

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVIII

NEWARK, N. J., JULY, 1939

NO. 1

KANSAS CITY CONVENTION BREAKS FORMER RECORDS

Deliberations Held in Commodious Municipal Auditorium With 645 Delegates In Attendance

By CHAUNCEY A. WEAVER

OFFICIAL FEDERATION ROSTER FOR 1939-1940

President
JOSEPH N. WEBER.....New York, N. Y.

Vice-President
C. L. BAGLEY.....Los Angeles, Calif.

Secretary
FRED W. BIRNBACH.....Newark, N. J.

Financial Secretary-Treasurer
H. E. BRENTON.....Boston, Mass.

Members of International Executive Board
A. C. HAYDEN.....Washington, D. C.
CHAUNCEY A. WEAVER Des Moines, Ia.
JAMES C. PETRILLO.....Chicago, Ill.
JOHN W. PARKS.....Dallas, Texas
WALTER M. MURDOCH.....Toronto, Can.

ence of the coffee-colored Missouri and Kaw Rivers. It was the largest convocation of Federation delegates ever assembled. Kansas City—which had a population of 399,000, according to the census of 1930—now well on its way to half a million people—located in the heart of the great agricultural section of the lower Missouri River Valley—is sufficiently centralized to challenge the appearance of a wide and far-extended circle of delegates. As a result, six hundred and sixty-two credentials were filed.

The Convention sessions were held in the Municipal Auditorium—one of the most magnificent structures of the kind anyone ever saw, and probably without a parallel of its kind anywhere in the United States.

June means important grain-growing time in this section and a goodly degree

currents of electrical misdirection, it is a matter of wonder that a convention of more than half a thousand delegates should take counsel of caution in moving along its way.

Naturally there were a few legislative proposals which savored of radicalism, out of harmony with the general fundamentals of Federation policy. The Convention, however, did not lose its poise as a deliberative body. Every proposition was subjected to close scrutiny and serious debate. Excessive out-door heat, which no air-cooled contraption could completely neutralize, did not seem to ruffle convention temper. When the long day and night sessions had ended the feeling was general that the traditional good judgment of the American Federation of Musicians had not failed, and that the organization was in a proper frame of mind to await the curtain-raising on what lies ahead.

The official legislative digest of the Convention is outlined in the following:

Resolutions Introduced	104
Adopted	23
Adopted as amended	2
Substitute adopted	14
Referred to International Executive Board	8

MEMPHIS OPEN-AIR OPERA STARTS FIVE-WEEK SEASON

All Choruses and Supporting Roles Will Be Filled By Local Talent.

Friday, July 7, at 8:15 P. M., the lights flashed on the stage of the beautiful out-door theatre in Memphis Overton Park and the second year of the Memphis Open Air Theatre, Inc., was under way for a five-week season.

The open-air musical shows, now being accepted as the "South's Greatest Summer Entertainment," opens with "New Moon," starring Guy Robertson and Nancy McCord. In other lead roles will be Helen Gray, Jack Sheehan, Eric Mattson and Robert Pitkin, all New York professionals.

In successive weeks the following productions will be shown: "Roberta," "Babes In Toyland," "No, No, Nanette," and "The Vagabond King." Other Broadway professionals that will appear in-



TOP ROW (Left to Right)—F. K. Peaker, 553, Saskatoon, Sask.; Samuel H. Hillier, 446, Regina, Sask.; James D. Duffus, 191, Peterborough, Ont.; F. J. Potter, 293, Hamilton, Ont.; J. H. Addison, 298, Hamilton, Ont.; C. Harry Bell, 384, Brockville, Ont.; Fred Muhlig, 180, Ottawa, Ont.; H. Gossage, 180, Ottawa, Ont.; Ernest W. Horner, 279, London, Ont.; A. Demcle, 633, St. Thomas, Ont.; R. Meurer, 566, Windsor, Ont.; V. Snowden, 180, Ottawa, Ont. LOWER ROW (Left to Right)—A. Dobney, 149, Toronto, Ont.; Edouard Charette, 404, Montreal, Que.; Isidore Asnier, 404, Montreal, Que.; W. J. Sweatman, 467, Brantford, Ont.; Oscar Lauber, 226, Kitchener, Ont.; Fred W. Birnbach, Secretary, A. F. of M.; President Joseph N. Weber, Mrs. Joseph N. Weber, Harry E. Brenton, Treas., A. F. of M.; G. Bert Henderson, Asst. to President Weber; Walter M. Murdoch, Canadian A. F. of M. Executive Officer; A. Dowell, 149, Toronto, Ont.

Delegates to American Federation of Labor Convention at Cincinnati, Ohio

JOSEPH N. WEBER.....New York, N. Y.
C. L. BAGLEY.....Los Angeles, Calif.
CHAUNCEY A. WEAVER Des Moines, Ia.
A. REX RICCARDI.....Philadelphia, Pa.
JACK B. TENNEY.....Los Angeles, Calif.
EDWARD CANAVAN.....New York, N. Y.

1940 Convention Goes to Indianapolis.

THE 44TH ANNUAL CONVENTION of the American Federation of Musicians ended its deliberations at 11:47 P. M. on Saturday, June 17, 1939, at Kansas City, Missouri, at the confu-

of heat is essential for the purpose. The week of discomfort widely apprehended by the visitors did not materialize. The first half of the Convention period was characterized by cloudy skies, frequent showers, and a cool atmosphere. The concluding three days were warm, but the Auditorium and hotels were air-conditioned and all discomfort, incidental to the season, was reduced to a minimum.

The Convention convened at a time of great economic change, political uncertainty and industrial unrest. The atmosphere is rife with the strident notes of the medicine man. Crack-pot statesmanship thunders in the forum. Journalistic jargon contributes to the general confusion. With the usual chart obscured by the haze of impending battle, and compass indicator perverted by the cross-

Referred to President	1
Lost	42
Withdrawn	11
Subject matter disposed of	3-104

Such is the introduction story of Convention proceedings. The detailed narrative will be found elsewhere in the columns of this issue of the International Musician.

SIDE-LINE OBSERVATIONS

The Convention opening-day invocation was delivered by Rev. Earl A. Blackman, associate minister of the West Side Christian Church of Kansas City. He was a Chaplain in the Overseas War; National Chaplain of the American Legion in 1921; American Legion in 1936. With fine felicit-

(Continued on Page Fifteen)

clude Don Hooton, Elaine Arden, Ralph Magelson, Ethel Taylor, Melissa Mason, Vickie Cummings and Donald Burr. All choruses and supporting roles will be filled by local talent.

The "MOAT" as it is called, is a non-profit enterprise, sponsored by Memphis business and civic leaders. It closed last year with a successful season of five musical shows enjoyed by 90,000 patrons from Memphis and surrounding territory and with the amazing record of returning every cent to the guarantors that was advanced at the beginning of the season to insure the project against loss.

With such an encouraging record behind them, the MOAT organization engaged Reginald Hammerstein, New York director, to produce its five shows this

(Continued on Page Three)

International Musician

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

Subscription Price - Thirty Cents a Year

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

VOL. XXXVIII. No. 1



CONDITIONAL MEMBERSHIP ISSUED

A 991—Donald S. Peoples.
A 992—Emmett Frank Milligan.
A 993—Thomas Port.
A 994—Vic Hyde.
A 995—Dean L. Davis.
A 996—J. T. Harper.
A 997—Grace Doro.
A 998—Stuart Ross (renewal).
(The above cards expired June 30, 1939)

(The following cards expire December 31, 1939)

1231—Stuart Ross (renewal).
1232—Grace Doro (renewal).
1233—Vic Hyde (renewal).
1234—Dean L. Davis (renewal).
1235—J. T. Harper (renewal).
1236—Thomas A. Ports (renewal).
1237—Don O. Blea.
1238—Zackie Alexander (renewal).
1239—Emmett Frank Milligan (renewal).
1240—Martha Jeanette Dart (renewal).
1241—Virginia D. Faust (renewal).

DEFAULTERS

Samuel M. Lunine, Wyomissing, Pa., is in default of payment of \$64.00 due members of the A. F. of M. for services rendered.

Messrs. Kenneth and Fred Hille and the I. O. O. F. Temple, Freeport, Ill., are in default of payment of \$26.00 due members of the A. F. of M. for services rendered.

Continental Arms and John J. Alber, Old Philadelphia Road, Baltimore, Md., are in default of payment of \$495.00 due members of the A. F. of M.

Chris, Joe, Bill and Sam Lotta, Freeport, Ill., are in further default to members of the American Federation of Musicians.

Charles Davis and Jess Doyle, owners of the Club Royal, Belleville, Ill., are in default of payment of \$17.50 due members of the A. F. of M.

Robert Carnahan, owner, Show Boat, Lake Worth, Fort Worth, Texas, is in default of payment of \$770.80 due members of the A. F. of M. for services rendered.

Otis Maerts, Albuquerque, New Mexico, is in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

R. W. Flock, Sterling, Ill., is in default of payment of \$175.00 due members of the A. F. of M.

American Legion Auxiliary and Mrs. Mary Hollenbeck, Audubon, Iowa, are in default of payment of \$15.00 due members of the A. F. of M. for services rendered.

Ken Kaplan, manager, Buffalo Swing Club, Buffalo, N. Y., is in default of payment of \$52.00 due members of the A. F. of M. for services rendered.

Advance Theatrical Operation Corporation, Jack Broder, President, Detroit, Mich., is in default of payment of \$1,050.00 due members of the A. F. of M.

Jack Reeder, Fort Wayne, Indiana, is in default of payment of \$197.93 due members of the A. F. of M. for services rendered.

Joseph Bianco, operator, Club Mayfair, Yatesville, Pa., is in default of payment of \$598.00 due members of the A. F. of M.

E. A. and James Hamilton, Charleston, S. C., are in default of payment of \$211.85 due members of the A. F. of M. for services rendered.

WANTED TO LOCATE

Anyone knowing the present whereabouts of JAMES D. MAPES please notify T. J. O'Gorman, Secretary, Local 391, 817 East Joliet St., Ottawa, Illinois.

Information is wanted regarding the whereabouts of one ALBERT H. WEBER, also known as TORRIO. Is of Italian descent, about 45 years old, dark complexion and 5 feet 7 inches tall. Kindly notify J. A. Henry, Secretary, Local 644, A. F. of M., 539 North Broadway, Corpus Christi, Texas.

Anyone knowing the whereabouts of PHIL ALBRIGHT, promoter of "Search for Talent" show, kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of BOB STEPHENSON or the Local wherein he holds membership 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 JOHN CURTIS, last known to be playing in and around Ohio, kindly communicate with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

CHANGES OF OFFICERS DURING JUNE, 1939

Local 21, Columbia, S. C.—President, Parker Powers, 2311 Lincoln St.
Local 141, Kokomo, Ind.—President, Homer Shaffer, 910 South LaFontaine.
Local 197, University, Miss.—Secretary, Harold Sherman, Box 385.
Local 258, Oneida, N. Y.—Secretary, Aaron McCormick, 212 Stone St.
Local 306, Waco, Texas—President, J. L. Leutweyler, 609 North Ninth St.
Local 331, Columbus, Ga.—President, Frank Dorman.
Local 362, Huntington, W. Va.—President, Louis Jacquet.
Local 377, Asheville, N. C.—President, R. Hurd, Jackson Building; Secretary, W. A. Stringfellow, Jackson Building.
Local 427, St. Petersburg, Fla.—Secretary, Phil A. McMasters, 675 First Ave., North.
Local 434, Stillwater, Okla.—Secretary, Henri Sherrick.
Local 481, Bemidji, Minn.—Secretary, Lucille Hakkerup, 408 1/2 Belt Ave.
Local 551, Muscatine, Iowa—President, George C. Davidson, 706 West Second St.
Local 575, Batavia, N. Y.—Secretary, H. Clinton Searle, 33 Manhattan Ave.
Local 663, Escanaba, Mich.—President, Chester Morton, 1110 First Ave., South.

CHANGES OF OFFICERS' ADDRESSES DURING JUNE, 1939

Local 109, Pittsfield, Mass.—Secretary, John V. Vaccaro, 57 Madison Ave.
Local 278, South Bend, Ind.—President, D. J. Patterson, Room 202, Christman Bldg.; Secretary, O. H. Payne, Room 202, Christman Bldg.
Local 362, Huntington, W. Va.—President, Louis Jacquet, 2606 Collis Ave.; Secretary, Harry S. Damron, 784 Roby Road.
Local 393, Natick-Framingham, Mass.—Secretary, Walter J. Bowen, 29 Myrtle St., Framingham, Mass.
Local 551, Muscatine, Iowa—Secretary, G. Caple, 131 West Second St.
Local 615, Port Arthur, Texas—President, Waldo Wheeler, 1549 Seventh St.

OFFICERS OF NEW LOCALS

Local 556, Minot, N. D.—President, C. O. Strom, Minot Music Co.; Secretary, Mrs. Vera Cross, 757 Fifth St., N. E.
Local 657, Painesville, Ohio—President, Roger K. Kraft, Mentor, Ohio.

CHANGES OF CONFERENCE OFFICERS DURING JUNE, 1939

Florida State Conference—Secretary, Howard Kamper, 421 East Winter Park Ave., Orlando, Fla.
Indiana State Conference—President, Harry M. Geiss, R. R. No. 2, Elkhart, Ind.

NOTICE!

To All Locals and Members of the Federation:

Kindly be advised that all of Sonoma County, except that part which lies in the jurisdiction of Local 541, Napa, Calif., is in the jurisdiction of Local 292, Santa Rosa, Calif. This jurisdiction includes the Russian River territory. Musicians playing summer engagements in the Russian River District will kindly govern themselves accordingly.

FRED W. BIRNBACH,
Secretary.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Roosevelt Hotel, Jacksonville, Fla., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 444, Jacksonville, Fla.
JOSEPH N. WEBER,
President, A. F. of M.

Blythe Township School Auditorium, Silver Creek, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 515, Pottsville, Pa.
JOSEPH N. WEBER,
President, A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY

Bal Tabarin, San Francisco, Calif.
Peony Park, Omaha, Neb., removed from Forbidden Territory List, but placed on National Unfair List by order of President Weber, effective June 27, 1939.
Vanity Ballroom, Detroit, Mich.

NOTICE!

All Pennsylvania and Delaware Locals
The 11th Annual Conference of Pennsylvania and Delaware Locals (replacing the 25th Annual Conference of Eastern Pennsylvania and Delaware Locals) will convene in the Hotel Traylor, Hamilton and 15th Sts., Allentown, Pa., on Sunday, August 13th, promptly at 9:00 A. M. Eastern Standard Time (10 A. M. Eastern Daylight Savings Time).

International President Jos. N. Weber and officials of neighboring Conferences and other prominent musicians and labor leaders are expected to attend.

The Allentown Local assures us of a most hearty welcome. Refreshments and entertainment will be furnished in the Traylor Hotel Roof Garden on Saturday night for those who come early. During the sessions the ladies will be entertained.

All Pennsylvania and Delaware Locals are cordially invited to send delegates. For further information, please contact Conference Secretary George H. Wilkins, 810 Penn Ave., Pittsburgh, Pa.

FRANK L. DIEFENDERFER,
President.

Attest:
GEORGE H. WILKINS,
Secretary.

THE DEATH ROLL

Baltimore, Md., Local 40—Mrs. Myrtle F. Tuten.
Boston, Mass., Local 9—Arthur J. Moore.
Buffalo, N. Y., Local 43—Phillip Millonzi.
Cedar Rapids, Iowa, Local 137—Kenneth F. Schulze.
Chicago, Ill., Local 10—Mrs. Aimee J. Walls, Anthony Petrocelli, Stanley Samoraki.
Davenport, Iowa, Local 67—Fred Lepper.
Detroit, Mich., Local 5—Robert C. Brown, Theodore Knack, Ben Krest, June Nelson.
Eau Claire, Wis., Local 345—Charles Hoppe, Paul Liebau.
Kalispell, Mont., Local 552—J. C. Anderson.
Lancaster, Pa., Local 294—Joseph Jaynes.
Montreal, P. Q., Canada, Local 406—William McLarnon.
Morristown, N. J., Local 177—Anthony Work.
New York, N. Y., Local 802—Sebastiano Di Fina, Sam A. Finkel, George A. Howgill, August Kaiser, William F. Kielgast, Thomas J. Ladner, Ludwig Laurier, Edward H. Ransom, Americo Lo Parco, Fred Ruggerio, Salvatore Villanti.
Paterson, N. J., Local 248—Thomas Jowett.
Philadelphia, Pa., Local 77—Louis Lemisch, Samuel Schalch, A. Tronieri, Fred Wiegandt.
Pittsburgh, Pa., Local 60—Charles F. Scheuring.
Reno, Nev., Local 368—Mildred Wilder, John L. Mathews, John Wilson.
Rochester, N. Y., Local 66—H. U. Hodgkins, Charles Halbert.
Scranton, Pa., Local 120—Ed. Gilmartin.
Springfield, Ill., Local 675—William Hagan.
Tacoma, Wash., Local 117—D. P. Nason, Jack Clothier, Frank Porter.
Toledo, Ohio, Local 15—Jas. H. Miller.

TOMORROW'S
Clarinet
TODAY



Custombuilt
BY PEDLER

Here is a master instrument whose superior qualities will enthuse you instantly.

