the Board.

Request of Local 98, Edwardsville, Ill., for reopening and reconsideration of case in which an extension of jurisdiction was granted to Local 350, Collinsville, Ill.

On motion, the case is reopened and the entire evidence with additional information is read. The Board amends its previous decision and awards Marysville and Troy to Collinsville.

Request of Local 372, Lawrence, Mass., for an extension of jurisdiction and objection interposed by Local 9, Boston, Mass.

On motion, the request of Local 372, Lawrence, Mass., is granted.

Case No. 103. Request of Local 529, Newport, R. I., for an extension of jurisdiction and objection interposed by Local 216, Fall River, Mass.

The Board denies the request.

The Secretary is instructed to secure the viewpoints of the surrounding Locals to the counter-request of Local 216, Fall River, Mass.

Mr. M. M. Blink, representing the Association of Radio Transcription Producers of Hollywood, Inc., appears before the Board and presents a brief on behalf of the Association in which they request a modification of the present transcription recording prices of the A. F. of M. Mr. Blink makes further arguments on behalf of the Association.

On motion, the request is denied.

Case No. 101—Request of Local 380, Binghamton, N. Y., for an extension of jurisdiction and objection interposed by Local 528, Cortland, N. Y.

On motion, the amended request is granted.

Executive Officer Hayden retires. The Board considers the appeal of George Gaul of Local 161, Washington, D. C., from an action of that Local in expelling him from membership.

The Board sustains the appeal of Member Gaul.

Brother Hayden returns to the meeting.

Case No. 571—Request of Local 379, Easton, Pa., for an extension of jurisdiction and objection interposed by Local 577, Bangor-Stroudsburg, Pa.

On motion, the request of Easton is denied.

The Board grants the counter-request of Bangor-Stroudsburg, Local 577 and grants Blairsville to that Local.

The Board adjourns until Tuesday morning at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 17, 1939.

President Weber calls the Board to order at 9:30 A. M.

The Board is advised of the death of Abe Holzmann, advertising manager of the International Musician on January 16th.

The Board sends a telegram of condolence to the bereaved relatives in the name of the Board.

The Board receives a request from Jules C. Stein, President of M. C. A., in which he requests permission to enter into a business venture on the World's Fair Grounds in New York which may lead to

additional employment for members of the Federation.

The Board grants the request.

The Board again discusses the theatre situation.

Case No. 1498, 1937-38—Claim of Members Murray Sokoloff, Ruth Spumberg and Lillian Zwerdowsky against Member Lloyd Marx of Local 802, New York, N. Y., for \$350 each alleged to be due them.

On motion, the claims are allowed in full.

Appeal of Local 43, Buffalo, N. Y., from an action of Local 106, Niagara Falls, N. Y., in dismissing a claim against the Cataract House for \$175.

The Board denies the appeal.

Case No. 1356—Claims of Members Dave Fischer, Bob MacGloan and L. C. Roberts against the Melody Club, Washington, D. C., Al Brown (alias Glickstein) manager, for \$882.08, alleged balance due for services rendered.

The Board on motion allows the claim in the sum of \$386.88.

Case No. 1396—Claim of Member Arthur P. Horn against Member Rudolf Friml, Jr., of Local 802, New York, N. Y., for \$464.83 alleged balance due him.

On motion, the Board allows the claim in the sum of \$97.83.

Case No. 255—Claim of Member Ralph E. Chapin against Member Royal Worth (Whetstone) of Local 802, New York, N. Y., for \$82.55 alleged balance due for services rendered.

The Board holds that all the members of the orchestra are entitled to their pro-rata share of any amount collected from the employer.

Case No. 48—Request of Wm. C. Shigley of Local 162, Lafayette, Ind., for remission of \$50 fine imposed by Local 352, Frankfort, Ind.

On motion, the Board grants the request.

Case No. 1424. Claim of member Helen Nelson Finney against the Civic Theatre, Wichita, Kans., for \$195 alleged to be due her and the members of her orchestra.

The Board allows the claim less the amount received from the management.

Case No. 360—Charges preferred by Member Ed. Gordon against Member Clifford Ames of Local 315, Salem, Ore., for alleged violation of the laws of the A. F. of M.

The Board sustains the charges and reprimands Brother Ames.

Case No. 127—Charges preferred by Local 66, Rochester, N. Y., against Members George Clarke, Howard Fields, Laverne Harding, Thomas Lindsay, Ulysses Livingston, Don Stovall and John Washington of Local 533, Buffalo, N. Y., for alleged violations of the laws of the A. F. of M. in the former Local's jurisdiction.

On motion, Stovall is found guilty and fined \$25. The charge against the members is dismissed.

Claim of Member James Whelan, Jr., against Member Eddie Provost of Local 802, New York, N. Y., for \$50.00, alleged to be due him through breach of contract.

The Board allows the claim in the sum of \$25.

The Board adjourns until Wednesday at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 18, 1939.

President Weber calls the Board to order at 9:30 A. M.

The Board considers Case No. 258: reopening of Case 134, 1937-38: Claim of member Dick Snyder against Paul Buckley, manager and owner of the Rendezvous Club, Battle Creek, Mich., for \$107.50 alleged balance due for services rendered and transportation.

On motion, the case is re-opened and a claim is allowed in favor of member Snyder for \$9.25.

The Board considers Case 124, 1938-39: Claim of member Andy Kirk against the Union Amusement Co. of Chicago, Ill., and Robert W. Mackie, president, for \$550.00 alleged balance due for services rendered.

On motion, the Board sustains the contract and the claim is allowed. The Board sustains manager Mackie's claim for damages on account of misleading advertising in the sum of \$300.00.

Leo Fischer, executive secretary of the American Guild of Musical Artists, appears before the Board in matters of interest to the Guild and the A. F. of M. Mr. Fischer explains the objects of his organization and reads excerpts from its constitution and by-laws. President Weber

explains that the jurisdiction of the A. F. of M. covers all instrumental musicians. Mr. Fischer explains that it is the desire of A. G. M. A. to effect a closer affiliation between A. G. M. A. and the A. F. of M.

They only claim jurisdiction over artists who make their living as soloists on the concert stage. Their main objective is to correct the evils existing in the relationship between artists and the managers.

They do not maintain a wage scale for the artists in the higher brackets. They only desire to cover artists and accompanists that accompany concert artists that play on the concert platform. They have contracts with Metropolitan, Gallo, San Francisco, Salmaggi and the St. Louis Grand Opera companies, as they cover Grand Opera singers, choruses and ballets.

Mr. Fischer retires. The matter is laid over for further consideration.

The Board considers Case No. 200: Charges preferred by Local 193, Waukesha, Wis., against member J. D. King of Local 587, Milwaukee, Wis., for alleged violation of Article XII, Section 9, A. F. of M. By-Laws, in the former local's jurisdiction.

The Board sustains the charges and imposes a fine of \$10.00 on member King.

Case No. 88 is considered. Claim of member Rita Rio against Earl Vollmer, manager, Castle Farm, Cincinnati, Ohio, for \$1,000.00 alleged to be due through breach of contract.

The case is laid over for further consideration.

Executive Officer Petrillo retires. Applications of Kenneth Cullitan, Leo Durant, Martin Kaplan, Elmer Montague and Arnold Suckerman for reinstatement in Local 10, Chicago, Ill.

On motion, the Board holds the members, with the exception of the leader, Cliff Lee Wales, innocent of the charge of denying membership, therefore their membership cannot be interfered with.

Brother Petrillo returns.

The Board considers the request of Dudley Doe to be permitted to fulfill his contract for 7 Ponds Inn, Water Mill, L. I., N. Y., for summer of 1939, which territory is now in the jurisdiction of Local 802, New York, N. Y. Doe states the contract is a confirmation of a three-year agreement made between member Doe and the management.

On motion, the Board does not recognize the contract.

The Board adjourns until Thursday at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 19, 1939.

President Weber calls the meeting to order at 9:30 A. M.

Request of member Paul Specht for reopening of Case No. 1110, 1937-38, claim of the Radio Orchestra Corporation against him for \$55.00 alleged commissions due.

On motion, the request for reopening is denied.

The Board considers the request of Local 60, Pittsburgh, Pa., for the placement of a limitation on the number of hours that can be played by Fair Bands under the weekly scale designated by the Federation.

The Board after due consideration holds that no change in the law is advisable at the present time.

The Board, on motion, authorizes the Treasurer to use both the ribbon and pinioned type of signature on A. F. of M. checks.

Mr. Samuel T. Ansell, of Washington, D. C., General Counsel of the Federation, who also is in charge of the Federation Social Security Legal Bureau, appears before the Board. He makes a lengthy explanation of the various rulings of the Treasury Department, many of which are contradictory to each other, and a source of embarrassment to members of the A. F. of M.

A ruling may be made on one day, and another diametrically opposed on the following day from the same office. He is trying to do everything humanely possible to assist our members but is continually facing perplexing problems. The Treasury Department has taken on a great number of young attorneys and thousands of field agents, and they are in the process of becoming acquainted with the workings and the provisions of the Social Security law. As a result, there exists a great amount of chaos. He proposes to prepare for approval of the Board, a brief which should be broadcast to our local officers and members, so that they may become acquainted with the provisions of the law, and the problems arising from the manner of enforcement.

General Ansell reads to the Board a

lengthy statement of the provisions of the Act, and his definition of the working out of the provisions. Out of 147 cases ruled upon by local collectors, calling leaders independent contractors, he has been successful in having 145 reversed in Washington; one of the remaining two is up for review and a protest filed on the other.

He explains various decisions of the commissions and courts, also the many involvements. The casual engagement coverage is also discussed at great length, including the possibility of having an amendment passed to include our members who play this class of engagements.

The Board adjourns until Friday morning at 9:30.

Hotel Everglades,
Miami, Fla.,
January 20, 1939.

President Weber calls the meeting to order at 9:30 A. M.

General Ansell again appears before the Board. The Social Security Act in all its involvements is again discussed at length. Mr. Ansell explains to the Board the proposed amendments to the act which have been approved and recommended to Congress for passage by President Roosevelt.

The unemployment situation, its connection with the act, and its relation to the relief situation is also discussed at great length. Steps taken by President Weber and General Ansell to combat the relief appropriation cut are explained to the Board.

General Ansell explains to the Board the set-up of the Federation Social Security Legal Board. He hired two young attorneys, one of whom was engaged by the Government before starting work, the other within three months after being engaged. He then hired two other attorneys to handle the problem. A survey of time shows that he personally put in 81 per cent. of all his time on Federation business. He has had to turn down business that he could not possibly handle because of the great bulk of the Federation matters: Burr Tracy Ansell puts 20 per cent. of his time on Federation business. S. T. Ansell, Jr., and Mr. Kirkland put 100 per cent. of their time in on our affairs. His two secretaries put 60 per cent. and 50 per cent. of their time in on our work, and another secretary, 20 per cent. In his opinion, it becomes necessary to increase salaries of some of these employees.

The Board holds that it is desirable to have the law amended so that every employer on every casual engagement shall be subject to the employers' tax, and so that the minimum number of employees making the employer subject to the provisions of the act be reduced from eight, as the present Federal law provides, to one.

General Ansell retires at 12:15 noon. The Board authorizes General Ansell to grant any necessary increases in the salaries of the Social Security Legal Staff in his office and to increase the staff to meet present and future needs.

President Weber lays before the Board the matter of change in radio prices in the jurisdiction of Local 47, Los Angeles, Calif. Three members have contracts that do not expire for some months but none are longer than one year.

The Board reiterates its former decision regarding existing contracts.

The Board, on motion, increases the retainer fee of General Ansell in the amount of \$3,000.00 per year.

Request of Local 73, Minneapolis, Minn., for a ruling on the Excelsior Amusement Park matter.

The Board holds that it cannot deviate from its previous policy; as long as the general public is admitted, the traveling orchestra cannot be circumscribed in the playing of the regular hours of its engagement.

Application for a charter in Shelby, N. C.

The Board grants the charter to Shelby, N. C., the original jurisdiction to be 20 miles, with the understanding that if enough musicians in Gastonia later request a separate charter, the Board reserves the right to grant same.

The Board adjourns until Saturday morning at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 21, 1939.

President Weber calls the Board to order at 9:30 A. M.

Case No. 464. Charges preferred by Local 104, Salt Lake City, Utah, against member Carvel Craig of Local 6, San

Francisco, Calif., for alleged violation of Article X, Section A, A. F. of M. By-Laws, in the former local's jurisdiction.

On motion, the charges are sustained, and a fine of \$250.00 is imposed upon member Craig.

Case No. 534. Appeal of members Pete Barrera, Frank Bennett, Paul Daines, Bill Graham and Gene Martuch from an action of Local 127, Bay City, Mich., in imposing a fine of \$50.00 upon Daines and \$25.00 each upon the others.

The Board, upon motion, sustains the appeal.

Case No. 483. Claim of Darlowe Olson against member Maurie Sherman of Local 10, Chicago, Ill., for \$1,050.00 alleged damages sustained through breach of contract.

The Board lays the case over for further investigation.

General Ansell again appears before the Board on matters of interest to the Federation.

Application of residents of Fayetteville, Ark., for a charter and objection interposed by Local 94, Tulsa, Okla.

The charter is granted by the Board.

Application of residents of Lenoir, N. C., for a charter. On motion, the Board grants the application with the understanding that if in the future enough musicians in a town in their jurisdiction apply for a charter that same will be granted.

Application of residents of Piney Woods, Miss., for a charter. On motion, the application is denied.

Case No. 576. Request of Local 130, Carbondale, Pa., for an extension of jurisdiction and objection interposed by Local 120, Scranton, Pa.

The Board grants the request of Local 130, Carbondale, Pa.

Request of Local 649, Hamburg, N. Y., for an extension of jurisdiction and objections interposed thereto by Locals 43, Buffalo, N. Y.; 108, Dunkirk, N. Y., and 533, Buffalo, N. Y.

On motion, the request is denied.

The Board again considers Case 1299 and grants Angola, Angola-on-the-Lake and Evans to Local 108, Dunkirk, N. Y.

Case No. 126. Charges preferred by Local 66, Rochester, N. Y., against members Paul Brown, James Dixon, George Dueson, Franklin Gordon, Theodore Green, Forrester Lee, Gerald Morgan, James Morris, William Stewart, Beatrice Turner, Theodore Webb and Riggins Whitney of Local 589, Columbus, Ohio, for alleged violations of the laws of the A. F. of M. in the former local's jurisdiction.

The Board dismisses the charges but the secretary is instructed to warn the members that the contract in this case was not in conformity with the laws of the Federation and they must guard against a repetition of the error in the future.

Request of Local 229, Bismarck, N. D., for an extension of jurisdiction.

On motion, the request is denied.

Request of Local 340, Freeport, Ill., for a further extension in which to make payment of \$200.00 claim standing against it, and a request for a reduction in the amount of claims allowed against the local.

On motion, the Board grants the request for payments; the local to be advised to make payments and when a substantial portion of the amount has been paid, the local may at that time appeal to the Board.

Case No. 685. Request of Local 8, Milwaukee, Wis., for a re-definition of its territory in which matter Local 193, Waukesha, Wis., is interested.

The Board lays the request over for further investigation and report back to the Board.

The Board adjourns until Monday morning at 9:30.

Hotel Everglades,
Miami, Fla.,
January 23, 1939.

President Weber calls the meeting to order at 9:30 A. M.

Case No. 669. Request of Local 211, Pottstown, Pa., for an extension of jurisdiction and objections interposed by Locals 135, Reading, Pa., and 569, Quakertown, Pa.

The matter is laid over for investigation by Traveling Representative Reigle and report back to the Board.

The Radio Committee of Local 802 comprising Jacob Rosenberg, president;

Samuel Tabak and Max Arons, appear before the Board at 10:00 A. M.

They propound a question regarding the price to be charged by name bands booking miscellaneous out-of-town engagements. The rule adopted by the International Executive Board at Tampa is explained. Traveling or name bands located in a jurisdiction can only play out of town engagements, miscellaneous in nature under the price and conditions of the local where they are making their headquarters. The only exceptions are when such engagements were part of a continuous tour, part of which has been cancelled through circumstances beyond the control of the member or his representative.

The local radio committee explains the position it finds itself in, in trying to renew agreements with independent radio stations. These contracts expired about January 1, 1939. Some of these stations claim that they are entitled to reductions from the amount expended during the year 1938. If granted, these stations will employ by far less musicians than were employed under the previous contracts. All Class C and D stations are awaiting the result, as they intend to make similar demands.

They also explain the situation existing with WOV which has been ordered to move at least 51 per cent. of its broadcast programs to the State of New Jersey.

The local is advised that it is within its rights in making an adjustment commensurate with the situation as it now exists.

They propound a question on the Social Security Tax, and are advised neither a member nor employer can change the provisions of the Act, by specifying different conditions in a contract signed by member and employer.

The delegation retires at 11:15 A. M.

The Board considers Case No. 566, 1938-1939. Claim of member Lucius "Lucky" Millinder against Willie R. Davie of Miami, Fla., for \$1,120.00 alleged balance due him.

On motion, the claim is dismissed.

Case No. 28. Claim of member Jean Kayaloff against member Alexander Lukas of Local 802, New York, N. Y., for \$380.00 alleged to be due him is considered.

The Board dismisses the claim.

The Board considers Case No. 1306. Claims of members Sidney Brown, Isidore Epstein, Frank Levinn, Ruby Melnik and Robert Silverfaden against member Alexander Lukas of Local 802, New York, N. Y., for \$380.00 each, alleged to be due them.

On motion, the claims are dismissed.

President Weber makes a further explanation of the conditions under which members may appeal to the convention.

President Weiss and Business Agent Singer of Local 655, Miami, Fla., appear before the Board and request that a one year restriction be placed on the Fleischer Studios.

President Weber explains the difference between the local situation and that in Hollywood, Calif. At present the conditions are not the same, and such restrictions are not indicated at the present time.

An application of Michael Hoffman former member of Local 77 is considered, and falls to receive favorable consideration.

The Board considers an application for reinstatement from Jimmy Bigelow of Local 444, Jacksonville, Fla.

The Board imposes a national fee of \$50.00.

The Board considers the activities of the Iowa Ballroom Managers' Association and the matter is referred to the President for further investigation.

President Weber lays before the Board a request of the Columbia Broadcasting System for permission to make recordings of two programs to be kept at their transmission station in Wayne, N. J., to be used in case the master control in New York gets out of order.

The matter is referred to the President's office with full power to act.

President Weber explains a situation existing among licensed booking agents in booking long term engagements.

He reads a ruling which he will send to all licensed agents. The Board concurs in the proposed ruling.

The re-registration of the Insignia of the Federation is authorized by the International Executive Board.

Executive Officer Murdoch reports on the progress of negotiations with the radio stations in the Dominion of Canada. The status of the use of records in Canada

is also explained. He presents the request of the Canadian locals for a Canadian Radio Committee, composed of the president and secretary of each Canadian local, said committee to meet periodically at the expense of the Federation, said committee to handle all Canadian radio problems.

The Board gives the situation serious consideration and finds it impossible of application. The President to advise the locals of the many involvements of said proposition.

The Board considers a letter from the American Composers' Group setting forth their desires for legislation on their behalf, including a Federation price for composing.

The Board holds the proposition to be not feasible as it is far beyond the purposes for which the Federation was organized.

The Board considers a letter from David Mackay of R. C. A. Manufacturing Company listing the contracts that the corporation holds with members of the Federation expiring all the way from April, 1939, to May, 1941. Twenty-four expire in 1939, three in 1940 and one in 1941.

The Board rules that contracts made for one year are clearly within the law and therefore recognizes same.

The Board holds that the balance of the contracts were made in good faith and they therefore are recognized by the Board.

The Board further holds that each such case must be individualized, and must be submitted to the President for investigation and consideration of the International Executive Board.

The Board adjourns until Tuesday at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 24, 1939.

President Weber calls the Board to order at 9:30 A. M.

Request of Local 473, White Plains, N. Y., to have its number changed to 235.

On motion, the request is granted.

The Board considers Case No. 375. Charges preferred by Local 161, Washington, D. C., against members Leonard Herman, Samuel S. Kuhn, Hugo Malango, Charles Scheinblum and Seymour Zuckenberg of Local 802, New York, N. Y., for alleged violations of the laws of the A. F. of M. in the former local's jurisdiction.

On motion, Kuhn is found guilty and a fine of \$25.00 is imposed upon him. The charges against the men are dismissed.

General Ansell appears before the Board and makes a further explanation of the situation in Washington regarding the proposed cut in the WPA white collar relief appropriation. He also explains the danger of having white collar projects eliminated and explains the proper method of combating any such drastic proposition. He will contact members of the Senate Committee and do all in his power to assist in every possible way.

Case No. 790. Re-opening of Case 1395, 1937-38. Claim of member James D. Davidson against J. P. Coulson, D'Arcy Coulson and Harry Coulson, owners of the Gatineau Country Club, Hull, Que., Canada, for \$2,546.00, alleged balance due him, is considered.

The Board reaffirms its former decision.

The Board considers the appeal of Station WIOD, Miami, Fla., from an action of Local 655 in demanding that the station employ its musicians 52 weeks a year, although Schedule A permits employment for a lesser period.

Secretary Turner appears before the Board, and the Chairman explains the provisions of Schedule A to him, more especially that portion referring to Winter Resorts. He is advised that the local cannot be sustained in demanding 52 weeks' employment which is contrary to Schedule A, but explains the rights that the local has under the present situation in the local's jurisdiction.

The Secretary reports on the situation existing in Michigan City, Ind., Local 578, and reads several communications from member Russell M. Blande in which he prefers charges against the Municipal Band and the local.

On motion, the charges are dismissed as they do not contain facts sufficient to constitute an offense.

The Board considers Case No. 539. Charges preferred against member "Red" (Edmund G.) Sievers of Local 567, Albert Lea, Minn., for alleged violations of the laws of the A. F. of M.

The charges are sustained and a fine of \$250.00 is imposed upon member Sievers.

Case No. 446. Claim of C. E. Livingston against members "Fats" Waller of Local 802, New York, N. Y., for \$414.00 alleged damages sustained through breach of contract is considered.

The Board, on motion, allows the claim.

The meeting adjourns until Wednesday at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 25, 1939.

President Weber calls the meeting to order at 9:30 A. M.

The Board considers Case No. 1506. Claim of Consolidated Radio Artists, Inc., against Paul Whiteman of Local 802, New York, for \$3,305.00, alleged commissions due.

On motion, the claim is allowed.

Case No. 1 is considered. Claim of member Paul Whiteman against Consolidated Radio Artists, Inc., Bookers' License No. 2, for \$4,976.50, alleged balance due him.

The Board dismisses the claim.

The Board considers a communication from Paul Whiteman regarding playing the "Star Spangled Banner" at the close of radio programs in the United States. The International Executive Board urges that bands or orchestras, wherever and whenever feasible, close their programs with the playing of "The Star Spangled Banner" in the United States and "God Save the King" in Canada.

The Board considers situations existing in various locals where the membership has dropped to practically nothing, and others where the entire membership is traveling on the road.

The President will make proper recommendations to the next convention in conformity with opinions expressed by the Executive Board.

The Board again considers the A. G. M. A. questions laid before the Board by Executive Secretary Leo Fischer.

The Board holds that all accompanists come under the jurisdiction of the Federation, and that A. G. M. A. must under no consideration attempt to exercise jurisdiction over them.

The Executive Board further holds that under no consideration will it waive its jurisdiction, and therefore any performer on a musical instrument should become a member of the American Federation of Musicians.

The Board considers a request of Local 306, Waco, Texas, to have the American Legion Post and Hall of Waco, Texas, removed from the National Unfair List.

The Board reads Case No. 126, wherein claim for \$200.00 was allowed in favor of member Calloway.

On motion, the Board re-opens the case. The Board strikes down its judgment against the American Legion Post and allows the claim against J. B. Williams.

The Board considers a request from Local 360, Renton, Wash., to have the Spanish High Line Castle removed from the Forbidden Territory list and placed in the jurisdiction of Local 360, Renton-Auburn, Wash. The Seattle local desires to permit Local 360 to play local single engagements in the hall.

The Board leaves the hall under the supervision of Local 76, Seattle; however, the members of both locals are entitled to equal rights to play any and all engagements in the Spanish High Line Castle.

The Board adjourns until Thursday at 9:30 A. M.

Hotel Everglades,
Miami, Fla.,
January 26, 1939.