Pedler craftsmen, through the fourth generation, have specialized in the manufacture of woodwinds only. They appreciate your needs as a player and are receptive at all times to ideas for improvement. Their sole aim is to build instruments that will "better your performance" and enable you to attain greater recognition.

Arrange with your local dealer to try a Pedler today! Send for FREE folder.

THE PEDLER
COMPANY
Custombuilt Woodwinds

Dept. 701, ELKHART, INDIANA

Buy ONLY the Best REEDS
for your Musical Instruments

Demand MICRO Reeds

MICRO

"BLUES-LEAK"

The best at any price!

MICRO

"TRU-ART"

The leader in the medium price field

MICRO

"MELL-O-KANE"

Good Reeds at Low Prices

Be Assured of Complete Satisfaction
All Leading Stores Sell MICRO Products

MICRO MUSICAL PRODUCTS CORP.

10 West 15th St. New York, N. Y.

FREE! HOT CHORUS
And our Book of SWING FACTS

SEND 10c TO COVER COST OF MAILING, ETC.
STATE INSTRUMENT.

DRISCOLL-CHEFFEY STUDIOS, Leadville, Wis.

Grand Opera

OPERAS are no longer packed away and carefully preserved when the summer months appear on the calendar. The only change that takes place is the scene of production for there is a sudden shift from the man-made beauty of opera houses to the natural loveliness of outdoor settings.

The renowned summer opera of Cincinnati began Sunday, June 25, in the Zoological Gardens, with an opening bill of "Mefistofele." The schedule for the first week included "Manon," June 27, 30; "Madame Butterfly," June 28, July 1, and a second performance of "Mefistofele," June 29. Operas billed for the second and third weeks were "Hansel and Gretel" and "Pagliacci," July 2, 6; "Rigoletto," July 3, 7; "Carmen," July 5, 8; "Barber of Seville," July 9, 13; "Traviata," July 11, 14, and "Aida," July 12, 15.

Before the close of the six-week season thirteen artists will have made their premiere appearances with the Cincinnati Summer Opera Association, of which Oscar Hild is president. Sopranos and mezzos are Susanne Fisher, Norina Greco, Lucy Monroe, Margot Rebell, Anne Roselle, Gladys Swarthout and Elizabeth Wyszor; tenors, Norbert Ardell, Jan Pearce and Franco Perulli; baritones and basses, Lorenzo Alvari, Frank Chapman and Robert Weede. Other singers making return engagements to Cincinnati are Josephine Antoine, Lucille Browning, Fidela Campigna, Coe Glade, Mildred Ippolito, Anna Kaakas, Lucille Meusel, Marion Selee and Rose Tentoni, sopranos and mezzos; Harold Lindl, James Melton, Lodovico Oliviero, Sydney Rayner and Armand Tokatyan, tenors; Norman Gordon, Daniel Harris, Pompilio Matatesta, Carlo Morelli, Angelo Pilotto, Joseph Royer and Mostyn Thomas, baritones and basses.

Operas to be heard during the last three weeks are as follows: "Lucia," July 16, 20; "Boheme," July 18, 21; "Trovatore," July 19, 22; "Tannhaeuser," July 23, 27; to be announced, July 25, 28; "Masked Ball," July 26, 29; to be announced, July 30, August 2, 3, 5; "Mignon," August 2, 4.

On June 22 and 23 Verdi's "Aida," under the direction of Alexander Smallens, was presented at the Lewisohn Stadium as the first of grand operas promised throughout the summer. Norberto Ardello made his first appearance at the Stadium concerts singing Radames; Rosa Tentoni was heard in the title role, and Ljuba Senderowna appeared as Amneris; Louis D'Angelo, the King; John Gurney, Ramfis; Carlo Morelli, Amonasro; Louis Purdey, the Messenger, and Thelma Votipka, the Priestess.

Mr. Smallens offered Bizet's "Carmen" July 13 and 14 with the following cast: Carmen, Bruna Castagna; Micaela, Sylvia Brema, in her Stadium debut; Frasquita, Thelma Votipka; Mercedes, Georgia Standing; Don Jose, Armand Tokatyan; Escamillo, Robert Weede, and Zuniga, Louis D'Angelo.

The Steel Pier Opera Company of Atlantic City, N. J., opened its twelfth consecutive year of grand opera in English, Thursday evening, June 29. The first production was Verdi's "Il Trovatore," given both Thursday and Friday evenings, with Henri Elkan conducting.

Operas to be heard throughout the twenty-four performances include: Verdi's "Rigoletto" and "La Traviata"; "Così fan tutti," by Mozart; von Flotow's "Martha"; "Faust" by Gounod; Debussy's "L'Enfant Prodigue"; Smetana's "The Bartered Bride"; "Lucia di Lammermoor" and "Don Pasquale," by Donizetti; "Carmen," by Bizet; Mascagni's "Cavalleria Rusticana"; Pergolesi's "La Serva Padrona"; Leoncavallo's "Pagliacci"; a revival of Johann Sebastian Bach's "Phoebus and Pan," and Saint-Saens' "Samson and Delilah."

The Steel Pier Opera Company now holds the record for the longest period in which grand opera in English has been presented in this country.

A brilliant production of Verdi's "Aida" was given July 7 and 8 in Hollywood Bowl, Southern California, with an all-Metropolitan cast of singers. Artists included Bruna Castagna, mezzo soprano; Dusolina Giannini, soprano; Frederick Jagel, tenor; Richard Bonelli, baritone, and Douglas Beattie, bass.

Operas scheduled for the remainder of the summer are "Hansel and Gretel," "Merry Wives of Windsor," "Prince Igor," and two post-season performances of "Turandot."

It has recently been announced that Giovanni Martinelli, known for almost

three decades as a leading tenor of Italian opera, will appear in a Wagnerian role during the coming 1939-40 season. Mr. Martinelli will sing Tristan in company with Kirsten Flagstad's Isolde for the Chicago City Opera Company in December.

Two revivals of note at the May festival in Florence were of Rossini's "William Tell" and Wagner's "The Flying Dutchman."

In Paris a production received with interest at the Opera Comique has been Henri Hirschmann's "La Nuit Embaumee."

Recent productions of the Covent Garden opera season in London were Wagner's "Parsifal" and "Tannhaeuser," and Puccini's "Turandot" and "Tosca."

In "Parsifal" Torsten Ralf sang the leading role, Germaine Lubin sang Kundry and Ludwig Hofmann the Gurnemans.

Torsten Ralf also sang the name part of "Tannhaeuser" in company with Hilde Konetzni as Elizabeth and Herbert Jansen as Wolfram.

The cast of "Turandot" was headed by Eva Turner in the title role and Jose Lucioni, Prince Calaf, and Mafalda Favero, Liu.

Heard in the opera "Tosca" were Beniamino Gigli, Gina Cigna and Mario Basoli.

WHAT NEXT?

A device that may enable fliers to detect objects in the path of airplanes as far as fourteen miles away was recently displayed at Floyd Bennett Field, New York, by the Sensytrol Corporation, whose engineers made it. It sends out a micro-wave beam and employs a revolutionary concept in the field of electricity, according to Harry Dickens, chief engineer.

An automobile was recently driven several blocks in Chicago on "liquid coal," composed of 60 per cent light fuel oil, 30 per cent pulverized coal, about 10 per cent of hydro-carbon and a small amount of a secret substance. "Liquid coal" is undergoing development at the Armour Institute of Technology, Chicago.

A new type of road, for use of motor-cades, is being tested in Italy. The road has a raised concrete strip down the center, which engages guide wheels under trailers drawn by a truck. A truck and seven trailers recently made a test run on the road. It is reported that by use of the new highway, one truck can haul a large number of trailers at cheaper cost than by rail.

The Department of Commerce reports that the Germans have a new process for manufacturing synthetic rubber from waste hydro-carbons produced by synthetic gasoline plants. Consul S. B. Redecker at Frankfurt-on-Main says that Germany's second largest commercial rubber plant is being built in Westphalia, and will use the new process. The first synthetic rubber plant now operating at Schkopau uses carbide as the basic material.

NOT SO GOOD

Little Mildred had just had her first dip in the sea.

"How did you like it, dearie?" asked her mother as she fastened the six-year-old's frock.

"I didn't like it at all, mother," she replied, coldly. "I sat on a wave and went through!"—*Tit-Bits.*

ONE SIGN

Teacher: "Willie, what can you tell us about the intelligence of ants?"

Willie: "Well, they can always find the place where you go for a picnic."

—*Pathfinder.*

SETS NEW SALES RECORD

model 48



HOLTON No. 48 PROVES ITS SUPERIOR WORTH.

Makes almost perfect score for May shipments upon trial, outdoing its great mate, the HOLTON No. 45, in percentage of sales. One of our large distributors tried hard to dissuade us from reducing prices, warning that professionals judge value by the price tag, and that they are the bell wethers for others. We derided the general application of the aspersion.

Barnum said: "Suckers are born at the rate of one a minute." Well, most of them outgrow it. Everyone who earns his money now wants full value when he spends it.

Bargains go big; that makes the HOLTON No. 48 a real bargain. It is going big.

This super trumpet sells for \$85.00, plain, in regular case, and up to \$115.00, fancily finished, elaborately engraved in genuine leather, fine silk plush lined, de luxe Gladstone case.

THE HOLTON POLICY IS TO MAKE THE FINEST BAND INSTRUMENTS AND SELL THEM AT THE MOST REASONABLE PRICES.

FRANK HOLTON & CO.

7922 North Church St.

Elkhorn, Wisconsin

YOU CAN PAY MORE BUT YOU CAN'T BUY BETTER

NEW YORK BRANCH: 17 West 51st St. Full Line BOEHM FLUTES and PICCOLOS Expert Repairing Tel. WI 2-3982

WM. S. HAYNES CO.

Makers of HIGH GRADE

Boehm Flutes and Piccolos

108 Massachusetts Ave. BOSTON, MASS.

EST. 1888

DOUBLE AT WARMELIN WOODWIND SCHOOL

CLARINET • FLUTE • OBOE • BASSOON • SAXOPHONE • SWING, SOLFEGGIO.

A SCHOOL FOR PROFESSIONALS

Faculty: Former Symphony Players

Suite 812, Kimball Building

Chicago, Illinois

MEMPHIS OPEN-AIR OPERA STARTS FIVE-WEEK SEASON

(Continued From Page One)

summer. Mr. Hammerstein, selected three directors of long stage experience to assist him. Robert Hood Bowers, New York composer and conductor, is in charge of the chorus and music. Clifford Brooke is book director. Mr. Brooke has directed hit shows on Broadway and in the movies over a long period. Completing the directorial staff is William Holbrook, dance director.

On June 1, the first public audition was held and over 300 ambitious youngsters turned out. Talent proved so plentiful that Mr. Hammerstein said, "The professionals will certainly have to step lively to keep pace with what we have discovered among the local people." Rehearsals are now under way for the season's performances. Nominal prices of \$1.00, 75c, 50c and 25c will be charged for the shows.

This project is giving employment to local musicians, stage hands, dancers, singers and numerous other Memphians. In fact all employees are local with the exception of the directors and the professional stars.

Charles Glascock, prominent Memphis attorney, is president of the MOAT and it was through his efforts and other members of the Memphis Junior Chamber of Commerce, as well as that of numerous other public-spirited citizens, music lovers from all walks of life and the assistance and cooperation of the Memphis Fed-

VIBRATOR REEDS

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

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

H. CHIRON Co.

Incorporated 233 WEST 42ND STREET NEW YORK, N. Y.

eration of Musicians, Local 71, A. F. of M., headed by R. L. Lamm, secretary-business manager, that the project was a success last year. With the same cooperation this season and a good advance ticket sale, there is no doubt as to the success of the project this year as well as for years to come.

Symphony Orchestras

THE out-of-door season for musical activities is now well underway with an unusually brilliant list of guest artists and conductors scheduled to appear throughout the summer months.

The Ravinia Festival launched its fourth season June 29 in the famous Ravinia Park pavilion on Chicago's north shore. During the six-week period of concerts by the Chicago Symphony Orchestra conducting honors are to be divided among Sir Adrian Boult, director of the British Broadcasting Co. orchestra; Vladimir Golschmann and Artur Rodzinski, in the order named. Festival programs for the first four days, Sir Adrian conducting, were as follows:

Thursday, June 29, Overture to Wagner's "The Flying Dutchman"; Brahms' Symphony No. 3, F major; the first performance in Chicago of

Fugal Double Concerto for Flute and Oboe by Holst; Wagner-Svendensen's "Traume," and the Bach-Elgar Fantasia and Fugue, C minor.

Friday, June 30, Overture to "The Bartered Bride" by Smetana; Schubert's "Unfinished Symphony"; Beethoven's Concerto for Pianoforte, No. 1, E minor, Josef Hofmann, soloist, and Elgar's "Enigma" Variations.

Saturday, July 1, Beethoven's "Leonore" overture; the Beethoven Concerto for Pianoforte, No. 1, E flat major, Josef Hofmann, soloist, and Tchaikowsky's Symphony No. 4, F minor.

Sunday, July 2, Bach's Brandenburg Concerto, No. 3, G major; the Haydn Symphony No. 99, E flat major; Strauss' tone poem, "Don Juan"; the Vaughan Williams Fantasia on a Theme of Tallis, and the American Overture, "When Johnny Comes Marching Home" by Roy Harris.

The annual midsummer musicals for San Francisco began Sunday afternoon, May 21, in the Sigmund Stern Grove, under the baton of Pierre Monteux. M. Monteux directed an orchestra of 76 musicians, members of the San Francisco Symphony, in the following program: Wagner's Prelude to "Die Meistersinger," Water Music by Handel-Harty, selections from Gounod's Faust Ballet Music, selections from "The Nutcracker Suite" by Tchaikowsky, and Enesco's Roumanian Rhapsodie Number One.

The second concert took place the Sunday afternoon of June 4. With William Tyroler conducting, the orchestra played for the San Francisco Opera Ballet. William Christensen, ballet master. The program comprised Delibes' Procession, "Dance of Sugar Plum Fairy," "Trepak"

and "Chinese" by Tchaikowsky; variations from the Ballet Coppelia by Delibes, and Respighi's "Tarantella."

On July 11, Pierre Monteux and the San Francisco Orchestra opened the 18th symphony season in Hollywood Bowl, Hollywood, with Josef Hofmann, pianist, as guest soloist. Other soloists scheduled are Lily Pons, Lawrence Tibbett, Albert Spalding, Jose Iturbi, Rudolph Ganz and Dales Frantz. Conductors include Albert Coates, Artur Rodzinski, Otto Klemperer, Werner Janssen and Andre Kostelanetz.

The National Symphony Orchestra, under Dr. Hans Kindler, presented the first of its 1938 "Sunset Symphony" concerts, July 9, at the Potomac Water Gate, Washington, D. C. The concerts will be given Sundays and Wednesdays during a six-week season.

July 17 will begin the popular Monday evening Stadium Philharmonic concerts in Portland, Oregon. For the first program Paul Lemay, director of the Duluth Symphony Orchestra, will appear as guest conductor and Jan Peerce, tenor, will be assisting artist. The concerts will continue through the first three weeks of August.

The fourth season of the Essex County Symphony Society of New Jersey began Tuesday evening, June 6, with Alexander Smallens, conductor for the four concerts, on the podium, and Lawrence Tibbett as guest soloist.

The second outdoor program was given Wednesday evening, June 14. Josef Hofmann appeared as assisting artist, playing Beethoven's "Emperor" concerto, and works by Chopin and Rachmaninoff for encores. The opening number was Brahms' "Academic Festival" overture and the second half of the concert devoted to "Scheherazade" by Rimsky-Korsakoff.

Emanuel Feuermann was soloist Tuesday evening, June 20. The distinguished cellist offered the Saint-Saens concerto and Bloch's "Schelemo" on a program which contained the Mendelssohn "Ruy Blas" overture, the Beethoven First Symphony and the Dance of the Sailors from Gliere's "The Red Poppy."

With an audience of 54,000 for three concerts the Stadium series takes first rank among the outdoor musical events of this country.

The Stadium Concerts of New York, which were launched auspiciously June 14, continue as scheduled. On Saturday evening, June 17, Massimo Freccia offered the first performance at Lewisohn Stadium of the introduction to the third act of Catalan's opera "La Wally" entitled "La Sera." Signor Freccia conducted Weber's "Oberon" overture; Beethoven's Seventh Symphony; "Daphnis et Chloe" Suite No. 2, and "Ride of the Valkyries" from Wagner's "Die Walkure."

The young Italian conductor's Sunday evening concert included an overture to "The Merchant of Venice" by Castelnuovo-Tedesco, played for the first time in America; Mozart's "Haffner" Symphony; the Strauss tone poem "Till Eulenspiegel's Merry Pranks"; a Notturmo by Martucci, and Liszt's "Les Preludes."

Josef Hofmann was guest artist with the Philharmonic-Symphony Orchestra, June 20, for a performance of Beethoven's "Emperor" concerto, which comprised the second half of the program. After thunderous applause Mr. Hofmann played on to a receptive audience, presenting works of Mendelssohn, Rubinstein, Beethoven, Rubinstein and Chopin. The first half of the concert, conducted by Massimo Freccia, included Beethoven's "Egmont" overture and Brahms' Fourth Symphony.