President Weber calls the meeting to order at 9:30 A. M.

The Board considers the appeal of member Edward Timpone of Local 2, St. Louis, Mo., from an action of the Executive Board of the Local in removing him from office.

The Board holds the case to be moot, as Timpone has been re-elected to office, therefore no further action is necessary.

President Weber informs the Board that in the "Opera on Tour" case an injunction has been granted.

The Board directs the decision be immediately appealed to the Appellate Division of the State of New York.

The Board considers a question of Intermissions arising out of a recording made by a symphony orchestra, and arrives at the following conclusion:

The Board holds that in making recordings, the present law gives the leader discretion in designating the time when to

permissions may be taken, providing the actual number of recordings does not exceed that designated in the law.

The Board considers a communication from Fred H. Hager and Freeman H. Owens. The President explains the present status of the matter to the Board. The matter is laid over for further investigation.

The President informs the Board that it may become necessary to make a separate rehearsal price for phonograph and electrical transcriptions covering rehearsals in addition to those now stipulated in the Federation By-Laws covering recordings.

The matter is referred to the President for further investigation and decision.

The Board considers a letter from the National Broadcasting Company requesting further consideration on educational recordings.

The matter is referred to the President's office for further investigation and disposition.

The Board takes under consideration a request from Local 564, Altoona, Pa., to have the City of Altoona (only part of its jurisdiction) declared to be Forbidden Territory to all but members of the local for the reason that the mayor has for more than two years enforced an order prohibiting any music to be used in all hotels and cafes.

The Board holds that the request does not come under the purpose of the law, and therefore denies the request.

The Board considers a bill for attorney fees of \$261.03 incurred by Local 346, Santa Cruz, Calif., in defending an injunction suit against the president of the local. The local acted under instructions from the President's office.

The Bill is ordered paid.

A request of Local 533 to be exempted from the pay of 10 per cent. tax for an engagement played at Edgewater Park, Grand Island, N. Y., in the jurisdiction of Local 106, Niagara Falls, N. Y., is received and considered. The Board reviews its decision at the Tampa convention, in which the Board reaffirmed the territory of Local 106. The Treasurer has ruled that the tax must be paid. The Board sustains the decision of the Treasurer, as the engagement was played in the original jurisdiction of the Niagara Falls Local.

Executive Officer Hayden retires. The Board considers a request from Local 40, Baltimore, Md., for a ruling on a member who resides in Baltimore, is a member of both Locals 40, Baltimore, Md., and 161, Washington, D. C., plays in the Washington Symphony Orchestra and played a miscellaneous single engagement in Washington. Local 40 claimed the member must use Baltimore members, and play the engagement as a local out-of-town engagement covered by the 10 per cent. law. Local 161 claimed it is a Washington engagement and Washington members must be used, as he plays a steady engagement in the symphony orchestra. The Washington local claims member Bratman also maintains a room in Washington.

The Washington local is sustained in this particular case. However, this restriction applies only during the time the member is active as a member of the symphony orchestra.

Brother Hayden returns.

Executive Officer Weaver reports on the result of his visit to Local 798, Taylorville, Ill.

He makes the following recommendations:

The 23 members of Local 798, having received a temporary stay of judgment on the fines imposed for playing with Manager R. J. Collier, it is hereby recommended that said stay of judgment be made permanent.

Atmoulish Local 798 to secure copy of some well established local by-laws for a guide, and then revise its own by-laws along the line of giving the local as a whole a more sweeping knowledge and supervisory control of its own official staff, as a means of eliminating suspicion, curbing the factional spirit, and generating a larger measure of cooperation and good will.

There is some resentment over the fact that an occasional permission is given one or more non-union members to play in the community band. It should be borne in mind that a community band is supported by the taxpayers generally. Any attempt made to enforce a closed shop would make a taxpayer's injunction suit possible—with disastrous results to the local. Taylorville is a strong union town but there is a limit on the powers of a municipality in the premises; and the wise discretion is to accept the extremely favorable situation which now exists as the better part of valor.

The Board concurs in the recommendations.

The Board considers an appeal of member R. J. Collier from an action of Local 798 in imposing a fine of \$850.00 upon him.

On motion, the appeal is sustained.

A request from Local 557, Freeland, Pa., to have a further extension granted; the charter restored and the local given an opportunity to pay its indebtedness to the Federation.

The matter is referred to the President for disposition.

The Board adjourns until 8:00 P. M.

President Weber calls the meeting to order at 8:00 P. M.

The Board considers the claim of Local 161, Washington, D. C., against Mita Weinzoff which has been again referred to the International Executive Board by the local.

The Board allows the claim for actual services rendered and dismisses the balance of the claim.

The Coffee-Pepper Federal Arts Bill is laid before the Board by the Chairman. He explains the provisions of the bill to the Board. A letter from General Ansell regarding the matter is read, in which he advises that he has been working on behalf of the measure. The amended bill is read.

On motion, the International Executive Board endorses the purposes of the bill.

The Board again considers Case No. 88, Claim of member Rita Rio against Earl Vollmer, manager, Castle Farm, Cincinnati, Ohio, for \$1,000.00 alleged to be due through breach of contract.

The case is again read.

The Board dismisses the claim.

A request is received from Richard M. Pollock of Local 444, Jacksonville, Fla., for relief in the payment of the balance of \$65.00 due on a fine of \$200.00.

On motion, the balance of \$65.00 is held in abeyance pending Pollock's future deportment as a member of the Federation.

The Board adjourned until Friday at 9:30 A. M.

Hotel Everglades, Miami, Fla., January 27, 1939.

President Weber calls the meeting to order at 9:30 A. M.

The Board considers a request from the Committee for the celebration of the President's Birthday, for the waiving of the usual broadcast fees for the final celebration on January 30.

The matter is left in the hands of the locals. However, the International Executive Board recommends that the locals interested give full cooperation.

A communication from Ralph C. Laing and Curtis Laing, outlining their plan for streamlined dramatic units combined with vaudeville and a pit orchestra is read to the Board.

The Board holds that the plan is feasible if the promoters can secure capital, not in violation of any rule of the Federation, but one that the Federation is not in a position to handle nationally. The plan is, however, commendable, and the Board holds that any local is within its rights in promoting a project locally.

The Board considers a request from Local 625, Ann Arbor, Mich., for advice in the matter of fraternity and sorority parties using canned music for their lesser parties.

The local is advised that it has the right to hold the societies unfair unless the matter is adjusted.

The Board receives a request from Henry Heckert of Local 802 suggesting certain changes in the wages and working conditions on ocean-going steamships. A petition signed by a number of steamship musicians requesting that they be placed under the jurisdiction of Local 802 and also suggesting changes in prices and conditions is read.

The matter of change in wages and working conditions is referred to the President's office. In the matter of jurisdiction, the International Executive Board reiterates its former decision that inasmuch as the steamships ply between different parts lying in various local jurisdictions, they must remain under the sole jurisdiction of the American Federation of Musicians which gives every member of the Federation a right to steamship employment.

The Board considers the Sonny James case. James on re-trial pleaded guilty and was fined \$1,000.00 by the local, and the local and James agreed that James cannot play any engagement in the jurisdiction for five years without consent of the local.

The Board approves the action of the local in imposing the \$1,000.00 fine but does not agree to the agreement preventing Sonny James from playing either traveling or local engagements in the jurisdiction of the local.

The Board considers the case submitted by the Philadelphia Symphony Orchestra requesting permission to fulfill its existing recording contract which was made in good faith.

On motion, the request is granted.

A request of Lum and Abner to use the name of the American Federation of Musicians in discussing some of the problems of the professional musicians in their radio programs is considered.

The Board refers the matter to the President with full power to act.

The Board adjourns at 11:40 A. M. until Monday, April 17, at 9:30 A. M.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

- Akron, Ohio, Local No. 24—Richard Adams, Presley Arnold, Clyde Atkins, Lionel Barnes, Mrs. Lionel Barnes, Ray Beach, Charles Bleber, Steve Binder, Earl Cady, Wm. Cady, Everett Carney, Paul Chappera, Steve Clouli, Alfred Cuffman, Jack B. Connell, Joseph DiLauro, Jack Donahue, Clara Eckert, Bruce Eckert, Charles Egger, Eugene Fogarty, Wilfred Forrester, Elbert Garrison, Harry Gilcrest, Ross Haisman, Estelle Hanel, Charles Hazlett, Albert Hiller, Edwin Hutchinson, Paul C. Jones, Durrell Kennedy, Freddie King, George Loran, Edna Lusk, Ralph McLannin, Sergio Manay, George Mathias, Charles Mith, Evan Moore, Harold Moore, Ralph Moore, Claude Neff, Robert Reese, Charles Replige, James Richardson, Harold Rich, Glen Roeger, Charles Roth, Howard Shambaugh, James Shepherd, Walter Smith, Warren Stiel, L. Dean Trussell, Theodore Warner, Wilbert Welch, Raymond Wolf, Joe Yenicki, Clarence W. Allen, A. Williams, George Brown, George DeKroyer, John Desan, Philip DiMarzio, Cecil D. Eason, Frank Foll, Mrs. Lari Glover, Roy P. Goudy, Bill Owen, Gene Hammes, Jack Harty, Mineva Helmel, Peter Kay, L. James Killgore, A. Labadie, Alton MacMillan, Al Messmore, Paul Miller, Jesse Mitchell, Virgil Moon, Dorothy Neel, Harold Nelson, Arthur Odell, Harvey Radcliffe, Glen Roeger, Paul Roles, Moco Seclero, Aline Serogy, Evelyn Serogy, Horace Simms, Adam Solokoff, Wm. Warner, Howard Weiser, Raymond Wheeler, Kelly, Robert, Lorena Bush, Clarence Byassee, Henry Callernard, Patsy Carce, Tommy Oadla, Harry Gilcrest, Frank Haisden, Lester Mickle, Edwin Hutchinson, Al Langley, Robert F. Lewis, Jack McElroy, Frank Hinaldo, Joseph Ross, Gerald Siz, Joe Wayand.

- Allentown, Pa., Local No. 561—Charles C. Ritter, Robert P. Conrad, James Da Re, Harry H. Fall, Paul K. Faurt, Vincent Perry, William B. Fisher, Elmer Kutz, Donald E. McGovern, Harold G. Nichols, Stanton H. Marks, George Merdiner, John P. Michler, Delmer G. Miller, Harry M. Pedrick, Harrison H. Schaffer, Carl S. Shumaker, Jack J. Walker, Frank E. Young, Chester J. Etti, Adolph E. Wagner, Claude B. Wilson, Karl H. Wink, Harold E. C. Young, John A. Young, Robert M. Zimmerman.

- Ansonia, Conn., Local No. 81—Fred Dunn, Steve Kofaltch, H. D. Chantaglin.
- Anderson, Ind., Local No. 32—Leon Wiggs, George Knapp, John Nighbert, Jean Medsker, Kenneth Perishing, A. L. Allen, G. A. Loomis, H. M. 148—Louis McGarity, Harry A. Johnson, Fred De Land.
- Atlantic City, N. J., Local No. 661—Harry D. Alexander, Rosario Bourdon, Phillip Capolainco, C. L. Daugherty, Vincent D'Amelio, Fred Frye, Angelo Gaudioso, Leonard Hayden, Thos. Kelly, James J. Plaster, Br. Anthony Noble, Vincent Travers, Wm. Vansant.
- Attitash, Me., Local No. 457—Howard K. Rushton, Jas. N. Blanchard, Jr., George W. Gassett, Charles H. Hildreth, Vincent J. Hildreth, Harry Nichols, Dan Juckett, Lester Mourer, Pazo Russell, Arthur Capes, Fritz Weilmuller, Jose Ramos, Tommy Cunde, Titus Bous, Durlin Hays, Dean Howe.

- Baltimore, Md., Local No. 40—Sherley D. Boyle, Bernard Correll, Domenico Caputo, Paul Gahagan, Ruth Gilbert, Frank Hudin, Hugh Kester, James Mills, Bert Moorehouse, Angelo Marino, Phillip Olmes, Sullivan Perrotta, Edwin Polya, George P. Parnell, Andrew Per-Tweidell, Herman Valleiros, Ernie Vagala, Louis Valenti, Robert Woodake, R. C. Bilberg.
- Baltimore, Md., Local No. 401—Lloyd Rolfe, Arden DeLong, Harold Nichols, Katherine Gensler, Archie D. Grant, Gerald Phillipson, John Pagenholm, Victor Nobis.
- Boston, Mass., Local No. 9—Karl Agnesy, John A. Azetelo, Edward A. Bogata, J. Ray Connell, Alfred A. Coughlin, Angelo De Paolo, Ernest A. Dobson, Harold W. Dorr, Alvin Ecker, Ferdinand G. Farnelli, Andrew Ferretti, Everett Firth, A. Edward Galliano, George J. Garland, Domestio A. Gevardi, William C. Gibson, Louis J. Githursh, Velma Goodwin, Fredric S. Green, Joseph Hecht, John E. Steele, Robert Rutledge, Victor Nobis, Jones, Phillip Kaplan, Harry Kenovitch, Edward H. Lincer, Arthur J. Martel, Bruno Matson, Thomas J. McHugh, Dudley J. Mulrean, Jr., Emmet O'Brien, Bernard J. O'Connor, Alvin H. Peltz, James J. Peltz, Edmond Quez, Howard Rajzes, Frank J. Ryan, Cecil G. Sawyer, Joseph Shallow, John C. Slater, Albert W. Sudhalter, Gerald W. Swimm, Ralph Torrance, Peter L. Walters, Charles W. Whitmore.

- Colorado Springs, Colo., Local No. 154—Hugh E. Williams.
- Danbury, Conn., Local No. 87—Vincent Genovaese, Albert Krner, Harry Hill, Louis Hill, William Hill, Louis Hill, Denver, Colo., Local No. 26—Louis A. Bova, Bill Ebert, Loyal D. Rauson.
- Elmhurst, N. J., Local No. 181—George Christal, Edw. Rose, Michaelas.
- Elmhurst, Mich., Local No. 683—Arol C. Beck, Rose Hink, Wm. E. Hart, Clarence Leacate, Alvin C. Steede, Ramona Meede, George Stewart, Wm. Coy, Theodore P. Fisher, Richard G. Ford, G. Farnelli, Andrew Ferretti, Everett Firth, A. Edward Galliano, George J. Garland, Domestio A. Gevardi, William C. Gibson, Louis J. Githursh, Velma Goodwin, Fredric S. Green, Joseph Hecht, John E. Steele, Robert Rutledge, Victor Nobis, Jones, Phillip Kaplan, Harry Kenovitch, Edward H. Lincer, Arthur J. Martel, Bruno Matson, Thomas J. McHugh, Dudley J. Mulrean, Jr., Emmet O'Brien, Bernard J. O'Connor, Alvin H. Peltz, James J. Peltz, Edmond Quez, Howard Rajzes, Frank J. Ryan, Cecil G. Sawyer, Joseph Shallow, John C. Slater, Albert W. Sudhalter, Gerald W. Swimm, Ralph Torrance, Peter L. Walters, Charles W. Whitmore.

- Elmhurst, N. J., Local No. 181—Ray Welch.
- Aurora, Ill., Local No. 147—C. B. "Buster" Staros, Eldred Harris, Lloyd W. Watton.
- Hayden, Ohio, Local No. 181—William B. Eidek, Edward Cole, Local No. 28—Hymen F. Barzman, Detroit, Mich., Local No. 3—Lillian Temple, Edw. Prudian, Chester K. Shales, Roy Lavance, Medrick H. Rue, Jerry Masse Manag (Anthony), Morrell Thomas, John D. Ranker, Carol Melnyte, Frederick Incent, Thomas Smith (Melville Moran), A. Thomas D'Armas, J. Rose Conley, Lee R. Loveland, William Awaft, Rudolph Duns, Virgil Hutchings, John E. Jain, Albert Lambert.
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- Elmhurst, N. Y., Local No. 663—Vernon Vandenberg, Mrs. Bertha Nichols, Jerry Clark, Wellington Elms, Richard Fisher, Alvin Steede, Ramona Steede, Theodore E. Risher, Walter W. Steede.
- Elmhurst, N. Y., Local No. 333 Gene Macdonald.
- Fort Wayne, Ind., Local No. 88—Jos Hrossard, Louis Brossard, Robert Nossert, Earl Corault, Hod Kreich.
- Gloversville, Pa., Local No. 376—James Rutherford, Ed. C. Day, Vito Caverin, Jerry Florian, Guy A. Patterson, Guy Workman.
- Elmhurst, N. J., Local No. 181—Richard Van Nest, Edward Lees.
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- Gloversville, Pa., Local No. 376—James Rutherford, Ed. C. Day, Vito C

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

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.
 Conway, Everett, Band, Seattle, Wash.
 Crowell Publishing Co. Band, Springfield, Ohio.
 East Syracuse Boys' Band, Syracuse, N. Y.
 Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis.
 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 Zandrada Pana Band, Pana, Illinois.
 Judge, Fl. and His Band (Francis Judge), Middletown, N. Y.
 Legk, Archie, and His Band, Klamath Falls, Ore.
 Lehigh German Band, Allentown, Pa.
 Liberty Band, Emaus, Pa.
 Lincoln-Logan Legion Band, Lincoln, Illinois.
 Mackert, Frank, and His Lorain City Band, Lorain, O.
 Martin, Curley, and His Band, Springfield, Ohio.
 Oneonta Military Band, Oneonta, N. Y.
 Potter, Roy, and His Band, Wilmington, N. C.
 P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa.
 Sokol Band, Cleveland, Ohio.
 South Perinton Band, South Perinton, N. Y.
 Valley Forge Military Academy Band, Wayne, Pa.
 Varel, Joseph, and His Juvenile Band, Breese, Ill.
 Vineland Municipal Band, Vineland, N. J.
 Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES and GARDENS

Beverly Gardens, Dewey Helms, Manager, El Dorado, Ark.
 Buckroo Beach, J. Wesley Gardner, Manager, Buckroo Beach, Va.
 Casino Gardens, Windsor, Ontario, Canada.
 Castle Gardens Youth, Inc., Proprietors, Detroit, Mich.
 Castle Gardens, Art Guetzkow and George Madler, Appleton, Wis.
 Edgewood Park, Manager Howard, Bloomington, Ill.
 Forest Amusement Park, Memphis, Tenn.
 Grand View Park, Singac, N. J.
 Green River Gardens, J. W. Polling, Mgr., Henderson, Ky.
 Japanese Gardens, Salina, Kansas.
 Jefferson Gardens, The South Bend, Ind.
 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 Boro, N. J.
 Playland Park, South Bend, Ind.
 Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.
 Ramona Park, Long Lake, Kalamazoo, Mich.
 Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
 Riverside Park, Frank Jones, Manager, Saginaw, Mich.
 Rocky Springs Park, Joe Figari, Owner, Lancaster, Pa.
 Sni-A-Bar Gardens, Kansas City, Mo.
 South Side Ball Park, Lehigh, Pa.
 Terrace Gardens, Hamilton, Ont., Canada.
 Winnipeg Beach, Winnipeg, Man., Canada.
 Winter Gardens, St. Mary's, Ont., Canada.
 Woodcliff Park, Poughkeepsie, N. Y.
 Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
 Artellan's, Syd, Orchestra, Pacific Grove, Calif.
 Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
 Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.

Bortz, Al., Orchestra, Kohler, Wis.
 Boston Symphony Orchestra, Boston, Mass.
 Bowden, Len, and His Orchestra, St. Louis, Mo.
 Brown, Charlie, and His Orchestra, Evansville, Ind.
 Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
 Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
 Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
 Cole, Forest, and His Orchestra, Marshallfield, Wis.
 Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
 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.
 Frollickers, The, Plainfield, N. J.
 Goldberg, Alex., Orchestra, Clarksburg, W. Va.
 Graf, Kurt, 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.
 Hummel Orchestra, Grand Junction, Colo.
 Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla.
 Jacobsen's, Jay, Orchestra, Oakland, Calif.
 Kneeland, Jack, Orchestra.
 Lattanzi, Moze 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.
 Mioslavitch, Charles, and Orchestra, Stockton, Calif.
 Myers, Lowell, Orchestra, Fort Wayne, Ind.
 Nelsen's Harold A., Orchestra, Davenport, Iowa.
 Oliver, Al., and His Hawaiian, Edmonton, Alb., Canada.
 Quackenbush (Randall, Ray) and His Orchestra, Kingston, N. Y.
 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 Castillians, Tucson, Ariz.
 Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
 Williams' Orchestra, Mt. Pleasant, Iowa.
 Zembruaki Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan.

MOBILE: Gadsden High School Auditorium.

MOBILE: Murphy High School Auditorium.

ARIZONA

DOUGLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe.

PHOENIX: Arizona Biltmore Hotel, Emile'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, May Clark, Bryant, James B., Du Val, Herbert, Fair Grounds, Oliver, Gene, Tucker, S. W.

TEXARKANA: Gant, Arthur, Municipal Auditorium, Texas High School Auditorium.

CALIFORNIA

BELMONT: Belmont Country Club, Roy Dally, Manager.

CHOWCHILLA: Colwell, Clayton "Sinky."

HOLLYWOOD: Cohen, M. J., Morton, J. H.

LOS ANGELES: Bonded Management, Inc., Boxing Matches at the Olympic Stadium.

HOWARD: Howard Orchestra Service, W. H. Howard, Manager.

NEWCOMB: Newcorn, Cecil, Promoter.

POPKIN: Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium.

SHARPE: Sharpe, Helen, Williams, Earl.

MODESTO: Rendezvous Club, Ed. Davis, Owner.

OAKLAND: De Azevedo, Suarez, Fauset, George, Lerch, Hermia.

SACRAMENTO: Lee, Bert.

SAN FRANCISCO: Kahn, Ralph.

SAN JOSE: Trianon Ballroom, Phillip Triena, Manager.

SOUTH SAN FRANCISCO: Bourbon, Ray.

STOCKTON: Sharon, C.

VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neill, Manager.

VENTURA: McDaniel, H. P.

COLORADO

DENVER: Oberfelder, Arthur M.

GRAND JUNCTION: Mile Away Ballroom.

PUEBLO: Blende Inn, Congress Hotel.

CONNECTICUT

FAIRFIELD: Damshak, John.

HARTFORD: Doyle, Dan, Ginsburg, Max, Stevenson, William.

MERIDEN: Green Lantern Grill, Michael Krupa, Owner.

NEW BRITAIN: Scaringe, Victor.

NEW HAVEN: Kennedy, Charles, Nixon, E. C., Mgr., Moose Hall.

NEW LONDON: Cluster Inn, F. Wilson Innes, Manager.

DELAWARE

LEWES: Riley, J. Carson.

REHOBOTH BEACH: Del Reho Cafe, The, J. Carson Riley, Operator.

WILMINGTON: Chippey, Edward B., Crawford, Frank.

FLORIDA

JACKSONVILLE: Gate City Booking Agency, Moll, Fred M., Sellers, Stan, Seminole Hotel.

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

MIAMI: Dempsey-Vanderbilt Hotel, Dickerman, Capt. Don, and His Pirate's Castle, Evans, Dorothy, Inc., Fenias, Otto, Steele-Arrington, Inc.

MIAMI BEACH: Galatis, Pete, manager, International Restaurant.

ORLANDO: Central Florida Exposition, Wells, Dr.

ST. PETERSBURG: Bare, Jack, Huntington Hotel.

SARASOTA: Louden, 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: Wilkes, Lamar.

WAYCROSS: Mitchell, W. M., Manager, Tobacco Barn.

IDAHO

PRESTON: Persiana Dance Hall.

ILLINOIS

AURORA: Rex Cafe.

CAIRO: Cairo High School and Faculty.

CHAMPAIGN: Piper, E. N., Piper, Ned, Garden.

CHICAGO

Amusement Service Co., Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.

Bernet, Sunny, Denton, Grace, Fine, Jack, Owner, "Play Girls of 1938."

Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

Graham, Ernest, Graham Artists' Bureau.

Grey, Milton, Krim, Sheldon, Magee, T. Leonard, Opera Club.

Pacelli, William V., Pintozzi, Frank, Quodbach, Al.

Sacco Creations, Tommy, affiliated with Independent Booking Circuit.

Schaffner, Dr. H. H., Sherman, E. G., Slipchen, R. J., Amusement Co.

Slatore, Horace, Stanton, James B., Thomas, Orl.

Young Republican Organization of Illinois.