An outstanding event of July was the second annual Gershwin Concert, Monday evening, the 10th. The Philharmonic-Symphony offered the overture, "Strike

Up the Band"; Cuban Rhapsody; Piano Concerto, Oscar Levant, as soloist; "An American in Paris"; Selections from "Porgy and Bess," and the "Rhapsody in Blue," Mr. Levant, soloist.

Sunday, June 11, Hans W. Steinberg turned the baton of the N. B. C. Symphony Orchestra over to Erich Leinsdorf, Wagnerian conductor of the Metropolitan Opera Company. Mr. Leinsdorf opened his concert with Haydn's "London" symphony, continuing with the Prelude to Mousorgsky's "Khovantchina"; the Dream-Pantomime from Humperdinck's "Hansel and Gretel," and the Dances of the Polovtsi from Borodin's "Prince Igor."

The following Sunday evening, June 18, Mr. Leinsdorf chose a program consisting of Beethoven's second symphony, his Romance in E major, and the Bizet first Arlesienne suite. Violin soloist was Philip Frank, a member of the orchestra's first violin section.

Recent concerts of note on the New York World's Fair schedule were those conducted by Sir Adrian Boult, June 9 and 10. As a part of Great Britain's musical exhibit the programs were predominantly British, under the auspices of the British Council and the patronage of His Majesty the King. On the first evening there was the world premiere of Arnold Bax's Seventh Symphony, dedicated to the American people; Eugene Goossens' concerto for oboe and orchestra, played by his brother, Leon Goossens; Elgar's instrumentation of the Bach C minor organ prelude and fugue; Smetana's overture to the "Bartered Bride," and "L'Apres midi d'un Faune" by Debussy.

For the second evening Sir Adrian presented the "Frelschuetz" overture; the second "Daphnis et Chloe" suite of Ravel; the Prelude and Fugue of Walter Piston; a Concerto for Piano and Orchestra by Arthur Bliss, played by the renowned virtuoso Solomon, and "Five Variants on Dives and Lazarus" by Vaughan Williams.

The American Symphony Orchestra made its official bow to the public June 9 at Carnegie Hall with Jean Goldkette on the podium and the Charloters, assisting artists. Mr. Goldkette founded the orchestra to help the cause of the American composer and to that end the initial program paid tribute to the memory of Edward MacDowell. Two premiere performances were Steiner's Passacaglia on an American Theme and "Symphony in Swing" by Otto Cesana. The concert began with Henry Gilbert's "Comedy Overture on Negro Themes" and MacDowell's dirge from the "Indian Suite." Completing the first half were two songs sung by the Charloters, "De Glory Road" and "Little David," and Aaron Copland's Dance Symphony. Following the intermission were heard Dana Sussie's Berceuse from "Two Irish Fairy Tales"; "Irish Washerwoman" by Leo Sowerby; Gershwin's Variations for piano and orchestra on "I Got Rhythm," and David Tamkin's orchestral fantasy on W. C. Handy's "St. Louis Blues."

On May 23 the Duluth Symphony Orchestra, under the direction of Paul Lemay, had the honor of playing before King George VI and Queen Elizabeth of England. The following concert was given at Fort William, Ontario, Canada, during their majesties' visit to that city:

Pomp and Circumstance Elgar
Two Intermezzi from "The Jewels of the Madonna" Wolf-Ferrari
Prelude to "Die Meistersinger" Wagner
Chorus—"O Strong Heart" Putland
Fantasia on British Sea Songs
Arranged by Henri Verbrugghen
Finlandia Sibelius
Rhapsody Espana Chabrier
Two British Folk Music Settings:
Irish Tune from County Derry Grainger
Country Gardens Grainger
Chorus:
a. "Our Canada from Sea to Sea" Branscombe
b. "Canada, Dear Land O'Mine" Marshall
Blue Danube Strauss
Marche Slav Tchaikowsky

The orchestra was assisted by the Lakehead Chorus of Fort William.

June 5, the opening night of the gay series of Minneapolis concerts, "Nights in Old Vienna," "Cavalcade of the Dance" by Arthur Murray dancers was presented. The dancers portrayed the history of the dance, which led them from the Cake Walk, through the Castle Walk and Charleston, down to the latest swing intricacies. The Minneapolis Symphony Orchestra, under Guy Frazer Harrison, played such popular numbers as Sousa's "Stars and Stripes Forever"; "Die Fledermaus" and "Tales from the Vienna Woods" by Johann Strause; Liszt's Hungarian

FOR SALE

FOR SALE—ALTO CLARINET. Penzel-Mueller, wood, Boehm system, case just overhauled, new pads, polished, etc., \$82.00; 3 days' trial.

FOR SALE—CLARINET. Bb, wood (shop worn), Boehm system, "La Brade," used for display only; including plush-lined case, \$26.00; 3 days' trial.

FOR SALE—FLUTE. "C," solid silver, "Christensen," Boehm system, closed G2, in plush case; beautiful instrument, like new, \$48.50; 3 days' trial.

FOR SALE—VIBRAPHONE. "Leedy," 3 octaves, in excellent condition; will sacrifice for \$72.50; we do not expect to have this long; 3 days' trial.

FOR SALE—SNARE DRUM. 6 1/2 x 14", "Ludwig," black shell, perfect condition, brand new heads, snappy snares, price \$17.00; 3 days' trial.

FOR SALE—RECORDING BASS. "King," Bbb, 24" bell, gold lacquered, fine tone, perfect condition, 4 valves, price \$105.00; 3 days' trial.

What Do You Need?

FACTORY REBUILT

SEND FOR FREE LISTS

MUSICAL INSTRUMENTS, CASES AND ACCESSORIES AT BARGAIN PRICES

We Manufacture Our Own Case Covers

HENRY E. GLASS CO.

1504 MARKET STREET
PHILADELPHIA, PA. EST. 1919

Advise What Instrument You Play

HARMONY

in 12 easy lessons

LEARN TO MEMORIZE

IMPROVE, ARRANGE, COMPOSE!

Write for actual proof and guarantee offer.

NO OBLIGATION.

De Lamar Practical Harmony System

1450 Warren Ave. Dept. "H." Chicago, Ill.

OBOE REEDS

"WALES RELIABLE" Reeds, made from the best Frejus cane, are correct in pitch (440), always play in tune in all registers of the instrument, play easily. Every reed a good one. Send for Prices.

ALFRED A. WALES
Successor to E. Shaw
110 Indiana Ave., Providence, R. I.

Rhapsody, No. 2, and the Brahms Hungarian Dance, No. 5.

The second evening, June 6, was given over to the University of Minnesota when the orchestra played Sousa's "University of Minnesota" march; the fox trot "Collegiate," and a medley of "Big Ten" songs, arranged by Herman Boessenroth. Rollie Altmeier, organist, was heard in presentations of Handel's "Largo" and Tchaikowsky's "1812" overture.

June 7, Ramona Gerhard, pianist and organist, was assisting artist. She played "Variations on a Nursery Rhyme," by Dohnanyi, and the organ part in the polka and fugue from Weinberger's "Schwanda."

The second week of concerts began Wednesday, June 14, with a Flag Day program. Mr. Harrison conducted the orchestra in Bagley's "National Emblem" march; "Roses from the South," by Johann Strause; Grainger's "London-derry Air"; selection from Gershwin's "Of Thee I Sing; Overture to "Orpheus in the Underworld," by Offenbach; Fantasia on Songs by Stephen Foster, arranged by Reibold; Debussy's "Golliwog's Cake Walk"; "Deep Purple," by Peter deRose; "Father of Waters," "Huckleberry Finn," Old Creole Days and Mardi Gras from Grofe's "Mississippi" suite; MacDowell's "To a Wild Rose," and American Fantasy by Herbert.

Thursday, June 15, Antoinette Bergquist, soprano, offered the "Bird Song" from "Pagliacci" and the Gavotte from "Manon." Also included on the program were Schreiner's "The Worried Drummer," Samuel Segal, soloist; Sailor's Dance from Gliere's "The Red Poppy," and selections from "The Chocolate Soldier" by Oscar Straus.

Friday evening, "Candid Camera" night, there was a repetition of the Arthur Murray "Cavalcade of the Dance."

In response to popular demand the "Old Vienna" series was continued for the following two weeks, concerts being given Wednesday and Friday evenings.

Sunday, June 4, the Illinois Symphony Orchestra, with Walter H. Steindel, guest conductor, and Florence Henline, pianist, as soloist, presented the following program at the Great Northern: "A Faust

ARTONE

UNEXCELLED QUALITY STRINGS

... FOR ...
VIOLIN, VIOLA, CELLO, BASS

OSWALD MAZZUCCHI

Famous Cellist and leading member of the Cello section in the N. B. C. Symphony Orchestra, says about ARTONE strings:

"Please accept my congratulations. You have set a new high in fine string quality."

Oswald Mazzucchi

Ask your Local Dealer for
ARTONE STRINGS
If he cannot supply you write direct
for our Special Introductory Offer

SKLENARIK
MUSICAL STRING CO.

58 North Main St., South Norwalk, Conn.

Sklenarik Musical String Co.
58 North Main Street
South Norwalk, Conn.

Without obligation to me send your
catalog and special introductory offer.

I play Violin Cello
 Viola Bass

Name _____

Address _____

CHARLES
Nunzio

THRILLS RADIO MILLIONS
WITH HIS VERSATILE
ARTIST'S MODEL

SOPRANI AMPLIPHONIC

Rivaling in magnificent tonal beauty the great cathedral organ, Charles Nunzio thrills millions with his Soprani Ampliphonic Artist's Model which he plays exclusively on the nationally heard broadcasts of NBC, Columbia, WOR. Write for a free booklet showing the 15 streamlined models of this wonder instrument from Italy. \$175 to \$1000.
SOPRANI, INC., Dept. 726, 630 S. Wabash Ave., Chicago, Ill.



S O P R A N I
A M P L I P H O N I C

Overture" and Symphony in C major by Wagner; Roussel's Concerto for Piano and Orchestra, Opus 36; the Saint-Saens Symphonic Poem, No. 1; "Le Rouet d'Omphale" and Henry Hadley overture, "Herod."

Thursday, June 8, Alfred Wallenstein, on his "Sinfonietta" program, conducted the orchestra in Handel's Concerto Grosso, No. 30; Ravel's "Pavanne," and the "Suite Concertante for Violin, Flute and Orchestra," by Francaix.

The first in the summer series of concerts by the Buffalo Federal Symphony Orchestra was offered Wednesday, May 31, with Henry Johnson, guest conductor.

The Wisconsin Federal Symphony Orchestra gave a Saturday evening concert, June 3, under the baton of Elwyn P. Owen.

A special series of Tuesday evening concerts by the Philadelphia Federal Symphony began June 27. Other concerts will take place on July 11, 18, 25 and August 1.

This summer the famous Lucerne Festival will begin August 3 and close Au-

gust 29 with Arturo Toscanini on the podium for both occasions. On the 16th and 17th the maestro will present Verdi's "Requiem." Other conductors to appear with the symphony orchestra of 90 men are Bruno Walter, Fritz Busch, Ernest Ansermet and Sir Adrian Boult. Soloists will be Paderewski (on August 5), Alexander Kipnis, Hubermann, Gigli, Rachmaninoff, Pablo Casals and Horowitz.

On June 8 the Wagnerian Shrine, Wesendonk Villa, on "Green Hill," Zurich, was the scene of a concert devoted to music of the great composer. After an introductory address by the former director of the Zurich Municipal Theatre the orchestra, under Robert Denzler, played the Good Friday spell from "Parsifal" and Max Lorenz, tenor, sang the Spring Song from "Die Walkuere." Madame Flagstad, who appeared as Isolde and Bruennhilde in connection with the Zurich Exposition, was heard in the five songs Wagner composed to poems by Mathilde Wesendonk.

The distinguished Toscanini has stormed London with his series of Beethoven concerts with the British Broadcasting Company orchestra. The concerts have included all the composer's symphonies and

overtures, reaching a memorable climax in the performance of the Missa Solemnis.

On a recent program of the British Broadcasting Company the first symphony by Alan Hovannes, young Armenian composer of Boston, was broadcast.

During the May festival held in Florence, Igor Stravinsky conducted his "Persophone" for the first time in Italy. Interviewed in Florence, the composer confirmed the report that he is writing a symphony in classic form. "Similar in spirit," he says, "to those of Haydn and Beethoven's Eighth."

June 16 Leopold Stokowski, with the Philharmonic Orchestra of Paris, conducted for the first time in Paris, a concert given in behalf of the American Aid Society, of which Ambassador Bullitt is honorary president and Mrs. Henry Downe, president.

Highlights of the evening were performances of Brahms' First Symphony and "Apres-Midi d'un Faune" by Debussy.

The eleventh annual season of the Symphony Orchestra of Mexico, under Carlos Chavez, began June 30. The opening pro-

gram comprised first performances in Mexico of Tchaikowsky's "Romeo and Juliet" overture and the Albeniz-Arbois "Triana"; Schubert's "Unfinished" symphony, and a piano concerto by Manuel M. Ponce, Mexican composer, who was soloist for the occasion.

During the twelve-week season Otto Klemperer and Pierre Monteux will be guest conductors.

ALL MUSICIANS
Brass and Reed Send for Our
"FREE POINTERS"
VIRTUOSO MUSIC SCHOOL
Dept. 17, 400 Linwood, Buffalo, N. Y.

HOT SWING CHORUSES
Here is the last word in modern, up-to-the-minute
• TRUMPET SWING CHORUSES
• THREE-WAY SAX CHORUSES
• TENOR SAX-3rd CLARINET SOLOS
• HOT RIDE ALTO SOLOS
CHORD NAMES ON ALL SOLOS
Write TODAY for FREE Circular
S. J. SLOTKIN BOX 283
LANCASTER, PA.

Stage Shows

FOR the first time in several years the Central City, Colo., Dramatic Festival will feature a musical show. The production will be Gilbert and Sullivan's "Yeomen of the Guard." The dates are July 15 to 29, inclusive, and the featured artists are Charles Kullman, tenor, of the Metropolitan Opera; Richard Hale of the American Lyric Theatre; Anna Kaskas and Hilda Burke of the Metropolitan, and Natalie Hall, well-known Broadway musical comedy actress. Central City is a famous old restored mining town in the mountains near Denver, and the Drama Festival has been an annual event of high artistic merit ever since the restoration was completed. This year's production is under the supervision of Robert Edmond Jones with Felix Brentano, stage director, and Frank St. Leger, orchestra conductor.

George Abbott's "What a Life" has now played its 525th performance and is assured of a run through the summer and well into the fall.

Attendance at the St. Louis Municipal Opera bids fair to break all previous records in the showing of the first three weeks. In the past twenty years 10,706,005 persons have seen 1,459 performances in this wonderful outdoor theatre.

On the West Coast the Civic Light Opera Association productions ran their usual four weeks in Los Angeles, grossing \$115,000, a new record. Two productions, "The Gypsy Baron" with John Charles Thomas, and "Cat and Fiddle" also played in San Francisco; "Gypsy Baron" grossing \$27,000, and "Cat and Fiddle," \$16,000.

Those Broadway productions that were able to survive the early Fair slump are now beginning to pick up, and it appears that the out-of-town visitors will now make it possible for the survivors to last through the summer. "The American Way" closed on June 3 for five weeks and re-opens on July 17. "One For the Money" closed and moved to Chicago, expecting to return to Broadway in late July or early August.

Grosses on musical shows for the week ending May 27 were as follows: "Boys From Syracuse," \$11,000; "Hellzapoppin'," \$29,000; "Hot Mikado," \$9,000; "Leave It To Me," \$18,000; "Stars in Your Eyes," final week, \$11,000; "The American Way," \$24,000, and "Pins and Needles," \$4,800.

In Chicago, John Barrymore in "My Dear Children" was the sole legitimate attraction, drawing \$15,300 for his third week. In San Francisco, "Kiss the Boys Goodbye" in its second week at the Geary Theatre, drew \$7,000, and "Ziegfeld Follies," at the California Auditorium, drew \$9,523, with a \$1.10 top. In Los Angeles, "Tobacco Road" drew \$8,000 for nine performances, while the Civic Light Opera Association's "A Waltz Dream," drew \$22,000.

For the week ending June 3 in Los Angeles, "Cat and Fiddle," was the Civic Light Opera Association's production and it also drew \$22,000. "Tobacco Road," in its second week, again grossed \$8,000. In San Francisco, "Kiss the Boys Goodbye" ended its stay with a \$7,000 gross for its final week. "Ziegfeld Follies," in its second week, drew \$18,000, and "Cavalcade of the Golden West," \$15,000. In Chicago, "My Dear Children" played only one performance on account of the illness of John Barrymore, drawing \$1,735 for the single night. The show resumed on June 5. In Boston at the Shubert, Olsen and Johnson's "Streets of Paris" opened its out-of-town try-out tour with \$10,000 for five shows. Broadway grosses for the week included "Boys From Syracuse," \$10,000; "Hellzapoppin'," \$27,000; "Leave It To Me," \$18,000; "The American Way," \$19,000, and "Pins and Needles," \$4,500.