EAST ST. LOUIS: Alpha Sigma Lambda Fraternity, Tennyson, Russell.

FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion, Mineola Hotel.

FREEPORT: March, Art, Manager, New Palma.

KANKAKEE: Devlyn, Frank, Booking Agent.

LA SALLE: Pittman, Archie, Paramount Club.

MATTOON: Pyle, Silas.

MELROSE PARK: Gault, Arthur.

MOLINE: Masonic Temple, Scottish Rite Cathedral.

NORTH CHICAGO: Dewey, James, Promoter of Expositions.

PATTON: Green Lantern.

PEORIA: Betar, Alfred.

PRINCETON: Bureau County Fair.

QUINCY: Three Pigs, M. Powers, Manager, Ursa Dance Hall, William Korvis, Manager, Vic's Tavern, Vincent, Charles E.

ROCK ISLAND: Beauvette Night Club.

SOUTH BLOIS: Ambassador Tavern.

INDIANA

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

FORT WAYNE: Fisher, Ralph L., International Twins' Association.

GARY: Martin, Joseph, Neal's Barnyard, Ross & Co., Theodore, The De Luxe Social Club, Young Women's Christian Association.

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

KNOX: Hockett, G. A., Manager, Crystal Ballroom, South Shore Gardens, Messrs. Hockett and Suddski, Managers.

MARIION: Welles, B. D., Manager, Glamour Ballroom.

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

MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor.

ROME CITY: Kintzel, Stanley, Manager, Harbor Ballroom.

SOUTH BEND: DeLeury-Reeder Advertising Agency, Green Lantern, The, Redden, Earl J., Show Boat.

TERRE HAUTE: Hoosier Ensemble, Ulmer T-10.

IOWA

ARNOLD PARK: Azarki, Larry, Manager, Central Ballroom.

BOONE: Dorman, Laurence.

CASCADE: Durkin's Hall.

GEDAR RAPIDS: Jurgensen, F. H., Manager, Cedar Park Ballroom.

COUNCIL BLUFFS: Eagle Mfg. & Distrib. Co.

DAVENPORT: Ballroom Service Bureau of Iowa.

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

EMERALD GROVE: Orr, Jesse.

EMMETTSBURG:

Davis, Art.

FORT DODGE: Sheppard, J. K.

LEWIS: Wagner, L. F., Manager, Whitewas Pavilion.

MAPLETON: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators.

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

MARSHALLTOWN: Haakenson, H. G., Keeley, Gene.

DELEWINE: Moonlite Pavilion, Wildwood Pavilion.

OTTUMWA: Baker, C. G.

WATERLOO: K. C. Hall (also known as Reichert Hall), Moose Hall.

KANSAS

HUTCHINSON: Brown Wheel Night Club, Fay Brown, Proprietor.

JUNCTION CITY: Woodman Hall.

MANHATTAN: Sandell, E. E., Dance Promoter.

SALINA: Cottage Inn Dance Pavilion, Dreamland Dance Pavilion, Eagles' Hall, Twin Gables Night Club.

TOPEKA: Egyptian Dance Halls, McOwen, R. J., Stock Co., Washburn Field House, Women's Club Auditorium.

WICHITA: Bedinger, John.

KENTUCKY

ASHLAND: Kyler, James.

MENDERTON: Kasey, Hoffman, Manager, Kasey Club.

HOPKINSVILLE: Steele, Lester.

LEXINGTON: Marble, Dr. H. B., Wilson, Sylvester A.

LOUISVILLE: Elks' Club, Inn Logola, Arch Wetterer, Proprietor, Miller, Jarvis E., Norman, Tom, Offutt, L. A., Jr., Walker, Norval.

MIDDLESBORO: Green, Jimmie.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.

MONROE: City High School Auditorium, Neville High School Auditorium, Ouchita Parish High School Auditorium, Ouchita Parish Junior College.

NEW ORLEANS: Hyland, Chauncey A., Mitchell, A. T.

PINE PRairie: Childs, Moulou Rouge Night Club Revue.

SHREVEPORT: Adams, E. A., Castle Club, Tompkins, Jasper, Booking Agent.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Prop.

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, Odd Fellows' Lodge and Hall (colored), Phi Kappa Sigma Fraternity, Pythian Castle (colored), Swithgall, Samuel, Proprietor, Rail Inn, Tyler, Harry.

FROSTBURG: Shields, Jim, Promoter.

OCEAN CITY: Jackson's, Jackson, A. M., Jackson, Charles, Jackson, Lee, Jackson, Robert.

MASSACHUSETTS

BOSTON: Fisher, Samuel, Losses, William, Moore, Emmett, Nassaro, Tommaso, Paladino, Rocky, Royal Palma, Thorne, Clement.

CHELSEA: Heese, Fred.

DANVERS: Batastini, Eugene.

FALMOUTH: Abbott, Charles, Prop., Old Silver Beach Club.

LOWELL: Paradise Ballroom, Porter, R. W.

MILFORD:

Morell, Joseph.

NANTUCKET: Sheppard, J. K.

NEW BEDFORD: Cook School, New Bedford High School Auditorium.

PITTSFIELD: High School Auditorium.

REVERE: Welch, J. F.

SOMERVILLE: Duchin, Maurice.

MICHIGAN

BATH: Terrace, The, Park Lake.

BATTLE CREEK: Battle Creek College Library Auditorium.

BAY CITY: Alpha Omega Fraternity, Niedzielski, Harry.

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.

INDEPENDENCE: Anderson Hall, Fred Nelson, Manager, Mather Inn.

JACKSON: Sigma Tau Fraternity.

KALAMAZOO: Bucholz, Michael, Bucholz, Owner and Manager, Summer Home Park, Long Lake.

LANSING: DeVault, Stewart, Prop., Round Lake Pavilion.

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.

MILLAN: Bodetto, Clarence, Manager, Jeff's.

MENOMINEE: Doran, Francis, Jordan College.

NEBASKA: Adelphi Rink, Paul Miller, Manager.

NILES: Powell's Cafe.

NORWAY: Valencia Ballroom, Louis Zadra, Manager.

PORT HURON: Gratiot Inn and Dance Hall, W. Atkinson, Manager.

ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

SAGINAW: Fox, Eddie.

MINNESOTA

BRAINERD: Little Pine Resort.

FAIRMONT: Graham, H. R.

NEW ULM: Becker, Jess, Prop., Nightingale Night Club.

MINNEAPOLIS: Borchart, Charles.

MEXICO:
Gilbert, William.
NORTH KANSAS CITY:
Cook, Bert, Manager, Ballroom, Winnwood Beach
ROLLA:
Shubert, J. S.
ST. JOSEPH:
Thomas, Clarence H.
ST. LOUIS:
Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec.
Ford, Jack, mgr., French Casino.
Gill, Joseph M.
Sokol Active Organization.
SEDALIA:
Smith Cotton High School Auditorium.

MONTANA
BILLINGS:
Billings High School Auditorium.
Tavern Beer Hall, Ray Hamilton, manager.
MISSOULA:
Dishman, Orin, Prop., New Mint.
ROMAN:
Shamrock.

NEBRASKA
ALLIANCE:
Auditorium of Alliance.
FAIRBURY:
Bonham.
GRAND ISLAND:
Scott, S. F.
LINCOLN:
Avalon Dance Hall, C. W. Hoke, Manager.
Garden Dance Hall, Lyle Jewett, manager.
Johnson, Max.
Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.
OMAHA:
Davis, Clyde E.
Omaha Credit Women's Breakfast Club.
United Orchestras, Booking Agency.

NEW JERSEY
ARCOLA:
Corlston, Eddie.
White, Joseph.
ATLANTIC CITY:
Knickerbocker Hotel.
Larosa, Tony.
Little Belmont Cafe, Herndon Daniels, Owner.
Slifer, Michael.
ATLANTIC HIGHLANDS:
Kaiser, Walter.
BLOOMFIELD:
Brown, Grant.
CAMDEN:
Walt Whitman Hotel.
CLIFTON:
Silberstein, Jos. L. and Ettelson, Samuel.
GLENN GARDNER:
Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON:
Club Windsor.
Philhower, H. W.
JERSEY CITY:
Dickinson High School Auditorium.
Sorrentino, John, and Franklin Franco.
LONG BRANCH:
Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK:
Angster, Edward.
Clark, Fred R.
Devanney, Forest, Prom.
Kruvant, Norman.
Meyers, Jack.
N. A. A. C. P.
Pat & Don's.
Robinson, Oliver, Mummies Club.
Rutan Booking Agency.
Santoro, V.
Saplenski, J.
Skyway Restaurant, Newark Airport Highway.
Stewart, Mrs. Rosamond.
Triputti, Miss Anna.
NEW BRUNSWICK:
Calahan, John.
ORANGE:
Schlesinger, M. S.
PATERSON:
De Ritter, Hal.
PRINCETON:
Lawrence, Paul.
RAHWAY:
Zullo, Ferd., Palace Garden.
SEA GIRT:
Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Props.
SHREWSBURY:
Slevin, Ben, Mgr., "Casino"
TRENTON:
Laws, Oscar A.
UNION CITY:
Passion Play Auditorium.
VENTNOR:
Ventnor Pier.
WEST COLLINGSWOOD HEIGHTS:
Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.
WILWOOD:
Bernard's Hofbrau, Club Avalon, Joseph Totarella, Manager.

NEW YORK
ADIRONDACK:
O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY:
Bradt, John.
Flood, Gordon A.
Jagarecki, Frank J., Prop. of the Wagon Wheel.
ARMONK:
Embassy Associates.
BALLSTON SPA:
Francesco, Tony, Manager, Stockade Club.
Hearn, Mary, Manager, Stockade Club.

BEACON:
Neville's Mountainside Farm Grill.
BINGHAMTON:
Bentley, Bert.
BROOKLYN:
Hared Productions Corp.
BUFFALO:
Clare, Wm. R. and Joseph, Operators, Vendome Hotel.
Erickson, J. M.
German-American Musicians' Association.
King Productions Co., Geo. Meadowbrook Country Club.
McVann's, Mrs. Lillian McVan, Proprietor.
Michaels, Max.
Miller, Robert.
Nelson, Art.
Park Country Club.
Shults, E. H.
Vendome Hotel.
W. & J. Amusement Corp.
ELLENVILLE:
Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA:
Goodwin, Madalyn
Kaufman, Herbert, Manager, Grotto Ballroom.
Reynolds, Jack.
GENEVA:
Rothenberg, Frank.
GLENS FALLS:
Round Pond Casino, Salvatore Russo, Manager.
GREEN LAKE:
Gutrie, George, Manager, Gutrie's Green Lake.
KIAMEGA LAKE:
Mayfair, Lake.
KINGSTON:
Van Bramer, Vincent.
LACKAWANNA:
Chase Tavern, Louis Ciarelli, Proprietor.
LOCH SHELDRAKE:
Club Riviera, Felix Amatel, Proprietor.
NEWBURGH:
Matthews, Bernard H.
NEW YORK CITY:
Benson, Edgar A.
Blythe, Arthur, Booking Agent.
Caruso, James A. N.
Dodge, Wendell P.
Dyruff, Nicholas
Dwyer, Bill.
Faggen, Jay.
Flashick, Sam B.
Harris, Bud.
Herk, I. H., Theatrical Promoter.
Immerman, George.
Isquith, Louis.
Jackson, William.
Jermion, John J., Theatrical Promoter.
Joseph, Alfred.
Katz, George, Theatrical Promoter.
Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Makler, Harry, Manager, Folley Theatre (Brooklyn).
Maybohm, Col. Fedor.
McGord Music Covers.
Morrison, Charles E.
Murray, David.
Musical Art Management Corp., Alexander Mero-vitch, President.
Palais Royale Cabaret.
Pearl, Harry.
Phi Ktho Pi Fraternity.
"Night This Way," Carl Reed, Manager.
Riley, Jerry.
Rudnick, Max.
Shayne, Tony, Promoter.
Solomonoff, Henry.
Tarrant, K.
Wade, Frank.
Wilner Wonder Wheel.
OLEAN:
Cabin Restaurant.
ONEONTA:
Oneonta Post No. 259.
American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE:
Poughkeepsie High School Auditorium.
PURLING:
Gutrie's Purling Palace.
ROCHESTER:
Alpha Beta Gamma Fraternity.
Genesee Electric Products Co.
Gorin, Arthur.
Maddena, A. J.
Medwin, Barney.
Pulsifer, E. H.
Todd Union of University of Rochester and Gymnasium.
ROME:
Capitol Rathskeller.
SAUGERTIES:
Gutrie's Clover Club.
SCHENECTADY:
Gibbons, John F., manager, Club Palorama.
Sons of Italy, Franklin D. Roosevelt Chapter.
STONE RIDGE:
DeGraff, Walter A.
SYLVAN BEACH:
Rizz, Michael, Manager, The Casino.
SYRACUSE:
Horton, Don.
Most Holy Rosary Alumni Association.
Trupin, Sam
TROY:
Harmony Hall, Mrs. Kenneth Lape, Prop.
Lambda Chi Alpha.
Phi Kappa.
Phi Mu Delta.
Pi Kappa Alpha.
Pi Kappa Phi.
Theta Nu Epsilon.
Theta Upsilon Omega.
UTICA:
Fava, Frank.
Moinoux, Alex.
Sigma Psi Fraternity, Epilon Chapter.
Windheim, Joseph
WHITE PLAINS NORTH:
Charlie's Rustic Lodge