For the week ending June 10 the opening production of the St. Louis Municipal Opera, "Rose Marie," drew 83,000 customers for a terrific gross of \$48,000. In San Francisco, in addition to "The Cat and the Fiddle," "Cavalcade of the Golden West" drew \$10,000 and "Ziegfeld Follies," \$9,500. In Los Angeles, "Tobacco Road" played its third and final week with a gross of \$8,000. Chicago gave "My Dear Children" \$12,000 for its fifth week, and "One For the Money" drew \$7,500 for its initial session. The second week of "Streets of Paris" drew \$24,000 at the Shubert in Boston. The remaining Broadway shows were "Hellzapoppin'," which drew \$29,000; "Leave It To Me," with \$17,000; "The American Way," \$22,000, and "Pins and Needles," \$4,500.

For the week ending June 17 the St. Louis Municipal Opera production was

"Queen High," which attracted 52,000 paid admissions for a gross of \$33,000. "Gypsy Baron" drew \$27,000 at the Curran in San Francisco. "Cavalcade of the Golden West" \$12,000, and "Ziegfeld Follies" \$9,000 for its third week. In Chicago, "My Dear Children" grossed \$12,000 in its sixth week and "One For the Money" \$7,000 in its second week. "Streets of Paris" closed its pre-Broadway run in Boston with four performances which drew \$10,000. On Broadway, "Hellzapoppin'," in its thirty-first week drew \$30,000; "Leave It To Me," thirty-third week, \$19,500, and "Pins and Needles," eighty-first week, \$4,500.

For the week ending June 24 the Broadway grosses were, "Hellzapoppin'," \$31,000; "Leave It To Me," \$18,500; "Streets of Paris," \$21,000; "From Vienna," a Vienna refugee revue, \$6,000, and "Pins and Needles," \$4,600. In St. Louis, the production was "The Last Waltz," which, in spite of threatening weather, drew \$33,000 from 56,000 admissions. In Los Angeles, the Spring Festival closed with John Charles Thomas in "Gypsy Baron," drawing an unprecedented \$40,000. In San Francisco, "Tobacco Road," in its first week at the Curran Theatre drew \$10,000 with a top price of \$1.65. "Cavalcade of the Golden West" jumped to a big \$18,200, while "Ziegfeld Follies" closed its run with \$7,600 for six days. John Barrymore in "My Dear Children" gave the Chicago Selwyn \$13,000, while "One For the Money," in its third week at the Harris, improved slightly to garner \$7,500. In Boston a new Lew Brown musical show, "Yokel Boy Makes Good," opened its pre-Broadway run with \$17,000 for the first week. On Broadway the outstanding feature was the tremendous success of the Olsen-Johnson "Streets of Paris" which drew \$21,000 and raised its top price from \$3.30 to \$4.40. During the same week "Hellzapoppin'" built to \$31,000 and "Leave It To Me" improved to \$18,500. "From Vienna" again grossed \$6,000 and "Pins and Needles" continued its standard gross of approximately \$4,500.

Stage shows and vaudeville in motion picture theatres hit an extreme low early in July. Having forced vaudeville acts into night clubs and musical revues, theatres that need strong stage bookings to help them offset the terrifically weak pictures, and themselves unable to book attractions to help them out of their predicament. In Minneapolis, the Orpheum Theatre, because of the shortage of strong productions, is booking all available stage shows. However, between the Bob Hope show during the week of June 23 until August 4 when Rudy Vallee moves in, no suitable attractions could be found. The RKO Palace in Chicago has closed on account of the shortage of acts. In the East out-door attractions are drawing greater attention. The Steel Pier in Atlantic City opened on June 24 with a strong show including Marion Talley and Hal Kemp's orchestra with Saxie Dowell. The Million Dollar Pier opened on the same day with Clyde Beatty's animal act as headliner and Little Jack Little the featured name band. Alexander Ott of Miami, Fla., Water Show fame, opened the Marine Stadium on July 1 with a show headed by Paul Whiteman, the Yacopis, divers, water clowns and a water ballet. Announced plans for the fall include the re-opening of the Roxy in Atlanta and the Minnesota Theatre in Minneapolis. The latter, a 4,200-seat deluxer, will be re-opened under the direction of H. K. Moss, president of the Minneapolis Theatre Company, and is expected to be operated on a combination policy with a flat 25-cent admission.

The success of the Brandt Bros. Flat-bush stage policy, which closed for the summer on June 15, resulted in this circuit making plans to play stage shows in the Windsor, Audubon and Carlton theatres as well. Brandt Bros. are trying to make deals with several other independent acts so as to build up a 10-week circuit

DO YOU WANT TO GAIN PRESTIGE AS A CORNETIST?
Try Playing A Genuine Besson
USED AND ENDORSED BY INTERNATIONAL ARTISTS

COSTELLO MOUTHPIECES

Trumpet.....	\$5.00
Trombone.....	\$7.00
How I Play "C" Above High "C".....	25c

WILLIAM COSTELLO

201 West 49th Street New York City

Valse Technique.....	\$1.00
Trumpet Choir.....	\$2.00

EMBOUCHURE TECHNIQUE

No. 1—Upper Register.....	\$1.50
No. 2—Lower Register.....	\$1.50
No. 3—All Registers.....	\$2.00

which would enable them to secure many fine stage attractions which are not at the present time available to them.

The Stanley Theatre in Pittsburgh, which has closed out its stage shows for the summer, drew \$673,000 for thirty-five weeks. Of the twelve top weeks, ten featured name band attractions, top gross being attracted by Kay Kyser at \$37,000. Closely following were Bob Crosby, Horace Heidt, Fred Waring, Ted Lewis, Artie Shaw, Eddy Duchin, Ted Weems, Benny Goodman and Tommy Dorsey.

Among those theatres still featuring stage shows for the summer, the name bands are doing their share. For the week ending May 26, Gene Krupa drew \$16,000 at the Palace Theatre in Cleveland, Frankie Masters, \$16,000 at the Fox in Philadelphia; Benny Goodman, \$23,000 at the Albie in Cincinnati; Ted Lewis, \$13,000 at the Tower in Kansas City, and Clyde McCoy, \$8,500 at the Lyric in Indianapolis. On Broadway, Richard Himber, in his third week at the Paramount, with "Union Pacific," drew \$25,000; Duke

Ellington, \$20,000 at the State, and Ruby Newman, \$19,000 at the Strand.

For the week ending July 2 Emery Deutsch drew \$21,000 at the Paramount in New York City and Ruby Newman, \$13,000 at the Strand.

For the week ending June 9 Harry James drew \$41,000 at the Paramount in New York and Pancho, with Paul Muni in "Juares," \$42,000 at the Strand.

For the week ending June 16 Johnnie "Scat" Davis drew \$16,500 at the Fox in Philadelphia. Harry James, in his second week at the New York Strand, drew \$32,000, while the Strand in the same city gave Pancho \$32,500.

For the week ending June 23 Gene Krupa drew \$11,700 at the Hippodrome in Baltimore; Blue Barron, \$17,300 at the Fox in Philadelphia, and Henry Busse, \$10,400 at the Lyric in Indianapolis. Harry James drew \$25,000 for his third week at the Paramount in New York, while Pancho and his orchestra finished a three-week run at the Strand with a fine gross of \$24,000.

Band Concerts

SATURDAY, June 10, the Trytons, official World's Fair Band, played for their Majesties, King George and Queen Elizabeth of England, during their visit to Perylon Hall. Joseph Littau, conductor, chose the following program: "God Save the King," "Pomp and Circumstance," Grand March from "Crown of India," "Sounds from England," Medley of English folk tunes, "America," "Rule Britannia," and "The Star Spangled Banner."

The Daniel Guggenheim Memorial Concerts, under Dr. Edwin Franko Goldman, began July 9 on the Mall in Central Park. The opening program, a special memorial to the late Daniel Guggenheim, was as follows: Grand March, "Crown Imperial," Walton; Overture, "Ruy Blas," Mendelssohn; Fugue, A minor, Bach and "Toccata Marsiale," Vaughan Williams; Excerpts from "Tannhauser," Wagner; Overture, "Prince Igor," Borodin; "Sans Souci," Goldman, Leonard B. Smith, cornetist, soloist; "Alta Marcia," from Karelia Suite, Sibelius; March from Second Suite, Holst; March, "Golden Gate" (new), Goldman, and Waits, "Liebeslieder" (love songs), J. Strauss.

On Tuesday, July 11, Dr. Goldman opened the 1939 season at Prospect Park with a concert which comprised the following: Grand March, "Crown Imperial," Walton; Overture, "Prince Igor," Borodin; Choral and Fugue, Bach; "Fugue a la Gigue," Bach-Holst; Wotan's Farewell and Magic Fire Scene, Wagner; Second Suite for Band, Holst; Fantasia, "Felicita," Hartmann, Leonard B. Smith, cornetist, soloist; Prelude No. 20 (C minor) for Brasses, Chopin; "Toccata Marsiale," Vaughan Williams, and March, "Golden Gate," Goldman; Waltz, "Liebeslieder" (love songs), J. Strauss.

July 1 was the official opening date of Chicago's summer concert season which lasts through Labor Day. The daily schedule for Grant Park offers sixty-seven concerts, played by orchestras and bands consisting of seventy-five pieces each, including leader. In Lincoln and Jackson Parks programs are presented Sunday evenings and those in Garfield Park on Friday evenings. In addition, sixty-five Navy Pier Band Concerts are presented daily with band and orchestras of thirty-five men. Programs are also played in the Forest Preserve, located just outside the city limits.

In Minneapolis the 1939 Park Board summer concert season began Sunday, June 3, with programs at Minnehaha Park, Lake Harriet and Maple Hill Park. During the eight-week season, concerts are also played at thirteen neighborhood parks. Included in the Lake Harriet series are eighteen programs by the Minnesota Federal Symphony Band, William

Muebe, conductor, and four by the Minnesota Federal Orchestra, under Bernhard Anderson.

The Minneapolis Symphonic Band, Mr. Muebe conducting, will play for the first half-season of the neighborhood community sing schedule and the Gopher Band, directed by Al. Ruud, will be on hand for the final half.

The Libertyville and Waukegan Municipal Bands of Wisconsin opened their summer season on May 30 by appearing on parade in their respective cities. Regular concerts started early in June.

On May 28 the Hagerstown Municipal Band, Peter Buys conductor, gave the first concert of 1939 at Hershey Park, Hershey, Pa. On July 4 the band played at Little Springs Park, Little Springs, Pa., for the ninety-seventh annual Candle Display and Independence Celebration of the Moravian settlement. Regular concerts are now being presented in the Hagerstown, Md., band shell.

The Manitowoc Marine Band of Manitowoc, Wis., has had its personnel increased from forty-five to fifty-one men for their summer concert schedule.

The summer season for the Detroit Federation of Musicians' Band, consisting of thirty-five men, covers a period of ten weeks. Programs began June 27.

On June 4 the Fresno Municipal Band, Paul Paul conductor, launched its 1939 series of concerts in the Court House Park. Sunday programs will continue through August 27 when there will be a grand massed band concert in Roeding Park. Through the cooperation of the Fresno Local No. 210, A. F. of M., from seventy-five to eighty musicians will participate in the program.

The band has been engaged for a ten-day appearance on September 1 to 10 at the California State Fair in Sacramento and will play daily at the Fresno District Fair, September 19 to 24.

The seventh annual concert of Milford High School Band and Orchestra was held Friday, May 26, in Milford, Mass.

Name Bands

CHICK WEBB PASSES

The little colored King of Jive
Hide-beater Number One,
Has left in God's sweet chariot—
His earthly work is done.

There have been great Americans—
Chick rated with the best;
His smile was sweet—his hands so fleet
Are strangely now at rest.

The trumpet of Dix Beiderbecke . . .
Guitar of Eddie Lang . . .
Now have a drum for company . . .
Chick Webb has left the gang.

NICK KENNY
In the Daily Mirror

In the past we have mentioned the importance of name bands to radio and this month we repeat the theme with greater emphasis. For the summer and fall the National Broadcasting Company has lined up the most impressive array of dance orchestras ever presented on a sustaining basis. Among band leaders of the top ranks are the following:

- Charlie Barnet, who gives out both swing and sweet music.
- Blue Barron, with his "Music of Yesterday and Today."
- Count Basie, versatile Negro band leader.
- Ben Bernie, "the Old Maestro."
- Larry Clinton of "My Reverie" and "Dipsy Doodle."
- Jimmy Dorsey, featuring Bob Eberly, Helen O'Connell and Ray McKinley.
- Tommy Dorsey with Jack Leonard, Edythe Wright and Skeets Herfurt.
- Gray Gordon and his Tic Toc music.
- Horace Heidt and his Musical Knights.
- Woody Herman and "The Band That Plays the Blues."
- Richard Himber with his "Rhythmic Pyramids" Orchestra.
- Glenn Miller, up and coming twirler of the baton.
- Russ Morgan, who presents "Music in the Morgan Manner."
- Jan Savitt and his Top Hatters.
- Artie Shaw, king of the clarinet, and his swing band.
- Rudy Vallee, ever-popular musician and showman.

Other bands which are currently picked up by N. B. C. from amusement centers all over the country are Al Donahue, Happy Felton, Emerson Gill, Roy Herbeck, Milt Herth, Earl Hines, Ernie Holst, Sonny James, Gene Krupa, Vincent Lopez, Abe Lyman, Johnny Messner, Rita Rio, Noble Sissle, Anson Weeks and Barry Winton. The importance of name bands to commercial radio advertisers is yet another angle. The following programs focus on name dance units; two of them, Fitch Bandwagon and Show of the Week, have a weekly guest policy:

- Artie Shaw—Old Gold.
- Larry Clinton—Sensation.
- Tommy Dorsey—Raleigh.
- Guy Lombardo—Lady Esche.
- Paul Whiteman—Chesterfield.
- Fred Waring—Chesterfield.
- Benny Goodman—Camel.
- Bob Crosby—Camel.
- Kay Kyser—Lucky Strike.
- Matty Malneck—Pall Mall.
- Richard Himber—Studebaker.
- Horace Heidt—Tums.
- Hal Kemp—Griffin.
- Fitch Bandwagon.
- Show of the Week.

Picking up other radio news. . . Peter Van Steeden's orchestra continues on the air for the summer while Fred Allen vacations, as does Artie Shaw during the absence of Benchley. . . Sunday, June 11, Ted Flo Rito, now at Ben Marden's Riviera, was guest on Mutual's "Show of the Week." . . Skinnay Ennis will again take care of the musical side of the Bob Hope Pepsodent show when it reopens on a N. B. C. Red Network, October 3. . . Nathaniel Shilkret has replaced Frank Black on the R. C. A. "Magic Key" program heard Monday evenings.

July 9, Paul Whiteman gave a Gershwin memorial concert over the Columbia network, with soloists Jane Froman, Rosa Linda, pianist, and the Lynn Murray chorus. Heard on the program were "Cuban Overture," "Rhapsody in Blue," "Summertime," "Liza," "The Man I Love" and "Three Preludes," arranged and played by Roy Bargy.

On July 17 Mr. Whiteman will present a concert in Buffalo at the Civic Stadium.

Dates at the Paramount Theatre, New

York, include Harry James, week of June 5; Woody Herman, opening July 19 for two weeks, and Larry Clinton, August 23, for a fortnight. Artie Shaw was at the Golden Gate Theatre, San Francisco, for the July 4 week.

There will be a National Saxophone Week in 1940, with Paul Whiteman, chairman of the proceedings. The celebration, to be held February 1-8, is in honor of the 100th anniversary of the saxophone, invented in 1840 by Adolphe Sax. Plans are already underway to assemble the largest saxophone band in history in New York.

In a check-up of the dance band world we hear that . . . Sammy Kaye has signed on Clyde Burke, tenor for a permanent place in his band. Burke was originally taken on as a substitute for ailing Tommy Ryan, who is now back in the fold. . . Glenn Miller's band, summering at Glen Island Casino, broke all records at that spot during a June week with 9,000 covers. . . New song numbers that click are Jan Savitt's "Tschalkowsky, Stokowski and Swing," Phil Baker's "Poor Little Orphan," Pat Ballard's "Peter Penny Under the Dream Tree," "Please Come Back" by Glenn Larson and Richard Mansfield, and Richard Himber's "As I Love and Breathe."

Speaking of band leaders, there was a recent amusing bit in the New York Daily News by John Chapman, to wit:

"That Essex House and Strand Theatre slogan, "Swing and Sway With Sammy Kaye," has got Phil Meltzer talking to himself. How about, he says, "Dance and Preen With Johnny Green," "Swing and Lurch With Emery Deutsch," "Creep and Crawl With Georgie Hall," "Hem and Haw With Artie Shaw," "Teeter and Toter With John Scott Trotter," "Keep in Tempo With Hal Kemp-o," "Relax and Limber With Richard Himber," "Fly and Flit With Merle Pitt," "Clasp and Cling With Wayne King."

Woody Hermann's Orchestra has a new release on the records which reads "Blues Upstairs" on one side and on the reverse, "Blues Downstairs." . . . Fred Waring made the first televised band program. . . On his return from abroad Buddy Rogers takes up the baton of a new band now in rehearsal. . . Ray Noble struck out with a new unit July 10 at Elitch's Gardens, Denver. . . Bobby Byrne, of Jimmy Dorsey's orchestra, plans to have his own outfit in the fall, under Jimmy's sponsorship. . . Johnny Green has registered his "Sliding Strings" title both in New York and Washington. The musical effect is obtained by manipulations of the strings on the eight violins he employs in his orchestra. . . In Martin Block's semi-annual poll for popular bands Benny Goodman won by a nose over Artie Shaw, with Tommy Dorsey in third position. Two newcomers, Harry James and Glenn Miller, showed up in good form.

Turning down a New York World's Fair offer Paul Whiteman takes to the road again July 28. The orchestra opens at Eastwood Park, Detroit, for a week, moving on for another week at the Lyric, Indianapolis, August 4. From then on the schedule reads as follows: August 12, Orpheum Theatre, Madison, Wis.; August 13, Bay Beach Park, Green Bay, Wis.; August 14-week, Tri-State Fair, Superior, Wis.; August 21-week, Hennepin-Orpheum Theatre, Minneapolis; August 28, Rochester, Minn., en route to the Iowa State Fair, Des Moines, Iowa; September 11-week, Kentucky State Fair, Louisville; September 18-22, Horse Show of Tennessee State Fair, Nashville; September 25-week, Corn Palace, Mitchell, S. D.; one-nighters back to New York.

In New York, top-ranking name bands give out sweet and torrid music amidst Fair activities and Stadium concerts. Horace Heidt returned to his native haunt, the Hotel Biltmore, June 9; on the 15th, Stuff Smith blew into the Edison and Jerry Livingstone opened at Mother Kelly's Miami Room, June 22. Other arrivals during June were Wingy Manone at Hickory House, Count Basie at the Famous Door and Harry James replacing Van Alexander at Roseland. In early July Jan Garber bowed out of the New Yorker to make room for Shep Fields; Sammy Kaye bid adieu to the Casino-on-the-Park; Larry Clinton terminated a long engagement at the Park Central, as did Eddie Duchin at the Waldorf; and Rudy Vallee checked out of the Astor. Reinforcements were Ben Bernie for Rudy and Guy Lom-

bardo for Eddy, with Hal Kemp to follow at the Waldorf, August 24. Bands that stay on are Jules Lande and Charles Baum at the St. Regis and Al Donahue, high up in the Rainbow Room.

Outside of New York, Charlie Barnet played a date at Playland Casino, Rye, N. Y.; Barry Wood is stopping at the Claremont Inn; Del Courtney furnishes rhythms for the Bear Mountain Inn until September 4; Ruby Newman was at the Casino in Magnolia, near Gloucester, Mass., for two weeks of June, and Rita Rio is currently keeping a one week date at Brighton Beach, Brooklyn.

New Jersey nite spots are booking fast and furiously with emphasis on the sandy coast. Little Jack Little spent the week of June 24 at Hamid's Million Dollar Pier, Atlantic City. July 11 saw his orchestra at Lakeside Park, Barnesville, Pa., and from there Little Jack will go to Brighton Beach, Brooklyn, for a week. Nat Brandwynne opened at the Ritz Carlton, Atlantic City, June 30, for the summer months, as did Jolly Colburn at the President Hotel. Hal Kemp played away part of June at the Steel Pier and on June 28 went to Auburndale, Mass., to the Totem Pole Ballroom. On the 29th he was at Lakewood Ballroom, Mahanoy City, Pa.; on the 30th at Danceland, Sylvan Beach, N. Y., and July 1 came to Reade's Casino, Asbury Park, N. J. For the present Hal can be found at Boston's Ritz-Carlton Roof. Sonny James kept a two-week date at the Asbury Park Casino, July 2-14, and about the same time Ramona appeared at Hunt's Ocean Pier, Wildwood, N. J.

Picking up a few more Jersey dates we have Ann Dupont and her all-male band and Rudolph Friml, Jr., at Palisades Park; Jimmy Dorsey keeping his band at the Meadowbrook; Maximillian Bergere at Guido's Sapphire Room, Eatontown, and Bill McCune replacing Ted Black at Donahue's, Mountainview.

Chicago has no dearth of attractions during the present months to entertain the "in-towners." There are Phil Spitalny and his all-girl orchestra at the Chicago Theatre; Jack Teagarden lingering at the Blackhawk; Joe Reichman playing a monther for the Palmer House; Bunny Berigan replacing Count Basie at the Panther Room of the College Inn; Phil Levant at Bismarck's Walnut Room, and the Milt Herth Trio at the La Salle Hotel. Woody Hermann kept a June date at the Trionon Ballroom, with Dick Jurgens scheduled for return trips to the Trionon and the Aragon. At the Villa Venice Ballroom can be found Isham Jones for the summer; Carlos Molina is at the Villa Moderne; Freddy Martin at the Bon Air Country Club, and Larry Welk at the Beach Walk, Edgewater Beach Hotel, July 10.

East of Chicago we check up on Maurice Spitalny, who is scheduled for two weeks of July at The Pines, Pittsburgh; Jimmy Joy recently finished up a fortnight at Kennywood Park, with Benny Burton and George Hall following at the Pittsburgh spot. Future dates include Dick Barrie, July 17; Tommy Tucker, July 30, and Baron Elliot, August 6. In the same city Larry Funk recently replaced Emerson Gill at West View Park.

Freddie Fisher is currently heard at Old Vienna, Cincinnati, and during June Stuff Smith spent a week at Castle Farms. This month Frankie Masters will be at the Summit, Baltimore.

West of Chicago we have June engagements kept by Johnny Burkhardt and Ralph Webster at Excelsior Park, Minneapolis, and Carl Lorch replacing Herbie Holmes, June 15, at the Hotel Schroeder, Milwaukee. June 30, Art Kassel followed Happy Felton into the Meadowbrook Country Club, St. Louis, with Henry Busse slated for the two middle weeks of July. Jimmy Livingstone started a two-week engagement July 3 at Forest Park Highlands, the same city. Dick Barrie was at Jefferson Beach, Detroit, for the month of June, and on June 29, Ozzie Nelson left Westwood Gardens for Cedar Point, Cleveland, to fill a one-week engagement. Rudy Bundy is summering at the Colonial Ballroom, Lake Manitow, Indiana.

The West Coast schedule takes in country clubs, hotels and nite spots. June 29, Anson Weeks began four weeks at the State Line Country Club, Lake Tahoe, with Freddy Martin, Clyde Lucas and Skinnay Ennis to follow. In early July Orrin Tucker bowed out Clyde McCoy at Hollywood's Coconut Grove, while Glen Gray will probably make his appearance come Autumn. Starting June 28, Ken Baker was at the Palomar, Los Angeles, for two weeks. Will Osborne left Elitch Gardens, Denver, July 12 for a month at the same spot. Phil Ohman is at present completing a month's engagement at the Victor Hugo, Beverly Hills. In San Francisco there will be Paul Pendarvis at the Mark Hopkins, commencing the 17th, and

Find Out Why
80% OF THE
HIGHEST-PAID
SAXOPHONISTS



Get behind a '39 Selmer saxophone — hear your performance take a sudden turn for the better! The new models give you more power, more tonal vitality, faster action, and more precise tuning than you've ever known before. Furthermore, you get all this at a lower yearly cost because Selmer "Power Hammered" mechanism insures longer life. See your dealer about a free trial today, or send coupon for free folder.

Selmer

DEPT 1763 ELKHART, INDIANA

Send me free folder showing new 1939 Selmer saxophones in color, nearly full size and containing complete description.

NAME.....

ADDRESS.....

CITY & STATE.....

I play Alto Tenor Baritone

Freddy Martin opens at the St. Francis August 1. One of the recent bands at the latter hotel was George Olsen.

The deep South took in Paul Pendarvis at the Plantation and Joseph Sudy at the Adolphus, Dallas, during June. On July 12, Leighton Noble left the Rice Hotel, Houston, for the Hotel Baker, Dallas. Bands playing there recently include Dick Stable, for a few days, and Jack Fulton, Louis Panico is at the Olmos Terrace, San Antonio; Jimmie Richards at the Henry Grady Hotel, Atlanta, with Emil Velazco slated for the 29th; Vincent Lopez staying for a month at the Hotel Claridge, Memphis; George Olsen for the same period at the Beverly Hills Country Club, Newport, Ky., and Bill Bardo finishing a month at the Roosevelt, New Orleans. On August 22, Blue Barron will check in at the Louisville Iroquois Gardens after a series of theatre dates and one-nighters. Lang Thompson is playing for the Terrace Beach Club, Virginia Beach, until August 18, with Rita Rio and Blue Barron the follow-uppers through September 4; Bernie Cummings can be found at the Cavalier.

Television

MOST of the television news in this column has been devoted to sight-broadcast activities in the East and in England—it is now an appropriate time to switch to the scene on the Pacific Coast where much television progress is being made about 400 miles from the Golden Gate, or to be more exact in the City of Los Angeles. It is in this city that the Don Lee Broadcasting System has been experimenting for many years with the televising and programming of sight-broadcasts. The organization's engineers have progressed steadily on a solid foundation, minus a lot of publicity hullabaloo, and it is just recently that we became aware of the extent of the progress of this system in television.

The Don Lee Television station, known as W6XAO was put on the air on December 23, 1931, on the ultra-high frequency of 44.5 megacycles, and has been on the air practically every day, excepting Sundays and holidays, since that time. As far as is known this is the only television broadcasting station to have been in existence for this length of time. The late Don Lee headed the organization in its infancy, and after his death, Thomas Lee, who is now president, carried on.

To date, over 11,000,000 feet of motion picture film have been broadcast, and much has been learned concerning the requirements of motion picture film for television use. During the past year the company's programs have included daily live studio productions as well as film. The number of hours of actual televising averages about 600, three-fourths of which have been the live-talent programs broadcast during the past year.

Because of the tremendous boost given television in recent weeks, the Don Lee System (as other television organizations), is making plans to expand and has purchased a 21-acre hilltop, henceforth called "Mt. Lee," which will be the future site for W6XAO. This mountain is about two miles from the center of Hollywood and is the highest location in that vicinity, having a ground elevation of 1,700 feet above sea level. It is expected that W6XAO will become the highest television broadcasting station in the United States, and possibly in the world.

These plans call for antennae at least 100 feet above the transmitter building overlooking Hollywood, according to Harry R. Lubcke, director of television of the Don Lee System, and will exceed the altitude of the Empire State Building (New York) one and one-half times.

An application for a license to build a duplicate station in San Francisco has already been filed with the Federal Communications Commission, and if the permit is granted these two stations will be the main links of the future Don Lee television chain.

Recently, new equipment capable of giving the "viewers" complete out-door television coverage was purchased by the president of the company during his visit to New York. This equipment consists of two or more cameras, camera control equipment, synchronizing equipment, an image monitor and portable transmitter, all mounted in suitcase-size carrying cases, and each weighing less than 50 pounds.

The transmitter, operating on the new frequency of 325 megacycles, will be crystal controlled, and a directional antennae will be used to beam the signals back to the transmitter W6XAO where they will be intercepted by a new rack receiver and sent to the station through a line amplifier. This will permit operation either in a truck or at any other vantage point, including the top of a building. Mr. Lee states that this new unit-design equipment is being built by Radio Corporation of America and will be completed within a few months.

Believing that the public should be protected against "questionable stock issues and unproven ventures in television developments," Mr. Lee announced that the Don Lee System has no stock for sale and is not interested in any projected campaigns to raise money from the sale of securities of any kind, nor is it financially interested in the manufacture, sale or installation of tele-receivers.

The executives of the company have pledged themselves to give complete cooperation with the Securities and Exchange Commission in enforcing legislation against any and all blue sky operators, who, like vultures, are always hovering near waiting to pluck the "gull-ibles."

Thus, East being East, and West being West, perhaps the chain shall meet somewhere at the cross-roads of America and a television network be established across the continent sooner than has been predicted.

Before leaving Los Angeles it should be reported here that two other Los Angeles firms have also applied for construction permits. These are Television Productions, Inc., and LeRoy Jewelers.

Traveling on eastward we discover that almost every section of the country is represented with at least one active station, and needless to say, the progress of each station is being closely watched by all other experimenters.

In Kansas City, the First National Television Co., Inc., is operating Station W9XAL, and expects to begin a regular schedule of visio-broadcasts within the next three months. The Arthur Church (KMBC) organization is also conducting television experiments over its Station W9XER, in conjunction with its radio-television school.

At Manhattan, Kan., the State College of Agriculture and Applied Science is operating Station W9XAK.

In Indiana, Purdue University continues its experiments over the school Station W9XG. The University of Iowa is making much progress also over its two stations W9XK and W9XUL.

In Chicago, of course, we find the Zenith Radio Corporation, whose engineers are moving right ahead with transmitting and receiving tests. Then to Cincinnati where the Crosley Radio Corporation is waiting for permission to construct a one kilowatt station. Nor must we forget Milwaukee, and its daily Journal which will be one of the first newspapers firms to operate a television station.

Although most other television experimenters are located near the eastern coast, let it be understood that they are by no means confined to New York City. Other cities included are: Boston, Philadelphia, Albany, Schenectady, Washington, D. C., and several others.

As the progress of television advances in leaps and bounds, and the interest of the public soars beyond all expectations, it is expected that soon the Federal Communications Committee, will blast open the sealed door and allow commercialism to step into the light. To the advertisers, themselves, is due a great deal of credit in the development of this new art, for only with their help—their ideas and suggestions—has television reached its present status as far as program material is concerned.

Of course, it is only through network televising that commercialism can profitably enter into this new field. As the extremely costly coaxial cable was, until recently, the only means of successful transmission of television over any length of space, the cost prohibited networks of any kind. During the past few weeks, however, two important discoveries have been made which may have great bearing on the development of the network.

The first of these discoveries was revealed by Major Lenox Lohr, N. B. C. president, who believes that the new "rifle bullet" technique lately developed for transmission of television by microwaves and the use of booster stations at intervals of 15 miles might solve the problem of achieving network television.

The second, and possibly even more important discovery because it will reduce costs to a minimum, entails the use of plain telephone wires, specially prepared for the transmission of television. Recently a wire was used to transmit pictures of a bicycle race at Madison Square Garden in New York, and was very successful. Engineers have issued a warning, though, not to raise high hopes that the nation's telephone wires can be so adapted as to make possible a television network from coast-to-coast, because it seems an absurd idea at the present time.

Admitting that theoretically it is "possible to select an ordinary wire channel across the continent, bolster it up with repeaters every mile or so, add equalizers, and make it carry a television picture," Dr. F. B. Jewett, president of the Bell Telephone Laboratories, believe that "not by any stretch of the imagination is a specially treated telephone wire channel the answer to man's creative efforts



A. Lelandais MOUTHPIECES GIVE THAT FAMOUS ORRIN TUCKER TONE QUALITY

➔ Dancers, cafe crowds, won't let them go. They're consistently "held over"; Edgewater Beach, Chicago Theater and now, in a prolonged engagement in the Empire Room, Palmer House. The meteoric rise of Orrin Tucker and his orchestra rebounds from the sonorous tone quality of his saxophone section, completely equipped with Lelandais 5-4 and 5-5 mouthpieces. In the experienced judgment of these four swing artists, Lelandais mouthpieces,—the tone quality they produce,—deserve a great deal of credit for the success of the band.

A GENUINE A. LELANDAIS Will Definitely Improve Your Playing

A. Lelandais, most noted mouthpiece designer in the world, for the first time gives the endorsement of his personal name, and Continental adds the Seal of Approval! Get the enlightening booklet on Lelandais mouthpieces and reeds. A world of information and it's free.

At Your Music Store or Write Direct
CONTINENTAL MUSIC CO., INC.
Dept. 7328 630 S. Wabash Ave. Chicago

in devising a long-distance telepicture network."

Dr. Jewett explains that ordinary wires for television pick-up seems likely to be limited to about five miles; but in cities, where the use of radio waves is precarious because of multiple images caused by wave reflections from buildings, and where coaxial cables cannot be laid to cover every possible pick-up, the phone wire is the answer. And, of course, "any old wire will not do for television—the teleview wire must be perfect." It isn't possible, Dr. Jewett concludes, to select two wires of a circuit and say it will carry a view because it may be perfect for sound.

Then, from the commercial aspect, comes the problem of circulating sets among listeners. Before the Federal Communications Committee lifts its blockade on commercialism there must not only be a guaranteed network at a cost within reason, but a "mass educational and promotional campaign will be an absolute necessity." Obviously, a sponsor can afford to spend huge sums only if his programs can be seen by a vast enough number of prospective customers.

To give the reader some idea of costs of television production in comparison with radio, it is estimated that a full hour variety show of the Fred Allen or Jack Benny grade, on a coast-to-coast radio hook-up, costs somewhere between \$25,000 and \$30,000. On a television chain of like coverage it would amount to at least \$75,000.

A one-hour sight show may need from 40 to 50 hours of rehearsal instead of the 10 or 15 hours now required for sound broadcasting. The television player must memorize lines, use make-up, wear costumes, and learn how and where to stand for the best focus, and so forth. All this requires many rehearsals which must be paid at union rates. Then there are expenditures for scenery, technicians and innumerable other things—all of which adds up to no small sum.

If television is to take its place as a major means of entertainment, the full cooperation of the broadcasting and motion picture industries is essential, states Mortimer W. Loewi, vice-president and chairman of the board of Allen B. DuMont Laboratories. Whereas, the broadcaster lacks experience in the visual field, he continues, the motion picture producer knows little about broadcasting technique. Hence, each must learn from the other. Radio and the movies must cooperate, with each side contributing its own skill and experience if television is to be presented at its best in the near future.

Mr. Loewi believes that the reasonable method of television development is for the broadcaster to confine his activities to programs prepared by the motion picture people.