WHITEBORO:
Guido, Lawrence.
WINDSOR BEACH:
Windsor Dance Hall.
YONKERS:
Wilson Line
LONG ISLAND, N. Y.
HICKSVILLE:
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 Corporation, Al A. Travers, Proprietor.
DURHAM:
Alston, L. W.
Ferrell, George.
Mills, J. N.
Pratt, Fred.
GREENSBORO:
American Business Club.
Idylwild Dance Club.
Waddy, J. C.
HIGH POINT:
Trumpeters' Club, The. J. W. Bennett, President.
RALEIGH:
Carolina Pines.
Hugh Morsion High School.
Newman Broughton High School.
New Armory, The.
Ridgewood.
Washington High School.
SALISBURY:
Rowan County Fair.
WINSTON-SALEM:
Hill, E. C.
Hedmont Park Association Fair.

NORTH DAKOTA
BISMARCK:
Coman, L. R., Coman's Court.
GRAND FORKS:
Point Pavilion.
OHIO
AKRON:
Brady Lake Dance Pavilion.
Joseph, Alfred.
Katz, George, DeLux Theatres.
Williams, J. P., DeLux Theatres.
ALLIANCE:
Castle Night Club, Charles Naimes, Manager.
Curtis, Warren.
ATHENS:
Roper, Nita, Manager, Mayfair Club.
BRIDGEPORT:
Kenny Mara Club, 217 Lincoln Ave.
BRYAN:
Thomas, Mort.
CAMBRIDGE:
Lash, Frankie
(Frank Lashinsky).
CANTON:
Reck, L. O., Booking Agent.
Bender, Harvey.
Blenders Tavern, John Jacob, Manager.
Canton Elks Lodge.
CHILLICOTHE:
Rutherford, C. E., Manager, Club Bavarian.
Scott, Richard.
CINCINNATI:
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks Club No. 6.
Hartwell Club.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketawah Country Club, Worburton, Manager.
Queen City Club, Clemen, Manager.
Rainey Lee, manager, Cotton Club.
Spat and Slipper Club.
Spellman, Frank P.
Western Hills Country Club, Waxman, Manager.
CLEVELAND:
Hanna, Rudolph.
Senes, Frank.
Sindelar, E. J.
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS:
Askins, Lane.
Askins, Mary.
Gyro Grill.
DAYTON:
Ches Ami Club
Club Ark, John Hornis, Owner.
Elb, Dwight.
Friend, John, Jr.
Friend, John, Sr.
Friend, Mary, Operator of the Ponce de Leon Club.
Stapp, Phillip B.
Victor Hugo Restaurant.
GREENVILLE:
Darke County Fair
MANSFIELD:
Foley, W. R., Mgr., Coliseum Ballroom.
Ringdale Night Club.
MARIETTA:
Morris, H. W.
MARION:
Anderson, Walter.
MAUMEE:
Lucas Amusement Company, Charles and Don Cameron, Managers.
MEADINA:
Brandow, Paul.
MINSTER:
Levine, Lou, Oper., Wonder Bar Dance Club.

SANDUSKY:
Anchor Club, Henry Lettson, Prop.
Brick Tavern, Homer Roberts, Manager.
Crystal Rock Nite Club, Alva Hall, Operator.
Fountain Terrace Nite Club, Alva Hall, Manager
SIDNEY:
Woodman Hall.
SPRINGFIELD:
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. E.
Williams, Miss Charles Edward, Tecumseh Park.
TOLEDO:
Browning, Frank.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Johnson, Clem.
WARREN:
Windom, Chester.
Young, Lin.
YOUNGSTOWN:
Bannon, Robert.
Kaia Doxa Club.
Lombard, Edward.

OKLAHOMA
OKLAHOMA CITY:
Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter.
TULSA:
Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman, Rainbow Inn.
Tate, W. J., Operator, Crystal Palace Ballroom.
Teale & Davis, Promoters.
OREGON
KLAMATH FALLS:
James, A. H.
SALEM:
Fteelhammer, John F. and Carl G., Managers, Mel-tow Moon Dance Pavilion.

PENNSYLVANIA
ALLEGANY:
Sheppard, Willie.
Young, Republican Club.
Robert Cannon.
ALLENTOWN:
Connors, Earl.
Warmkessel, Willard.
AMBRIDGE:
Colonial Inn.
BELLE VERNON:
Blagini, Nello, Manager, Lotus Gardens.
BERNVILLE:
Snyder, C. L.
BETHLEHEM:
Reagan, Thomas.
BRADFORD:
Fizel, Francis A.
BROWNVILLE:
Hill, Clifford, President, Triangle Amusement Co.
CANONSBURG:
Bales, Irwin.
CHARLESTON:
Austin, George.
Caramela, Ted.
Klus, Jos.
CHESTER:
Reading, Albert A.
COLUMBIA:
Hardy, Ed.
CONNEAUT LAKE:
Dreamland Ballroom, The.
T. P. McGuire, Manager.
Oakland Beach Dance Pier.
T. H. McGuire, Operator.
DRAVOBSBURG:
Yaras, Max.
Sky Club, Inc.
DRUMS:
Brehm's Grove,
John Brehm, Proprietor.
Green Gables.
DRY TAVERN:
Weiner, Alex, Owner, Twin Gables Inn.
EASTON:
Clifton, The, Neal Rumbaugh, Prop.
ELMHURST:
Watro, John, Mgr., Show-boat Grill.
EMPORIUM:
McNarney, W. S.
FRACKVILLE:
Casa Loma Hall.
GIRARDVILLE:
Girardville Hose Co.
GLENN LYON:
Gronka's Hall.
GREENSBURG:
William Penn Club.
GREENVILLE:
Moore Hall and Club.
HARRISBURG:
Johnson, William.
HAZLETON:
Brehm and Ferry.
HOMETOWN (Tamaqua):
Baldino, Dominic.
Gilbert, Lee.
INDIANA:
La Mantia, Rose M., Cliff-side Park.
JACKSONVILLE:
Jacksonville Cafe.
Mrs. "Doc" Gilbert Mgr.
KELAYRES:
Condors, Joseph.
KULPMONT:
Liberty Hall.
Neil Rich's Dance Hall.
LANCASTER:
Parker, A. R.
Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LANSDOWNE:
Vacuum Stop Co.
LATROBE:
Yingling, Charles M.
LEBANON:
Colonial Ballroom.
Fishman, Harry K.
LEHIGHTON:
Reiss, A. Henry.

MT CARMEL:
Mayfair Club, John Pogesky and John Ballent, Mgrs.
Paulson, Mike, Manager, Paradise Club.
Reichwein's Cafe, Frank Reichwein, Prop.
NANTICOKE:
Knights of Columbus Dance Hall.
St. Joseph's Hall, John Renka, Manager.
NEW OXFORD:
Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM:
Maher, Margaret.
NORRINTOWN:
Hosbach, H. E., Manager and Owner, Hosbach's Bungalow Inn.
OLD FORGE:
Pagnatti, Victor.
PHILADELPHIA:
Casino Ballroom.
Deauville Casino.
Faucett, James H.
Griffin, William E.
Hirst, Izzy.
Martin, John.
Metropolitan Artists, Inc., Mrs. Jackson Maloney, President.
Muller, George W.
Nixon Ballroom.
Philadelphia Federation of the Blind.
Stone, Thomas.
Swing Club, Messrs. Walter Finney and Thos. Moyle.
Temple Ballroom.
Tioga Cafe, Anthony and Sabatino Marrara, Mgrs.
Triangle Theatrical Agency.
Wilner, 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. Menke, Owner.
Hall, Sell, Promoter.
Mack Institute.
Matesic, Frank.
QUAKERTOWN:
Bucks Co. Fair.
READING:
San Rita Inn, Gus Paskopoulos, manager.
RIDGWAY:
Benigni, Silvio.
ROCHESTER:
Pitini, Joseph.
SCRANTON:
Liberty Hall.
SHAMOKIN:
Shoback, John.
Shamokin Moose Lodge Grille.
SHARON:
Marino & Cohn, former Operators, Clover Club.
Williams' Place, George.
SUNBURY:
Sober, Melvin A.
TATAMY:
Brookside Inn.
UNIONTOWN:
Maher, Margaret.
WARREN:
Gwar Club.
WELLSBORO:
Benjamin, Paul R.
WERNERSVILLE:
South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE:
Cohen, Harry.
Kozicy, William.
Mary's Palace, George Gabano, Manager.
McKane, James.
WILLIAMSPORT:
Moore Club.
Stover, Curley.

RHODE ISLAND
JAMESTOWN:
Bay View Hotel.
NEWPORT:
Verner, Harry, Manager, Embassy Club.
NORWOOD:
Hollywood Casino.
Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE:
Rangor, Ruben.
Club Bagdad, Leo Mancini, Operator.
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
Saturday Night Dances, operated by Mancini at North Main Street Auditorium.
WARWICK:
D'Antuono, Mike
Hollywood Casino
WOONSOCKET:
Kornstein, Thomas.

TENNESSEE
Bristol:
Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA:
Buddy, Nathan.
Reeve, Harry A.
CLARKSVILLE:
Runyon, Dr. Bruce.
Rye, B. J.
JOHNSON CITY:
Watkins, W. M., Mgr., The Lark Club.
KNOXVILLE:
Manderson, Frank.
MEMPHIS:
Atkinson, Elmer.
Avery, W. H.
Catholic Club.
Hubert, Maurice.
NASHVILLE:
Carter, Robert T.
Connors, C. V.
Eakle, J. C.
Scottish Rite Temple.

TEXAS
AUSTIN:
Gregory Auditorium.
Hogg Memorial Auditorium.
Rowlett, Henry, Operator, Cotton Club.
BRECKENRIDGE:
Breckenridge High School Auditorium.
DALLAS:
Bagdad Night Club.
Goldberg, Bernard.
Johnson, Clarence M.
Malone, A. J., Mgr., Trocadero Club.
DENTON:
North Texas State Teachers' Auditorium.
Texas Women's College
FORT WORTH:
Bowers, J. W.
Humming Bird Club, L. C. Bryant, Owner.
Plantation Club.
FREDERICKSBURG:
Hilltop Night Club.
GALVESTON:
Page, Alex.
Purple Circle Social Club.
HARLINGEN:
Municipal Auditorium.
HOUSTON:
Beust, M. J., Operator of El Coronado.
El Coronado Club, Roger Seaman and M. J. Beust, Managers.
Grigby, J. B.
Lamantia, A.
Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robey, Don.
Robnowitz, Paul.
Seaman, R. J., Operator of El Coronado.
LUBBOCK:
Lubbock High School Auditorium.
PORT ARTHUR:
Silver Slipper Night Club, V. B. Berwick, Manager.
RANGER:
Ranger Recreation Building.
SAN ANTONIO:
Shadowland Night Club.
TEXARKANA:
Gant, Arthur.
Texarkana, Texas, High School Auditorium.
WACO:
Williams, J. R.
WICHITA FALLS:
Hyatt, Roy C.