The DuMont Company, affiliated with Paramount Pictures, is planning to adopt the movie technique in its television productions. As soon as the FCC has approved the removal of its station from Passaic to 515 Madison Avenue, New York, which is the present site of the company's New York offices, the adjoining roof space will be covered over with glass and made into an out-door studio similar to a Hollywood movie lot, where

programs can be produced under natural lighting conditions.

As far as the Radio Manufacturers' Association is concerned, television for the millions seems still far ahead in future—that was the general opinion of all members who attended the convention held in Chicago last month. They admitted that those living in New York may be able to view the tele-casts, but all are of the opinion that it will be a long time before the rest of the country can enjoy television entertainment.

The first fight was televised in this country when Nova recently defeated Baer, in the heavyweight battle at the Yankee Stadium, New York. The fight action was produced with much clarity although it failed to show the battered features of Baer because the screen was too small. Then, too, inadequate equipment and inexperience with the new problems blurred parts of the fight, although the general course of the action could be easily followed.

Among the other "firsts" to be televised by N. B. C., include, a baseball game, track meet, cabaret, six-day bike race, ice skaters, and visiting royalty.

From the sport promoters viewpoint, television will probably be regarded as a menace and it is doubtful that television cameras will be admitted at future affairs.

It was estimated that over 20,000 people viewed the Nova-Baer conflict through television sets in stores, windows and theatre lounges, and one theatre, near the stadium, had a sign up which read: "See the fight and a feature picture at no extra cost." All of which has not promoted good fellowship between promoter and cameraman.

Philco Corporation caused a minor riot among the newsmen in New York recently when it sent telegrams announcing new developments which would render previous and existing television equipment obsolete.

The company sent its staff from Philadelphia for a television display in New York City on June 15. All emphasis was placed upon two claimed improvements. First, the Philco cathode ray tube which is flat on the end and not, as with most sets, convex; second, the Philco tube wears a patented collar that "assertedly deflects the electronic energy between the socket and the fluorescent viewing surface thereby eliminating the 'ion blemish'."

The "ion blemish" is a brownish spec that is fairly common in television at present. Some reporters were convinced they saw such a spot during the demonstration, although Chief Engineer Murray failed to see it. However, he explained that a camera burn, quite apart from the cathode ray tube proper, might show up on the screen.

R.C.A.-N.B.C. television programming in New York City has been greatly revised now that the R. C. A. building at the World's Fair is self-organized and there has been plenty of time to determine the needs. Hereafter instead of 23 hours of film weekly a new service will embrace ten hours weekly, and at least 50 per cent will consist of live talent. Outside events will be given about three hours weekly.

—GENE HODGES.

HERE, THERE AND EVERYWHERE

DELEGATE ANDY KOETT of Local 846, Burlington, Iowa, took time off from the Friday session of the Kansas City Convention, on June 16, to take unto himself a bride. The bride was Miss Marjorie M. Coons of Boyne City, Mich. The ceremony was performed by Judge James J. Hurley of Kansas City. Miss Nellie Lawhorn, secretary-treasurer of the Miscellaneous Hotel Employees, Local 655, was bridesmaid, and Edward S. Miller, international vice-president of the Bartenders' Union, was best man. Guests at the reception following the ceremony at the Eagles' Club included officers of the Cooks' and Waiters' Unions and officers of the Eagles Lodge of Kansas City.

The Ford car given away by the Community Band of Dubuque, Iowa, at its concert on May 10 was awarded to C. J. Kenny of Dubuque, Iowa.

The story of the first Kansas City Convention, written by Carl Metz, which appeared on page one of the June issue of THE INTERNATIONAL MUSICIAN listed Stephen S. Bonbright as a delegate from Local 31, Hamilton, Ont., Canada. This was a slight error, as Bonbright represented Local 31 of Hamilton, Ohio.

Frank Wessel, secretary of the Hamilton (Ohio) Local, states that he also found the following entry on the books of the Local:

"A. F. of M. Charter \$15.00, per capita \$1.50. Expenses of B. Mick and J. F. Pippert to Cincinnati for A. F. of M. Charter \$6.00." Both of these members, J. F. Pippert and Ben Mick, still are members of Local 31, A. F. of M.

The musicians in the State of Ohio are the beneficiaries of the Band Bill passed by the Ohio State Legislature and signed by Governor Bricker on June 6. Under the direction of Arthur E. Streng, President of the Columbus, Ohio, Local 103; Logan Teagle, President, Charles Weeks, Secretary, and Hal Carr of the Executive Board of the Tri-State Conference, a campaign of all the Locals of the State was started with the result that the bill was finally passed. Russell Biggam, enrolling clerk in the Ohio Senate, a member of the Canton Local, was of great assistance to the committee. The bill is as follows:

(House Bill No. 285)

AN ACT

To authorize a tax levy in municipalities for the purpose of providing a fund for the maintenance and employment of a band or orchestra for musical purposes, and providing for the submission of the question of levying a tax for such purpose to the voters of such municipalities.

Be it enacted by the General Assembly of the State of Ohio:

SECTION 1. The taxing authority of any municipality, as defined by section 5625-1 of the General Code, upon the filing of a petition therefor, signed by the qualified electors of such municipality, equal in number to ten per centum of the votes cast for governor in the last regular election, shall submit to the vote of the electors of the municipality the question of levying annually for a period of five years a special tax of not to exceed one-half mill outside of the ten mill limitation provided for in section 5625-2 of the General Code for the purpose of equipping, uniforming, maintaining and employing a municipal band, or orchestra for cultural and entertainment purposes, and in so far as funds are available therefor, to do all things necessary to accomplish such purpose.

SECTION 2. Upon the filing of such petition the taxing authority shall pass a resolution providing for the submission of such question at the next following general municipal election. A copy of such resolution shall be certified by the taxing authority to the board of elections of the county prior to September 15th in any year in which a general municipal election is held, and said board shall submit the question to the electors of the municipality at the succeeding November election. The provisions of section 5625-17, General Code, relating to the arrangements for and the conduct of such election, publication thereof and form of ballot therefor, shall apply to such proposal to the electorate.

SECTION 3. If sixty-five per cent of the electors voting thereon at each election vote in favor thereof, the provisions of sections 5625-17a and 5625-18, General

Code, shall apply to the certification and levy of such additional tax.

WILLIAM M. McCULLOCH,
Speaker of the House of Representatives.

PAUL M. HERBERT,
President of the Senate.

Passed May 25, 1939.
Approved June 6, 1939.

JOHN W. BRICKER,
Governor.

While speaking of legislation, the California Competitive Band Bill, introduced by Representative Tenney (president of Local 47), was passed on in May and signed by Governor Olson on May 26. The bill reads as follows:

ASSEMBLY BILL No. 712

An act relating to musicians of public institutions.

The people of the State of California do enact as follows:

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

This section shall not be construed to prohibit the use of school, college, or university bands or orchestras at any legitimate school, college, or university activity.

SECTION 2. Violation of this act is a misdemeanor.

Of great assistance to Brother Tenney was Traveling Representative Albert A. Greenbaum, who acted as legislative agent for the musicians during the last half of the session of the California State Legislature.

Another addition to our advertising columns this month is the Kaplan Musical String Company of South Norwalk, Conn. This company has issued a little booklet entitled "Fiddlestrings" which contains much information of interest to string instrument players.

A. A. A. CONTESTS EXCITING NATIONAL INTEREST

Applications for the first American Accordionists' Association national championship contests indicate to date an overwhelming number of entries. Run in conjunction with the National Music Trades Convention, the AAA contests will be held in the large ballroom of the official convention hotel, the New Yorker, on August 2.

AAA contests registration will be in Room 817 during the convention. Full details are available now at association headquarters, 46 Greenwich Avenue, New York, N. Y. Write for rules and contest registration blanks.

Sign up for the great 1,000-piece massed Accordion Band to appear at New York World's Fair Friday, August 4, in conjunction with "Music Trades Day."

DINING ABROAD IN NEW YORK (Turkey, Armenia, India)

For the benefit of visitors to the fair, who may be interested in trying some of New York's many foreign restaurants, field workers of the Federal Writers' Project of New York City have compiled interpretations of menus in some of the lesser known languages.

New York has, for example, a considerable number of Turkish, Armenian and East Indian restaurants that serve authentic eastern foods, but the average American has not the faintest notion of what to order. Since the waiters' English is likely to be very sketchy, the customary method is to select and point, then hope for the best, remembering that things are not always what they seem.

East Indian dishes are characterized chiefly by their seasoning of curry. Lamb, shrimp, chicken, eggs (Indians do not serve beef or pork), are made hot with that inevitable spice. Some of the names are in English; others appear as *Kebab*, meat balls of lamb; *Giri Giri*, chicken giblets; *Bombay Duck*, a small dried fish, toasted and served with rice and curry; *Chichuri*, fried rice with green peas. A Parsee-Bombay restaurant (there are said to be only two Parsees in New York, and very proud and haughty they are) features "Indian Tiffin," a "Bengal Dinner," and a "Bombay Supper." Appearing on the menu are *Badam*, a soup with almonds, coconut, etc.; *Takari*, Indian vegetables; *Coppa*, fried coconut; *Dhal*, Indian lentils; *Pappadam*, Indian bean

wafers; *Kachumber*, an Indian salad; *Akouri*, a tomato omelette; *Kroepoek*, a delicacy of Java; and various other dishes with more understandable names. Some Indian desserts are *Jalabe*, a pastry soaked with honey; *Haluwa*, a rice pudding with nuts, raisins and spices; *Hindu Honey Cake*, pastry filled with nuts and honey. *Rose Petal Coffee* is a black Indian coffee served with preserved rose petals.

On Armenian and Turkish menus, the many variations of *Kebab* are all lamb in one form or another. *Shish Kebab Domatesli* is lamb, and fresh tomatoes broiled on skewers; *Patlisan Cheop Kebab* is lamb, egg plant and tomatoes, baked on skewers; *Deuner Kebab* is plain lamb, broiled over a charcoal fire; *Khediviye Kebab* is lamb pot roast with green peas and tomato sauce; *Khad Kebab* is lamb wrapped in parchment paper and roasted; *Tass Kebab* is potted lamb with tomato sauce. Other lamb delicacies are *Kouzou Boughoulama* (steamed lamb), *Bash Fournoun* (baked lamb's head), *Rham Kavourma* (braised lamb with onions), *Patlisan Silkme* (braised lamb with egg plant). Armenians have a weakness for stuffing things with rice, meat, pine nuts, currants, chopped onions, and the like. These dishes appear on the menu as *Patlisan Dolma* (stuffed egg plant), *Midda Dolma* (stuffed mussels), *Yalanji Dolma* (stuffed grape leaves), *Domatoes Dolma* (stuffed tomatoes), *Kabak Dolma* (stuffed Oriental squash), *Tavouk Dolma* (stuffed chicken). *Pilaf* is steamed rice and is served with most meat dishes. Among the desserts are *EkmeK Kadayif*, Armenian breadcake cooked in syrup and topped with *Kaymak* (concentrated cream); *Paklava* (otherwise spelled *Baklava* or *Baklawa*), that fabulous 40-layer pastry full of nuts and soaked with syrup or honey; rose petal jelly and Turkish coffee.

CITY OF DAYTONA BEACH
Daytona Beach, Florida

June 2, 1939.

Editor, International Musician,
Newark, N. J.

Dear Sir:

Last month R. O. Eberling, Superintendent of Recreation of Daytona Beach, Fla., advertised in your publication for musicians for his summer band. In replying to some of the many applications received I (Mr. Eberling's Secretary) by mistake inserted a mimeographed letter we had been sending to local merchants asking for donations to cover expense of obtaining a Federal Symphony Concert instead of the mimeographed reply we had made for the musicians. Since our attention was called to it by a musician who was more than a little irked over it, we wished you to have an explanation so that should any complaint reach you you would understand the situation. The letter in question was not addressed to the musicians, but specified it was for local merchants, etc., which, of course, makes it obvious that it was purely a mistake.

Yours truly,

GERTRUDE BELLE KIPP,
Secretary to R. O. Eberling,
Superintendent, Recreation Dept.

CLOSED SHOPS AND STRIKES IN 1874

Labor disputes and strikes are nothing new on the American scene, reads one report made by research workers employed by the Federal Writers' Project in New York City. As early as December 1, 1874, a labor group demanded recognition and a closed shop. The corn and wine porters complained that the brewers, bakers and others were getting day laborers to carry up their corn and do other work which of right appertained to them. The Mayor's Court handed down the following decision:

"... The brewers shall have the wine porters to carry out their beer as formerly was accustomed and the bakers are not to hire or permit any corn to be carried up or down in their houses or garrets by any other persons than their own servant or the corn porters."

In 1884 the strike of the New York City carmen (licensed by the city to carry almost anything from one place to another in hand-pulled carts), was one of the earliest strikes in American history. On March 29 of that year, the Common Council of New York issued the following Declaration as to Carmen:

"City of New York:—At a Common Council holden att ye Citty Hall for the sd City on Saturday ye 29th day of March 1884: 'Whereas by former Order It hath been enacted that none should serve for hyre or wages as Carrmen but such as shall be appointed and allowed Carrmen of this Citty.'

"And Whereas ye Carrmen formerly appointed and allowed have refused to obey, observe and follow ye Laws and Orders of this Citty by them appointed to be Observed & Kept and for that cause and reason are Suspended & Discharged from being any longer Carrmen. These are therefore to declare and publish that all & every person or persons within this

JUST Out



IT'S FREE

A new, larger, more interesting edition of "FIDDLESTRINGS" is just off the press. It is chockful of valuable information on strings and the care of violins, violas, cellos and all stringed instruments. It also contains the most up-to-date prices and descriptions of the finest gut and wound strings made. If your dealer hasn't supplied you, a postal card will bring your copy direct from Fiddlestring headquarters.

KAPLAN
MUSICAL STRING CO.
SOUTH NORWALK, CONN., U. S. A.

SURE SYSTEM of Improvising

★ By Samuel T. Daley

Latest, Greatest, Most Modern, SIMPLIFIED, Illustrated and Most Complete Rapid Course of Improvising.

- SAX and CLARINET.....\$1.50
- TRUMPET.....1.50
- TROMBONE.....1.50
- VIOLIN.....1.50
- Complete for All Lead Instruments 3.00

A foundation method for the development of technique and improvising. Contents consist of numerous examples of embellishment, fill-ins, obbligato, articulation, phrasing, various form combinations for breaks, how to improvise the same chorus in various rhythms, whole tone scale, chord formations, diminished and augmented chords and many other tricks as necessary to the successful musician.

Send for complete 1939 Catalogue containing Mastery of the Basses, Frotini Accordion Solos, Virtuoso Vibraphone Solos, Symphonic Dance Arrangements, Tango, Rumbas, Rovey Vleneza Waltz Albums, etc.

ALFRED MUSIC CO., INC.

145 West 45th St. New York, N. Y.

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing All Current Hits
GEORGE F. BRIEGEL, Inc.
RKO Building, Radio City, New York City

BAND INSTRUMENT REPAIRSHOP EQUIPMENT

Pads—Tools—Parts—Building Supplies
Complete Shops Furnished
Catalog to Repairmen Only
ED. MYERS MUSIC COMPANY
8022 PACIFIC ST. OMAHA, NEB.

WANTED WILL PAY CASH

Lyon & Healy Harp
Address E. ATTL
1090 Bush Street San Francisco, Calif.

THE LEWERENZ SYSTEM OF FACINGS
For Clarinet and Saxophone Mouthpieces
Amateur, Intermediate, Expert. These Facings and the new "Special" Mouthpieces for better tone with easier blowing. Refacing. Good Hand-made Reeds. Write for description today.
WM. LEWERENZ, 3010 Texas Ave., St. Louis, Mo.

Now ready—the new 1939 **EMIL ASCHER Catalog of ORCHESTRA MUSIC**
It contains more than 700 expertly arranged standard numbers for every occasion. Ideal for radio and dance. Send for the new catalog today. It's free.
EMIL ASCHER, INC. Established 1879
315 Fourth Avenue, NEW YORK

Clity have hereby free Liberty & License to serve for Hyre or Wages (the Carrmen now discharged & Slaves excepted) till further orders."

From Ottawa, Ill., we learn that the Memorial Day exercises in that city were the fiftieth in which Henrich's Military Band, directed by Charles E. Henrich, participated. Brother Henrich was the first President of Local 391, holding that office for many years. He organized the band fifty-one years ago. The only other member of the original band is Thomas J. O'Gorman, veteran Secretary of Local 391.

The Northwest Conference of Musicians held its second annual meeting at the Spokane Hotel, Spokane, Wash., on April 27. Thirteen Locals were represented by twenty-five delegates, and E. E. Pettingell, State Officer for Oregon, represented the Federation. President Dudley Wilson and Secretary R. L. McMullen headed the Spokane Committee, which provided splendid entertainment. The Conference was entirely constructive and spent the major portion of its time in preparing a legislative program to be instituted in the Legislatures of Washington and Oregon during the next session of the State Legislature. The next meeting will be held in Aberdeen, Wash., on the fourth Thursday in April, 1940.

Including Andy Koett, who was married at the Convention, the following brothers and their wives celebrated their honeymoons at Kansas City: Vincent Erickson of Local 115, Olean, N. Y.; Madaa Cetta of Local 120, Scranton, Pa.; Wallace Bruce Fye of Local 344, Meadville, Pa.; Ira B. Armstrong of Local 573, Sandusky, Ohio, and Thomas J. Minichino of Local 665, Mt. Vernon, N. Y.

Thomas J. O'Gorman of Local 391, Ottawa, Ill., was congratulated upon the occasion of his 30th wedding anniversary as was Harry A. Thompson of Local 59, Kenosha, Wis.

The annual meeting of the Indiana State Conference of Musicians was held in Anderson, Ind., on May 28. Thirty-three delegates representing seventeen Locals were in attendance. Traveling Representative Pfizenmayer also attended.

Many phases of activities of the various Locals were discussed. The Conference, by unanimous vote, decided to have introduced into the next session of the State Legislature a bill to prevent the unfair competition of school, college and other bands maintained by taxpayers' funds. Little difficulty was anticipated in having such a bill passed, as the State already has adopted a State Band Law which provides for municipal bands through taxation.

Brother G. Bert Henderson, assistant to President Weber, represented the Federation. He gave an interesting and detailed discussion of Federation activities, including a digest of the radio, recording and theatre situations. He also explained the benefits accruing to the Local and members of the Federation through the licensing of booking agents.

Officers for the ensuing year are Harry M. Geiss of Elkhart, President; J. Arthur Davis of Hammond, Vice-President; A. Hammerschlag of Indianapolis, Secretary; Fay Bloss of South Bend, Treasurer, and E. Bouders of Muncie, C. R. Covington of Anderson and Oliver H. Payne of South Bend, members of the Executive Board. The selection of a city for the 1940 Conference was left in the hands of the Executive Board.

W. A. JONES

W. A. (Bill) Jones, a charter member and one of the organizers of Local 259, Parkersburg, W. Va., died in the City Hospital on June 2. Fifty-five years ago Bill was one of the organizers of the Citizens Band, which attended the funeral in a body.

In his early days he was well known as a show boat musician and spent many seasons on the Capt. Price Show Boat as cornetist with the Ben Gee Orchestra.

JOHN DIETRICH MEYER

John Dietrich Meyer, former President and Secretary of Local 22, Sedalia, Mo., died in that city on Saturday, June 10.

Brother Meyer was born February 17, 1866, in Marthasville, Mo. In 1887 he was married to Miss Anna Schmidt of Sedalia and had made his home there since that date. He was formerly with the Second Regiment Band and Kroenckes Concert Band of Sedalia. An affliction of his eyes caused him to retire from both band work and the Secretaryship of the Local in 1924.

He is survived by his widow, one son, Harry A. Meyer; a sister, Mrs. Stewart King, and two brothers, A. W. and E. A. Meyer of St. Louis, Mo. Interment was in Crown Hill Cemetery, Sedalia, Mo.

OFFICIAL PROCEEDINGS

Of the Forty-fourth Annual Convention of the American Federation of Musicians

OPENING SESSION

MUNICIPAL AUDITORIUM, KANSAS CITY, MISSOURI

Kansas City, Mo.
June 12, 1933.

After a beautiful concert by the Kansas City Municipal Band of fifty-two men, under the direction of Ben Kendrick, the Convention was called to order by President Weber at 2:30 P. M., who turned the gavel over to President Frank Lott of Local 34. Brother Lott welcomed the delegates and guests and introduced Rev. Earl Blackman, who invoked the Divine blessing. Colonel Ruby D. Garrett, representing Mayor Smith, was introduced and extended a hearty welcome on behalf of the Mayor and officials of Kansas City. President Lott then introduced Leonard T. Williams, president of the Central Labor Union, who extended the fraternal greetings of organized labor to the Convention with best wishes for a successful and constructive Convention.

President Weber responded to the addresses of welcome in a most appropriate vein, calling attention to the magnitude of our organization and the present record-breaking convention. He stated the democratic nature of our organization and its unqualified opposition to every attempt to break down our democratic government and institutions.

The Convention resolved into a business session.

Roll call of delegates followed.

The following Committee on Credentials is appointed:

Leon Knapp, Reagan Carey, Oscar L. Nutter, Ervin E. Sorensen, Daniel W. Erb, R. D. Logozzo, Sandy A. Dalziel, Albert J. Mastriano, Anton Fassero, Percy W. Lee, Frank Kelly, Jacob N. Kaufman, Royal F. Ritch, Phillip Cusick, Wm. O. Mueller, Robert J. Baldrice, R. T. Payne, Isidore Aspler, Nick Eckes, Louis Rosenberg, Victor J. Grim, Frank Maraldo, Frank Nicoletta.

The Committee on Credentials reports through Chairman Knapp.

June 12, 1933.

To the Forty-fourth Annual Convention of the American Federation of Musicians:

Greetings:

The undersigned Committee on Credentials herewith submits a report on the credentials submitted to us:

- Local No. 1, Cincinnati, Ohio—Oscar F. Hild.
- Local No. 2, St. Louis, Mo.—Clarence E. Maurer, Samuel P. Meyers, August Schwendener.
- Local No. 3, Indianapolis, Ind.—Reagan Carey, Abe Hammerschlag, William Schumacher.
- Local No. 4, Cleveland, Ohio—E. W. Costello, Milton W. Krasny, Elmer H. Wahl.
- Local No. 5, Detroit, Mich.—George V. Clancy, Herbert W. Eddy, Albert Luconi.
- Local No. 6, San Francisco, Calif.—Clarence H. King, Ed. S. Moore, Jerome J. Richard.
- Local No. 8, Milwaukee, Wis.—Joseph C. Brauer, Volmer Dahlstrand, Walter L. Homann.
- Local No. 9, Boston, Mass.—W. Edward Boyle, George Gibbs, Bernard Grishaver.
- Local No. 10, Chicago, Ill.—Emil F. Borre, David Kats, Alfred G. Rackett.
- Local No. 11, Louisville, Ky.—Geo. P. Laffell, Joe C. Stone, Adam W. Stuebling.
- Local No. 13, Troy, N. Y.—Henry W. Baylis, Ralph W. Eycleshimer.
- Local No. 14, Albany, N. Y.—Frank Walter.
- Local No. 15, Toledo, Ohio—Hal Carr, John C. Hahn.
- Local No. 16, Newark, N. J.—Leo Clusmann, Selig Finklestein, Clarence Tallman.
- Local No. 17, Erie, Pa.—Harry E. Mueller, Oscar L. Nutter.
- Local No. 18, Duluth, Minn.—Roy Flaaten.
- Local No. 19, Springfield, Ill.—Frank E. Leeder.
- Local No. 20, Denver, Colo.—Charles C. Keys, Michael Muro, Nick Romeo.
- Local No. 21, Columbia, S. C.—Neil D. Altee.
- Local No. 22, Sedalia, Mo.—E. N. Kaufman.
- Local No. 23, San Antonio, Texas—John H. Anderson, R. S. Atchison.
- Local No. 24, Akron, Ohio—James Richards, Jr., Logan O. Teagle.
- Local No. 25, Terre Haute, Ind.—Paul D. Johnson, Raymond B. Leonard.
- Local No. 26, Peoria, Ill.—John W. Glasgow, Wm. F. Groover, A. Kiefer.
- Local No. 28, Leadville, Colo.—William Youe.
- Local No. 29, Belleville, Ill.—Frank J. Glogovsek, George Tuerck.
- Local No. 30, St. Paul, Minn.—Frank C. Nowicki, Edward P. Ringius, Ernest W. Winter.
- Local No. 31, Hamilton, Ohio—Charles E. Fordyce.
- Local No. 32, Anderson, Ind.—Eugene Slick.
- Local No. 33, Port Huron, Mich.—W. J. Dart.
- Local No. 34, Kansas City, Mo.—Frank K. Lott, A. W. Luyben, Carl Metz.
- Local No. 35, Evansville, Ind.—Bert Reed, R. H. Zachary.
- Local No. 36, Topeka, Kan.—V. L. Knapp, Otto L. Rahn.
- Local No. 37, Joliet, Ill.—Darwin Allen, Otto A. Mattel.
- Local No. 39, Marinette, Wis.—Menominee, Mich.—Charles A. Bergtors.
- Local No. 40, Baltimore, Md.—Oscar Apple, Edgar W. Hunt, J. Elmer Martin.
- Local No. 42, Racine, Wis.—W. Clayton Dow, Erwin H. Sorensen.
- Local No. 43, Buffalo, N. Y.—Randall P. Caldwell, Sam M. Rizso.
- Local No. 44, Ocean City, Md.—Sol B. Cherry.
- Local No. 45, Marion, Ind.—Donald Jenkins.
- Local No. 46, Oshkosh, Wis.—Charles Schrottky, Walter J. Smith, Jos. Welsheipl, Sr.
- Local No. 47, Los Angeles, Calif.—Harry Baldwin, Justin W. Gillette, Jack B. Tenney.
- Local No. 48, Elgin, Ill.—R. F. Frish.
- Local No. 49, Hanover, Pa.—Ross A. Sipe.
- Local No. 50, St. Joseph, Mo.—Lloyd Harris, H. A. Rensch.
- Local No. 52, South Norwalk, Conn.—Frank B. Field.
- Local No. 53, Logansport, Ind.—Dan W. Erb.
- Local No. 55, Meriden, Conn.—R. D. Logozzo, Oswald O. Morache.
- Local No. 56, Grand Rapids, Mich.—Leon Knapp, Robert C. Wilkinson.
- Local No. 57, Saginaw, Mich.—Carl M. Hinte.
- Local No. 58, Fort Wayne, Ind.—H. James Flack, Robert A. Jellison.
- Local No. 59, Kenosha, Wis.—Ben Pascucci, Harry A. Thompson.
- Local No. 60, Pittsburgh, Pa.—James Comoroda, Clair E. Meeder, Joseph R. Morrone.
- Local No. 61, Oil City, Pa.—A. Lawrence Ruby.
- Local No. 62, Trenton, N. J.—John E. Curry, William Groom, Peter William Radice.
- Local No. 63, Bridgeport, Conn.—Samuel Davey, John H. McClure.
- Local No. 64, Ottumwa, Iowa—Iver R. Carlson.
- Local No. 65, Houston, Texas—Louis Motto, E. E. Stokes.
- Local No. 68, Rochester, N. Y.—Leonard Campbell, Fred J. Mensner, Harry Waterhouse.
- Local No. 67, Davenport, Iowa—Ray F. Otto, Arthur A. Peterson, Al. B. Woekener.
- Local No. 68, Alliance, Ohio—E. H. Shults.
- Local No. 69, Pueblo, Colo.—Jack T. Balfe, James D. Byrne.
- Local No. 70, Omaha, Neb.—Peter J. Christman, Rangvald Oleson, Harold E. Pace.
- Local No. 71, Memphis, Tenn.—R. L. Lesem, W. A. Ward.
- Local No. 73, Fort Worth, Texas—Frank Dinkins.
- Local No. 73, Minneapolis, Minn.—Stanley Ballard, George R. Murk, James G. Remfrey.
- Local No. 74, Galveston, Texas—John Ragone.
- Local No. 75, Des Moines, Iowa—Sandy A. Dalziel, Jerry D. Hiatt, Claude E. Pickett.
- Local No. 76, Seattle, Wash.—O. R. McClain, Carbon L. Weber.
- Local No. 77, Philadelphia, Pa.—Frank F. Liuzzi, A. Rex Riccardi, A. A. Tomel.
- Local No. 78, Syracuse, N. Y.—George F. Wilson.
- Local No. 80, Chattanooga, Tenn.—Robert Morrison.
- Local No. 82, Beaver Falls, Pa.—Marcellus Conti, T. H. Barber.
- Local No. 84, Bradford, Pa.—Francis J. O'Hearn.

SELMERIZE

YOUR INSTRUMENT
Restores brilliance to lacquered brass. Prevents leakage from perspiration acids, dirt, and grime. Lengthens life of finish. Easily and quickly applied. Only 35c. At your dealer's.

Selmer Elkhart Indiana
Dept. 1783

DERU REEDS

... Once tried no other will do

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

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

DUPLEXO "AD-A-STAND"

Alto and Clarinet — OR — Tenor and Clarinet COMPLETE with durable bag \$4.80

Ask Your Dealer
MICRO MUSICAL PRODUCTS CORP.
Dept. 2-10 West 19th St., New York City, N. Y.

12 SWING CHORUSES

By CHARLES VARELA
Bring out in styles of GOODMAN, RHAW, J. DORREY, JAMER, ARMSTRONG, Etc. Each Folio consists of 12 Swing Choruses; Chord names above measures; 1st Endings. CLARINET-TENOR SAX, complete.....\$1.00 TRUMPET, complete.....1.00 Eb ALTO SAX (just released), complete 1.00 FREE!! Chord Chart With Each Order C.O.D.'s 15c Extra

Sold Exclusively by
BROADWAY SWING PUBLICATIONS
165 Sherman Avenue New York, N. Y.

CLARKE'S TROMBONE METHOD

PRICE \$2.50
ERNEST CLARKE
167 East 89th St., NEW YORK

LOOK!! BARGAINS!!

A. F. of M. Band Coats, Blue or Black, slightly used, excellent condition, \$2.50. Brand new Hand Caps, all colors and sizes, \$1.50; 100 used Band Caps, each 80c. Ten (10) different sets of Hand Coats, Lapel Collars, Blue, Black, Royal Maroon, Gray, etc., each set, \$2.00; every size, 30 to 40 to suit. FREE LINTS. Drum Major, also Majorette's, complete outfits, assorted colors and sizes, \$3.00 up. Beautiful Shakers, \$5.00 each. Drum Major Ratons, \$3.50. Band Leader's outfits, coats, caps. BALL-GAINS—band Trousers, Mess Jackets, \$2.00.

AL. WALLACE, 2416 North Halsted St., Chicago, Ill.

HOT CHORUSES

Folio of 15, G-II Close Melody, G-III Around the Melody. May be used with any tune ANY INSTRUMENT \$2.00 (Trump., Sax., Clar., Violin and Trombone, both grades \$3.00; 15c extra C.O.D.).

FIRST CLASS ARRANGEMENTS written to order. You plan routine—I'll write them. DIXIELAND 3, 4, 5 and 6 pieces a specialty. Mention doubles, theme, original name, etc. Hot Guitars, 255 chord licks, 35 ways to use them, \$3.00.

NEHER STUDIO - Laureldale, Pa.

ORCHESTRATIONS
Dance, Vocal and Concert Orch.
By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Prof. to Union Members. Write for free Catalog of Orch., Solos, Folios and Special Free Offer.

GLADSTONE HALL MUSIC CO.
1472 Broadway, New York, N. Y.

Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, embellishments, variations, blue notes, whole notes, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos. Write today.

ELMER B. FUGHS
186 Hanson St. Dept. L. Brooklyn, N. Y.
"Hot" Arrangements Specially Made

E
RU
DS
e tried
will do
read that
or its con-
OOD tone
life. Five
accurate-
strengths
possible for
t your in-
eds.
& CO.
42nd St.
C. N. Y.
Alto
and
Clarinet
-OR-
Tenor
and
Clarinet
COMPLETE
in a single bag
4.80
N. Y.
ES
DORKEY
ists of 12
list Endings.
.....\$1.00
.....1.00
plete 1.00
e 15c Extra
ATIONS
rk, N. Y.
'S
ONE
OD
ARKE
W YORK
NS!!
lightly used,
Caps, all
each 50c.
ollars. Blue,
12.00; every
Major, also
and also,
rum Major
aps. BAE-
Chicago, Ill.
SES
Around the
INSTRU-
1 Trombone.
order. Ten
4, 5 and 6
gital mops,
them, \$3.00.
nio, Pa.
S
orch.
t for 3
O. D.
age and
ref. to
ology of
e Offer.
CO.
Y.