UTAH
BALT LAKE CITY:
Allan, George A.
Cromar, Jack, alias Little Jack Horner.
VIRGINIA
ALEXANDRIA:
Boulevard Farms, R. K. Richards, Manager.
Nightingale Nite Club.
BLACKSBURG:
V. P. I. Auditorium.
DANVILLE:
City Auditorium.
Danville Military Institute.
HOPEWELL:
Hopewell Cottillion Club.
LYNCHBURG:
Happy Landing Lake, Cassell Beverly, Manager.
NEWPORT NEWS:
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.
ROANOKE:
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.
SEATTLE:
Meany Hall
West States Circus
Wong, K. H.
SPOKANE:
Davenport Hotel

WEST VIRGINIA
CHARLESTON:
Pierre, Thomas.
COLUMBIA:
Cooper, Charles F.
GREENVILLE:
Allen, E. W.
Goodman, H. E., Manager, The Pines.
Greenville Women's College Auditorium.
MARION:
Wall, O. R.
SPARTANBURG:
Converse College Auditorium.
SOUTH DAKOTA
BERRSFORD:
Muhlenkott, Mike
BIOUX FALLS:
Plaza (Night Club).
TRIPP:
Maxwell, J. E.
YANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

WEST VIRGINIA

BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A. CHARLESTON: Brandon, William Embassy Inn, E. E. Saunders, Manager. Fonteneau, Roy. White, R. L., Capitol Booking Agency. CLARKSBURG: Leftridge, Lefty. FAIRMONT: Carpenter, Samuel H. MOUNTAIN: Epperson, Tiny, and Hewitt, Tiny, Promoters, Marathon Dances. MORGANTOWN: Elks' Club. STANFORD: James, Plud. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn. WILLIAMSON: Albert, Irving.

WISCONSIN

ANTIGO: Langlade County Fair Grounds & Fair Association. APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr. Konzelman, E. Mackville Tavern Hall, William Bogacs, Manager. Miller, Earl. ARCADIA: Schade, Cyril. BARABO: Dunham, Paul L. BELLEVILLE: Illinois Tavern, Tom Ford, Proprietor. CHIPPEWA FALLS: Northern Wisconsin District Fair Assn. GRANDON: Nettel, Robert, Manager, Terrace Gardens. CUSTER: Bronk, Karl. Glodonska, Arnold. DAKOTA: Passarelli, Arthur NEAFFORD JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort. HURLEY: Francis, James, Pelham Club. IRON BELT: Midway Ballroom. JUMP RIVER: Erickson, John, Manager, Community Hall. JUNEAU: Triangle Inn Dance Hall, Peter Kirchofer, Prop. KENOSHA: Emerald Tavern, Grand Ridge Tavern, Prince Tavern, Shangri-La Nite Club. LA CROSSE: Hagemo, Ingvald. McCarthy, A. J. Mueller, Otto. LEONVILLE: Brackob, Dick. MADISON: Bascom Hall. MANITOWISH: Selts, Harold, Mgr., The Keg. Terny, Frank. MARSHFIELD: Bell, Joe, Manager, Baker-ville Pavilion. MERRILL: Battery "F," 130th Field Artillery. MILWAUKEE: Caldwell, James. Cubie, Iva. Milwaukee Auto. Show. Thomas, James. MT. CALVARY: Slack, Steve. OCONOMOWOC: Jones, Bill, Silver Lake Resort. POTOMAC: Stoll's Garage. Turner's Bowery. PRAIRIE DU CHIEN: Birchwood Pavilion, C. C. Noggie, Proprietor. RANDOLPH: Randolph Firemen's Park Association. REEDSVILLE: Bubols Grove and Hall, Robert Bobols, Prop. RHINELANDER: Mercedes, Joe, Heart o' Lakes. Waverley Beach Dance Hall, Hank Turban, Mgr. ROTHSCHILD: Rhyner, Lawrence. SHERBOURNE: Kohler Recreation Hall. SLINGER: Bue, Andy, alias Buege. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STEVENSON POINT: Lasecke, Ed, Prop., Lasecke's Dance Hall, Midway Dance Hall. STRATFORD: Kraus, L. A., Manager, Roselville Dance Hall. STURGEON BAY: DeFoe, F. G. SUMMIT LAKE: Waud, John, Land o' Lakes Tavern. SUPERIOR: Willett, John. VICKSTON: Mieschke, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L.

VALDEZ: Pison Lake Resort, Joseph Mailman, Proprietor. WAUSAU: Handrick, Frank, Manager, Wonder Bar. Vogl, Charles. WAUTOMA: Passarelli, Arthur. WITTENBERG: Dorahner, Lee, Manager, Shepley Pavilion.

WYOMING

CASPER: Oasis Club, The, A. E. Schmitt, Manager. Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA WASHINGTON: All States Democratic Club, Ambassador Hotel. Burroughs, H. F., Jr. Canning, T. W. Club Havana, Guy T. Scott, Proprietor. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Duda Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lim, Manager, La Paree Restaurant. Coconut Grove. Hurwitz, L., Manager, The Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Melody Club.

CANADA

ALBERTA CALGARY: Dowley, C. L. BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WINNIPEG: "Back to the Land Assistance Association of Winnipeg" Brandon Fair. Winnipeg Auditorium. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Delta High School Auditorium. Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. Technical High School Auditorium. Westdale High School Auditorium. LONDON: Coey, Sam A. Palm Grove. NIAGARA FALLS: Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. OTTAWA: Finlayson, Lieut. W. B. Lido Club. PETERBOROUGH: Collegiate Auditorium. Peterborough Exhibition. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eden, Leonard. Elen, Murray. LaSalle, Fred. Fred LaSalle Attractions. Legge, C. Franklin, and Legge Organ Co. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. WOODSTOCK: South Side Park Pavilion. QUEBEC MONTREAL: American Grill. Beauchamp, Gerard. Johnson, Lucian. Wynness, Howard. SHELBORNE: Eastern Township Agriculture Association. STE. MARGUERITE: Domaine D'Estere.

MISCELLANEOUS

American Negro Ballet. Blaufox, Paul, Manager, Pee Dee Gas Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Curry, R. C. Daniels, Bebe. Darktown Scandals, Ida Cox and Jake Shanko, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Bolos, Manager. Gabel, A. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kessler, Sam, Promoter.

Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lester, Ann. London Intimate Opera Co. Mack, Charlie, Manager, Chat-terbox & Cavalcade of Laughs Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Marcan, Joe, Manager, "Sur-prise Party" Co. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne Mumm, Edward F., Promoter Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. O'Leake, Clifford, Promoter. Opera-on-Tour, Inc. Rogers, Harry, Owner. "Frisco Follies." Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Shavitch, Vladimir. Snyder, Sam, Owner, Inter-national Water Follies. Sponsor, Les. Steamship Lines: Albany Day Line. American Export Line. Savannah Line. Wilson Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolic Co." Walkathon, "Moon" Mullins, Proprietor. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. Wise and Weingarden, Managers. "Mixed Nuts" Co. Wolfe, Dr. J. A. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada. ALABAMA MOBILE: Lincoln Theatre. Pike Theatre. ARIZONA PHOENIX: Rex Theatre. Yuma: Lyric Theatre. Yuma Theatre. ARKANSAS HOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre. CALIFORNIA BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CROMA: Croms Theatre. DINUBA: Strand Theatre. EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FERNDALE: State Theatre. FORT BRASS: State Theatre. FORTUNA: Fortuna Theatre. GILROY: Strand Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frolchs Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre, Harry Popkin, Operator. LEVELAND: Rialto Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre. PALM SPRINGS: Plaza Theatre. URBAN: State Theatre. YUBA CITY: Smith's Theatre. COLORADO COLORADO SPRINGS: Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kessler, Sam, Promoter.

CONNECTICUT

BRIDGEPORT: Park Theatre. DANIEL: Darlan Theatre. HARTFORD: Crown Theatre. Liberty Theatre. MYSTIC: Strand Theatre. NEW BRITAIN: Rialto Theatre.

NEW CANAAN: Play House. NEW HAVEN: White Way Theatre. SOUTH NORWALK: Theatre in the Woods, Greek Evans, Promoter. TAFTVILLE: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINSTED: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

FLORIDA

HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre. ST. PETERSBURG: Plaza Theatre. WINTER HAVEN: Grand Theatre. Ritz Theatre. IDAHO BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Rio Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre.

ILLINOIS

CARLINVILLE: Marvel Theatre. FREEPORT: Winnieshiek Players Theatre. GENEVA: Fargo Theatre. JACKSONVILLE: Fox Illinois Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA COOSHEW: Lincoln Theatre. New Circle Theatre. INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. YERRE HAUTE: Rex Theatre. VINCENNES: Moon Theatre.

IOWA

COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. MARSHALLTOWN: Family Theatre. SIOUX CITY: Self Theatre Interest. STATE CENTER: Sun Theatre. WASHINGTON: Graham Theatre. KANSAS EL DORADO: Eric Theatre. INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. Lyceum Theatre. IMPERIAL: Ritz Theatre. PARSONS: Ritz Theatre. WICHITA: Crawford Theatre. WINFIELD: Ritz Theatre.

KENTUCKY

ASHLAND: Capitol Theatre. Grand Theatre. BELLEVUE: Sylvia Theatre. COVINGTON: Family Theatre. Shirley Theatre. LOUISIANA LAKE CHARLES: Palace Theatre. MONROE: Selgie Theatre. NEW ORLEANS: Globe Theatre. Tudor Theatre. WEST MONROE: Happy Hour Theatre.

MAINE

PORTLAND: Cameo Theatre. Derrington Theatre. Keith Theatre. BALTIMORE: Belmore 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: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. HAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LEONINGSTER: Capitol Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Victory Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayliss Square Theatre. REXBURG: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. STOURTON: State Theatre.

MICHIGAN

BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. EAST GRAND RAPIDS: Ramona Theatre. GRAND HAVEN: Crescent Theatre. GRAND RAPIDS: Rialto Theatre. Savoy Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. MT. CLEMENS: Bijou Theatre. Macomb Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Colonial Theatre. Soo Theatre. Temple Theatre.

MINNESOTA

EVELETH: Regent Theatre. MARSHALLTOWN: Family Theatre. SIOUX CITY: Self Theatre Interest. STATE CENTER: Sun Theatre. WASHINGTON: Graham Theatre. KANSAS EL DORADO: Eric Theatre. INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. Lyceum Theatre. IMPERIAL: Ritz Theatre. PARSONS: Ritz Theatre. WICHITA: Crawford Theatre. WINFIELD: Ritz 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. VAZOO: 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 ASSURANCE PARK: Ocean Theatre. ATLANTIC CITY: Royal Theatre. BELMAR: Rivoli Theatre. BOGOTA: Queen Ann Theatre. SOUND BROOK: Lyric Theatre.

OUTLER: New Butler Theatre. CAMDEN: Apollo Theatre. Victoria Theatre. Walt Whitman Theatre. CARTERS: Ritz Theatre. CLIFTON: Strand Theatre. GLASSBORO: Glassboro Theatre. JERSEY CITY: Cameo Theatre, Mr. McKeon, Manager. Majestic Theatre. Transfer Theatre. LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNDHURST: Ritz Theatre. MAPLEWOOD: Maplewood Theatre. METCONG: Palace Theatre. NEWARK: Court Theatre. Proctor's RKO Theatre. PASSAIC: Palace Theatre. Playhouse Theatre. Rialto Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. TOMS RIVER: Traco Theatre. WESTWOOD: Westwood Theatre.

NEW YORK

AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre. BEACON: Beacon Theatre. Roosevelt Theatre. BRONX: Bronx Opera House. News Reel Theatre (Bronx) Tremont Theatre. Windsor Theatre. BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre. BUFFALO: Eagle Theatre. Old Vienna Theatre. CORTLAND: Cortland Theatre. DOLEVILLE: Strand Theatre. FALCONER: State Theatre. SENECA FALLS: State Theatre. JOHNSTOWN: Electric Theatre. MT. KISCO: Playhouse Theatre. NEWBURGH: Academy of Music. NEW YORK CITY: Apollo Theatre. Arcade Theatre. Beacon Theatre. Belmont Theatre. Beneson Theatre. Beneshelm 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. PEERSKILL: Paramount Theatre. PELHAM: Pelham Theatre. POJONKEEPSIE: Liberty Theatre. Playhouse Theatre. SYRACUSE: Rivoli Theatre. TROY: Bijou Theatre. LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. NICKSVILLE: Hicksville Theatre. HUNTINGTON: Huntington Theatre. LOCUST VALLEY: Red Barn Theatre. MINESLA: Mineola Theatre. SAS HARBOR: Sag Harbor Theatre. SEA CLIFF: Sea Cliff Theatre. SOUTHAMPTON: Southampton Theatre. NORTH CAROLINA DURHAM: New Duke Auditorium. Old Duke Auditorium. GREENSBORO: Carolina Theatre. National Theatre. HICKORY: Moon Theatre.

TREASURER'S REPORT

FINES PAID DURING JANUARY, 1939

Anderson, Eugene W.	\$ 50.00
Applegate, Sid	7.00
Allison, Robert	10.00
Adams, Doug	5.00
Bysom, Clyde	10.00
Berkover, Harry	50.00
Burstein, Harold	6.00
Burke, Joe	50.00
Becker, Bubbles	28.00
Bludick, Guy M.	5.00
Baker, Virgil	.69
Banks, Frank	.69
Boyer, Wm. Clinton	10.00
Braunsdorf, Geo. Robt.	10.00
Blackwell, Eugene	10.00
Bach, Richard	15.42
Bryans, Wm.	20.00
Berry, Otis M.	5.00
Carter, Chas. D.	25.00
Caruso, James A. N.	50.00
Colgrove, Kenneth	25.00
Cromwell, Robert	5.00
Christian, Howard	50.00
Coe, Russell	10.00
Cole, Wm. (Cozy)	9.97
Copeland, Russell	5.00
Cereceda, Manuel	15.00
Caines, Eugene	.69
Carter, Thos.	.69
Cooke, John, Jr.	.69
Clark, Robert Henry (Kabler)	10.00
Cornute, Cordella	5.00
Chatfield, Tommy	5.00
Connie, Harry	5.00
Clifford, Paul	5.00
Carew, Truman	5.00
Collins, I amar	10.00
Capra, Mike	5.00
Dedrick, Arthur	10.00
Davin, Gilbert	10.00
Dunivin, Bert	10.00
Dunkee, Jack	25.00
Davie, Edwin G.	5.00
Dorbert, Harry	12.50
Davies, Ramona	50.00
DeMatties, Albert	5.00
Dunbar, Ralph	20.00
Davila, Jose	10.00
Espiritu, Alfred	5.00
Edelbrook, Elbert	10.00
Edwards, Clement	5.00
Ferro, Al.	5.00
Fetz, Edward	10.00
Fortier, Len	10.00
Freeman, Sherman	.69
Fowler, Bill	25.00
Fairbairn, Alexander	25.00
Gifford, Dave	25.00
Geyer, A. E.	15.00
Goodman, Bernard	5.00
Gagnon, Harry	10.00
Hilary, Harvey	25.00
Hanson, Lloyd	10.00
Haglund, Glen	10.00
Hendricks, Lyle E.	5.00
Harding, Ralph	10.69
Higgins, Jos. J.	10.00
Hoar, Worth	12.50
Howard, Charles	25.00
Howard, Conrad	25.00
Howard, Percy	25.00
Howard, Eleanor	25.00
Howard, Guy	25.00
Janson, Chester	15.00
Jones, Elmer E.	25.00
Kaslar, Dan, Jr. (Caslar)	50.00
Kittleson, Lester	10.00
Kuttner, Robert	10.00
Knoke, Don	5.00
Larkin, Milton	5.00
Lindgren, Harold	25.00
Liebmann, Oscar	5.00
Levine, Frank	50.00
Lopez, Angel	15.00
Lopez, Phillip	15.00
Lopez, David	15.00
Lewis, W. Earl	10.00
Lott, Wm.	25.00
Liebmann, Oscar	5.00
Local 304, Canton, Ill.	25.00
Lancaster, Gordon	5.00
Lara, Fred J.	10.00
Linkeltner, Virgil	25.00
Makua, Henry	10.00
Morrill, Asa W.	10.00
Meyer, Jacob	20.00
Marty, Bela	10.00
Mansfield, F. Richard	25.00
Boss, Donald	25.00
Marshall, Jack	10.00
Magnea, Martin	5.00
Morris, Ray	25.00
Murphy, Dan L.	6.53
Mott, Lloyd	10.00
Neville, George	10.00
Nevils, Joe	10.84
Oehlmer, Jos. C.	25.00
Padelford, Walter	20.00
Plasner, Abraham	25.00
Potter, Dan	10.69
Pollack, Herman	5.00
Palmer, Joe	5.00
Perry, Herbert	5.00
Poorman, George	60.00
Reins, Marlon	5.00
Romaine, Jack	10.00
Reaves, Claud	10.00
Roan, George	5.00
Rogers, Joe	10.00
Suess, Howard	10.00
Santoni, Armand	10.00
Sten, Rudy	10.00
Sibbach, Shelby	5.00
Skora, Albert E.	10.00
Smith, LeRoy (Stuff)	90.47
Scott, Cecil	10.00
Smith, Wally	5.00
Thomas, James P.	25.00
Thatcher, Wm.	10.00
Thornton, Roger	5.00
Thomas, Eddie	5.00
Vavro, Joseph	7.50
Wentworth, Al	25.00
Wardlaw, Jack	50.00
Wilson, William	5.00
Wise, Harold L.	6.00
Wheaton, Frank B.	100.00
Wolfe, Lloyd	25.00
Young, E. D.	25.00
	\$2,231.35

CLAIMS PAID DURING JANUARY, 1939

Armstrong, Lillian	\$ 20.00
Ashman, Edw.	9.00
Bardo, Wilbur	14.85
Barnes, Walter	10.00
Becker, Bubbles	12.00
Bradshaw, Tiny	58.36
Campbell, Norman	14.27
Cappella, Ray	5.00
Contreras, Manuel	10.00
Calloway, Blanche	20.90
DuPre, Reese	20.00
DeRosiers, Eddie	5.00
DeRantia, Sandy	71.55
DeRoy, Frank	158.00
Davis, Thos. J.	76.00

Famous Artists BECOME CONN DEALERS

AMONG Conn dealers—all over the United States—an unusually large proportion of professional musicians will be found—artists who, like yourself, know every problem that influences success in concert, radio, dance band or symphony.

A few typical towns and their Conn artist-dealers are mentioned here—men you'll enjoy fraternizing with whenever your tour includes their cities. That's one reason why the Conn dealer's store is so often the headquarters for local and visiting artists. Professionals know that here they can meet kindred spirits, exchange the latest news of the music world, and secure any needed service from men who speak their language and know their requirements.

At these stores you will always find the latest developments in band instruments. You can try the new models and keep posted on what's newest and best. Be sure to make your Conn dealer's acquaintance in every city you visit. And if there's any information or literature you'd like to have from the factory—we, too, will be glad to serve you.

C. G. CONN, LTD., 223 CONN BUILDING
Elkhart, Indiana



MINNEAPOLIS—B. A. Rose, of the B. A. Rose Music Company, 25 South Eighth Street, was violinist in the Minneapolis Symphony, and Harry Anderson, manager of the store, was bass tuba player in the Minneapolis Symphony.

CINCINNATI—Henry Fillmore, of the Fillmore Music House, 528 Elm Street, is a famous bandmaster and composer, and Herman Ritter, manager of the store, was a professional clarinet player.



ST. LOUIS—Joseph Gustat, president of St. Louis Band Instrument Company, 1113 Olive Street, is trumpet in St. Louis Symphony and Municipal Opera orchestra. Several of his associates in the business are also members of the symphony.

BUFFALO—H. B. McClellan, of the McClellan Music Company, 732 Main Street, was for many years a troupier and circus band man, playing trombone. His son, Don, now manager of the business, was formerly a professional drummer.

ST. PETERSBURG, FLA.—Joseph Letter, of the Letter Music Store, 20 Sixth Street, N., was flute player in the Sousa Band.

WORCESTER, MASS.—Barney Walberg, of Walberg & Auge, 86 Mechanic Street, was solo trombone with the Liberati band and other great concert bands of the day.

SHREVEPORT, LA.—Jack Roop and Sherman Almanode, of the J & S Music Company, 608 Milam Street, were professional drummer and saxophone-clarinet player respectively before going into business.

ORLANDO, FLA.—Ernest Pechin, of the Pechin Music Store, is a noted cornet virtuoso, playing for past five years as soloist with WGN concert orchestra and formerly with Sousa, Innes, and Conway bands.



FORT WAYNE—Tom Berry, of the Tom Berry Music Company, 213 West Wayne Street, was a professional musician before he obtained the Conn franchise in Ft. Wayne.

PHILADELPHIA—Al. Knecht, of Albert A. Knecht, 24 S. 18th Street, was tenor sax for years with Sousa band. His late partner, Benne Henton, also played sax with Sousa and was one of the greatest of saxophone virtuosos.



LINCOLN, NEB.—August H. Dietze, of the Dietze Music House, 1423 "O" Street, was a professional bass tuba player.

GRAND RAPIDS—Leon Knapp, of Knapp-Poole Music Company, 253 Monroe Avenue, N.W., was for years a fine professional drummer.

ERIE, PA.—Dale Williams, of the Dale Williams' Music Shop, 1015 State Street, was a professional saxophone and clarinet player.

BRIDGEPORT, CONN.—Fred W. Bayer, of Bayer's Arcade Music Shop, 7 P. O. Arcade, was a fine sax and clarinet player. His son, who is associated with him in the business, is a professional bassoonist.

PARIS, FRANCE—Maurice DeCruick of Societe Majeur, 43 Boulevard de Clichy, was first saxophone in the New York Philharmonic Symphony orchestra under Arturo Toscanini. His use of the Conn saxophone so convinced him of Conn superiority that he returned to Paris and is now the Conn dealer there.



MAURICE DECRIICK

KALAMAZOO, MICH.—A. E. Blanchard, of Blanchard's Music Shop, 175 East South St., still plays violin with the Kalamazoo Symphony Orchestra.

NEW BEDFORD, MASS.—Frank Bayreuther, of the Frank Bayreuther Music Store, 621 Cottage Street, was a professional sax and clarinet player.

SPRINGFIELD, MASS.—P. W. Brackett, owner of the Temple of Music, 186 State Street, has been a leading professional drummer for years.

PITTSBURGH—Wm. F. Hammond, of the Wm. F. Hammond Music Store, 630 Penn Avenue, played drums professionally for years in Pittsburgh theatre, symphony, and dance jobs.

CONCORD, N. H.—Wm. Avery, of Wm. H. Avery, 18 Pleasant Street, was a professional cornetist before entering the music business.

CRAWFORDSVILLE, IND.—Leslie Lyons of the Lyons Music Company, 110 S. Green Street, is an old troupier, who played trombone for years with the Gentry Circus band.

GREENFIELD, MASS.—Lewis Deland, of the Lewis Deland Music Store, was a well known professional drummer.

CLAREMONT, N. H.—Frank Bush, of the Frank Bush Music Studio, 26 Middle Street, was a leading professional saxophone and clarinet player.

FREMONT, OHIO—J. L. Lorenzen, of the Lorenzen Music Company, Elks Building, was a professional flute player before going into the music business.

ATLANTA, GA.—Wm. Ritter, of the Ritter Music Co., Inc., 46 Auburn Avenue, was for years a well known circus drummer.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

WHAT NEXT?

London chimney smoke is now being "washed" to obtain sulphuric acid. Gases from a big power plant chimney are cleaned at the rate of 750,000 cubic feet per minute. Calcium sulphate (gypsum) formed in the process is allowed to accumulate until it reaches pea-soup consistency. Sixty tons of sulphuric acid a day, or nearly 25,000 tons yearly, is taken from the chimney gases.

New things used at home and elsewhere include fans which draw warm air out of hot-air registers in hard-to-heat rooms, electric extension cords which stretch when required and then recoil to take up the slack, and batteryless flashlights with spring-operated electric generators which are wound up like a watch.

Two processes for virtually eliminating reflection from glass and so making it next to invisible, have recently been developed. An invisible film coating about four-millionths of an inch permits the glass to transmit more than 99 per cent of light. As a result, there is next to no reflection and show case glass, windows and even glass eyes appear not to exist, it is reported.

Powel Crosley, Jr., head of the Crosley Radio Corporation, announces production of a radio facsimile receiver to sell for \$79.50. Crosley said that radio transmission of facsimile would in no way compete with newspaper functions as only a three-foot strip of news and pictures could be printed an hour by the machine. Facsimile will transmit bulletins and flash news while newspapers will continue to provide the details, he said.

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