Local No. 85, Schenectady, N. Y.—E. John Godfrey, Albert J. Mastriano, Frank Pigeon.
Local No. 86, Youngstown, Ohio—Harry M. Dunspaugh, Ben Seaman.
Local No. 87, Danbury, Conn.—C. V. Melillo.
Local No. 88, Benld, Ill.—James R. Basso, Anton Fassero, Frank Pella.
Local No. 89, Decatur, Ill.—C. P. Housum.
Local No. 90, Danville, Ill.—Forrest A. Mendenhall.
Local No. 92, Walnut, Ill.—Marvin Stone.
Local No. 93, Watseka, Ill.—Lester E. McShanog.
Local No. 94, Tulsa, Okla.—Micheal Cooles, Grafton J. Fox, P. F. Petersen.
Local No. 97, Lockport, N. Y.—Stuart A. Dusault.
Local No. 98, Edwardsville, Ill.—Ben Wood.
Local No. 99, Portland, Ore.—Herman D. Kenin, E. E. Pettingell.
Local No. 100, Kewanee, Ill.—C. D. DePauw.
Local No. 101, Dayton, Ohio—George Becker, P. Culbertson, Harry Krebs.
Local No. 102, Bloomington, Ill.—William Peterson.
Local No. 103, Columbus, Ohio—John Clark, E. C. Kershaw, Arthur E. Streng.
Local No. 104, Salt Lake City, Utah—James Foley, James R. McDonnel, Don V. Tibbs.
Local No. 105, Spokane, Wash.—Leslie A. Taylor, Dudley L. Wilson.
Local No. 106, Niagara Falls, N. Y.—Ernest Curto, Joseph Justiana.
Local No. 107, Ashtabula, Ohio—James R. Hurley.
Local No. 108, Dunkirk, N. Y.—Carl Dispenza, William R. Nowak.
Local No. 109, Pittsfield, Mass.—John V. Vaccaro.
Local No. 110, Hutchinson, Kan.—H. C. Stephenson.
Local No. 111, Canton-Massillon, Ohio—Charles W. Weeks.
Local No. 114, Sioux Falls, S. D.—Burton S. Rogers.
Local No. 115, Olean, N. Y.—Vincent J. Erickson.
Local No. 116, Shreveport, La.—P. W. Lee.
Local No. 118, Warren, Ohio—T. F. Murphy.
Local No. 120, Scranton, Pa.—Mada Cetta, William Cox, Frank Kelly.
Local No. 121, Fostoria, Ohio—W. D. Kuhn.
Local No. 122, Newark, Ohio—Forest Muhleman.
Local No. 123, Richmond, Va.—Frank P. Cowardin, Jacob N. Kaufman.
Local No. 125, Norfolk, Va.—Sam Simmons.
Local No. 126, Lynn, Mass.—Chester E. Wheeler, Chester S. Young.
Local No. 127, Bay City, Mich.—Brad F. Shephard.
Local No. 128, Jacksonville, Ill.—Adam Ehrsgott.
Local No. 129, Glens Falls, N. Y.—Donald W. Curtis.
Local No. 131, Streator, Ill.—Angelo Petrotte.
Local No. 134, Jamestown, N. Y.—Warren, Pa.—E. Herman Magnuson, Royal F. Ritch.
Local No. 135, Reading, Pa.—Frank L. Diefenderfer, Ed. A. Glicker, Paul L. Specht.
Local No. 136, Charleston, W. Va.—R. Blumberg.
Local No. 137, Cedar Rapids, Iowa—Jos. H. Kitchin, J. W. Stoddard, Fr. J. Trcka.
Local No. 139, Hazleton, Pa.—Glenmore Drasher, Norman Smith.
Local No. 140, Wilkes-Barre, Pa.—Phillip Cusick, Donald MacLuskie, Chas. E. Tite.
Local No. 141, Kokomo, Ind.—Homer Shaffer.
Local No. 142, Wheeling, W. Va.—William H. Stephens, Nicolas von Berg.
Local No. 143, Worcester, Mass.—Leo X. Fontaine, Walter Hazelhurst, Edward F. Lowney.
Local No. 144, Holyoke, Mass.—Clarence Bassett, Raymond A. Schirch.
Local No. 146, Lorain and Elyria, Ohio—Edward Kiefer, Henry Rimbach.
Local No. 147, Dallas, Texas—Wm. J. Harris, Robert M. Helmcamp, G. B. Sidwell.
Local No. 148, Atlanta, Ga.—Martin Arnold, Herman Steinchen.
Local No. 149, Toronto, Ont., Canada—Albert Dohney, Arthur Dowell, Don Romanelli.
Local No. 150, Springfield, Mo.—E. F. Lloyd.
Local No. 151, Elizabeth, N. J.—William O. Mueller, Louis Paige.
Local No. 153, San Jose, Calif.—Arthur H. Kuhn, Richard Rhodes.
Local No. 154, Colorado Springs, Colo.—Albert G. Lander.
Local No. 156, International Falls, Minn.—Jerry Greer.
Local No. 159, Mansfield, Ohio—Ralph H. Bellestein.
Local No. 160, Springfield, Ohio—C. William Wilson.

Local No. 161, Washington, D. C.—Stanley A. Hertzman, Harry C. Manvell, Paul J. Schwarz.
Local No. 165, Roanoke, Va.—W. E. Powell.
Local No. 166, Madison, Wis.—Frank P. Fosgate, Charles C. Halvorsen, August Schroeder.
Local No. 168, Dallas, Texas—Theodore Scott.
Local No. 169, Manhattan, Kan.—Harold Hunt.
Local No. 170, Mahanoy City, Pa.—F. Feger Reed.
Local No. 171, Springfield, Mass.—Robert W. Cizek, James L. Falvey, Cyril J. LaFrancis.
Local No. 172, East Liverpool, Ohio—Howard H. Cochran.
Local No. 174, New Orleans, La.—Charles Hartmann, G. Pipitone, Charles Rittner.
Local No. 175, Trenton, Ill.—William Weber.
Local No. 177, Morristown, N. J.—Harry Monaco.
Local No. 178, Galesburg, Ill.—Morton E. Peterson.
Local No. 179, Marietta, Ohio—John E. Hardy.
Local No. 180, Ottawa, Ont., Canada—H. Gossage, Fred Muhlig.
Local No. 181, Aurora, Ill.—Ernest C. Holck.
Local No. 183, Beloit, Wis.—Charles H. Leaver.
Local No. 184, Everett, Wash.—H. L. Brunner.
Local No. 186, Waterbury, Conn.—Sherwood Beardslee, Lewis M. DiVito.
Local No. 187, Sharon, Pa.—Lee Lealy.
Local No. 188, Butler, Pa.—William J. Hartung.
Local No. 191, Peterborough, Ont., Canada—James D. Duffus.
Local No. 192, Elkhart, Ind.—Harry Geiss.
Local No. 193, Waukesha, Wis.—Edwin Ackerknecht, Frank Hayek.
Local No. 195, Manitowoc, Wis.—Delmar Hansen, Harold Schmidt, Paul Umnus.
Local No. 196, Champaign, Ill.—D. Mark Slattery.
Local No. 198, Providence, R. I.—Ambrose W. Carroll, Vincent Castronovo.
Local No. 199, Newport News, Va.—E. L. Wilson.
Local No. 201, La Crosse, Wis.—Roy E. Smith, Merritt Wagner.
Local No. 203, Hammond, Ind.—J. Arthur Davis, Reinhardt Elster, Joe (Shep) Sherpetosky.
Local No. 204, New Brunswick, N. J.—James Haworth, E. Kenneth Storr.
Local No. 205, Green Bay, Wis.—Wm. J. Grohndorff, Frank J. Renard.
Local No. 206, Fremont, Ohio—C. E. Wingard.
Local No. 207, Salina, Kan.—P. M. Richardson.
Local No. 208, Chicago, Ill.—Herbert H. Byron, Harry W. Gray, William Everett Samuels.
Local No. 209, Tonawanda, N. Y.—Fred Oldfield.
Local No. 210, Fresno, Calif.—Joseph J. Trino.
Local No. 211, Pottstown, Pa.—LeRoy Keyser.
Local No. 213, Stevens Point, Wis.—Ray Jacobs.
Local No. 214, New Bedford, Mass.—Adolph Coimbra, Walter M. Wayland.
Local No. 215, Kingston, N. Y.—John A. Cole, Jacob Mollott.
Local No. 217, Jefferson City, Mo.—O. H. Petry.
Local No. 218, Marquette, Mich.—Robert D. MacDonald.
Local No. 219, Crawfordsville, Ind.—H. Cletis Jones.
Local No. 222, Salem, Ohio—Charles F. Leach.
Local No. 223, Steubenville, Ohio—Jack Evans.
Local No. 224, Mattoon, Ill.—Everett Henne.
Local No. 225, Helper, Utah—Mrs. Ann Downey.
Local No. 226, Kitchener, Ont., Canada—Oscar Lauber.
Local No. 228, Kalamazoo, Mich.—Harold D. Schrier, Mrs. Maude E. Stern.
Local No. 230, Mason City, Iowa—Ralph R. Kelso.
Local No. 231, Taunton, Mass.—Louis H. Pero.
Local No. 232, Penton Harbor, Mich.—Karl W. Schlabach.
Local No. 234, New Haven, Conn.—Arthur J. Ehehalt.
Local No. 236, Aberdeen, Wash.—William Appleyard.
Local No. 238, Poughkeepsie, N. Y.—Frank E. Botsford.
Local No. 240, Rockford, Ill.—E. H. Cox, Ray H. Mann.
Local No. 242, Youngstown, Ohio—Charles S. Exum.
Local No. 243, Monroe, Wis.—R. K. Gnagl.
Local No. 245, Muncie, Ind.—Robert W. Alexander.
Local No. 248, Paterson, N. J.—Harry Bloom, Ernest A. Del Prete, Louis Rizio.
Local No. 249, Iron Mountain, Mich.—Robert J. Baldrice, James C. Perino.

Local No. 250, Parsons, Kan.—Cliff D. Miller.
Local No. 254, Sioux City, Iowa—F. A. Lynch.
Local No. 255, Yankton, S. D.—H. M. Tiukham.
Local No. 256, Birmingham, Ala.—C. P. Thlemonge.
Local No. 257, Nashville, Tenn.—Geo. W. Cooper, Jr., R. T. Payne.
Local No. 259, Parkersburg, W. Va.—Frank C. Tredway.
Local No. 260, Superior, Wis.—James W. Smith.
Local No. 262, Woonsocket, R. I.—Peter F. Mullen.
Local No. 263, Bakersfield, Calif.—Carlyle Nelson.
Local No. 264, Keokuk, Iowa—J. E. Peterson.
Local No. 265, Quincy, Ill.—Frank A. Malambri.
Local No. 266, Little Rock, Ark.—Arthur Ax, W. B. Hocott.
Local No. 268, Lincoln, Ill.—Glenn E. Town.
Local No. 269, Harrisburg, Pa.—Edward Brubaker, Lewis W. Cohan, Dan Gregory.
Local No. 271, Oskaloosa, Iowa—L. R. Carson.
Local No. 273, Fayetteville, Ark.—Roger Hartmann.
Local No. 274, Philadelphia, Pa.—Domer Brown, Frank Fairfax, George W. Hyder.
Local No. 277, Washington, Pa.—John Zuckett.
Local No. 278, South Bend, Ind.—Dillon J. Patterson, Oliver H. Payne.
Local No. 279, London, Ont., Canada—Ernest W. Horner.
Local No. 280, Cartersville, Ill.—Alex McRae.
Local No. 284, Waukegan, Ill.—Percy G. Snow, Jules C. Stefn.
Local No. 285, New London, Conn.—Eliseo Panclera.
Local No. 286, Toledo, Ohio—Velmer Mason.
Local No. 288, Kankakee, Ill.—Fred H. Ashby.
Local No. 289, Dubuque, Iowa—Mark W. Gavlin, Frank T. Nagele.
Local No. 291, Newburgh, N. Y.—John T. Stanley.
Local No. 293, Hamilton, Ont., Canada—John H. Addison, E. J. Potter.
Local No. 294, Lancaster, Pa.—Harry E. Ilgenfritz.
Local No. 295, Pocatello, Idaho—Hugh Ivey.
Local No. 297, Wichita, Kan.—Edward Turner, Walter F. Walker.
Local No. 300, New London, Wis.—Gene Walden.
Local No. 301, Pekin, Ill.—Karl Zerwekh.
Local No. 302, Haverhill, Mass.—George A. Keene.
Local No. 306, Waco, Texas—L. N. Griffin.
Local No. 307, La Salle, Ill.—Peter Mattioda.
Local No. 309, Fond du Lac, Wis.—William H. Jens, E. J. Wenzlaff.
Local No. 310, Augusta, Ga.—C. N. DePoy.
Local No. 311, Wilmington, Del.—Henry G. Drain, James A. LeFevre.
Local No. 315, Salem, Ore.—Leon W. DuBois.
Local No. 316, Bartlesville, Okla.—J. Frank Rice.
Local No. 319, Milford, Mass.—Peter O. Gaskill.
Local No. 320, Lima, Ohio—H. G. Sloan.
Local No. 323, Coal City, Ill.—Frank J. Wesley.
Local No. 325, San Diego, Calif.—Reginald D. Fifer, Julius Leih.
Local No. 328, Janesville, Wis.—Ervin J. (Doc) Sartell.
Local No. 329, Sterling, Ill.—George Bare.
Local No. 330, Macomb, Ill.—H. K. Stevens.
Local No. 331, Columbus, Ga.—Victor R. Robinson.
Local No. 332, Greensboro, N. C.—Conrad Lahser.
Local No. 334, Waterloo, Iowa—Court Hussey, Harry Stewart.
Local No. 335, Hartford, Conn.—A. H. Davis.
Local No. 336, Burlington, N. J.—Harry J. Swensen.
Local No. 340, Freeport, Ill.—Jean W. James.
Local No. 341, Norristown, Pa.—Clarence Treisbach, Erwin D. Wetzel.
Local No. 342, Charlotte, N. C.—Wm. S. Greene.
Local No. 344, Meadville, Pa.—Wallace Bruce Fye.
Local No. 345, Eau Claire, Wis.—John T. Pingel.
Local No. 346, Santa Cruz, Calif.—Charles W. Taintor.
Local No. 348, Sheridan, Wyo.—Mark Hayward.
Local No. 350, Collinsville, Ill.—William Bonn.
Local No. 352, Frankfort, Ind.—Harold Cohee.
Local No. 353, Long Beach, Calif.—Daniel S. Dickinson.
Local No. 355, Carthage, Mo.—G. W. Woodford.
Local No. 357, Junction City, Kan.—Mrs. Earline Woodward.

2 NEW HARMON "Wow-Wow" MUTES



"Radio Mute"
Very popular with the "mike"; beautiful tone quality; a sensation wherever tried; certain to become one of the most widely used mutes for broadcasting. Give it a trial. Style F cup type, aluminum, \$3.50.

"Streamliner"
A crowning achievement in a straight mute, absolutely true. An all round trumpet, symphony, school band, dance and swing. This new triumph is going over big with everyone. Aluminum, style G, \$2.00.

● Lou Breeze, recently starred with his own band at the Chez Paree in Chicago, enthusiastically endorses and recommends both of these new style Harmon mutes. Persistently, for 12 years, professional musicians have almost unanimously used and acclaimed "First" for all types of work, only Genuine Harmon "Wow-Wow" Mutes. There is only one genuine Harmon "Wow-Wow". Each mute is stamped with the Harmon name and date of patent. Demand the genuine! Look for the Harmon name and patent date on your mutes.

CONTINENTAL MUSIC CO., INC.
630 S. Wabash Av., Dept. 7838 Chicago, Ill.

Local No. 358, Livingston, Mont.—Brad G. Westphal.
Local No. 360, Renton-Auburn, Wash.—Jobie White.
Local No. 362, Huntington, W. Va.—Harry S. Damron.
Local No. 364, Portland, Maine—Wendell W. Doherty.
Local No. 367, Vallejo, Calif.—Alfred J. Rose.
Local No. 368, Reno, Nev.—Fred B. Corle, Albert A. Greenbaum.
Local No. 372, Lawrence, Mass.—John P. Millington.
Local No. 373, Perth Amboy, N. J.—Louis F. Horner.
Local No. 375, Oklahoma City, Okla.—John M. Perry, C. L. Williams.
Local No. 376, Portsmouth, N. H.—Joseph Schwartz.
Local No. 377, Asheville, N. C.—Guy Hensley.
Local No. 378, Newburyport, Mass.—Moses E. Wright, Jr.
Local No. 380, Binghamton, N. Y.—Webbie Gillen, Harold P. Smith.
Local No. 381, Casper, Wyo.—Milo A. Briggs.
Local No. 382, Fargo, N. D.—Harry M. Rudd.
Local No. 384, Brockville, Ont., Canada—C. Harry Bell.
Local No. 385, Fort Smith, Ark.—Maurice Derdeyn.
Local No. 386, Chicago Heights, Ill.—George Shaw.
Local No. 387, Jackson, Mich.—J. Adam Gelger.
Local No. 388, Richmond, Ind.—Charles C. Slack.
Local No. 389, Orlando, Fla.—Howard Kamper.
Local No. 391, Ottawa, Ill.—Thomas J. O'Gorman.
Local No. 392, Helena, Ark.—James W. Clopton.
Local No. 393, Natick-Framingham, Mass.—Frank W. Ryan.
Local No. 394, Farmington, Ill.—Alex Mason.
Local No. 396, Greeley, Colo.—Clay Taylor.
Local No. 397, Grand Coulee, Wash.—G. A. McGavran.
Local No. 399, Asbury Park, N. J.—Chet Arthur, Rudolph F. Malchow.
Local No. 400, Hartford, Conn.—Louis Greenberg, Henry Zaccardi.
Local No. 402, Yonkers, N. Y.—Morris Gordon, Irving Rosenberg.
Local No. 404, New Philadelphia-Dover, Ohio—Vincent J. Weber, Carl A. Wolfe.
Local No. 406, Montreal, Que., Canada—Isidore Aspler, Edouard Charette.
Local No. 407, Mobile, Ala.—John E. Winstanley.
Local No. 410, West Frankfort, Ill.—Vernon Peak.
Local No. 413, Columbia, Mo.—Ernie Rea.
Local No. 414, Bremen, Ind.—Fay Bloss.

(Continued on Page Thirteen)

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.
"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:
Apply to FRED W. BIRNBACH, Secretary,
89 Division Street, Newark, N. J.

Subscription Price - - - - - 30 Cents a Year
Published by FRED W. BIRNBACH, 89 Division Street, Newark, N. J.



INTERNATIONAL OFFICERS — OF THE — American Federation of Musicians

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

VICE-PRESIDENT
C. L. BAGLEY, 720 Washington Bldg., 311 South Spring St., Los Angeles, Calif.

SECRETARY
FRED W. BIRNBACH, 89 Division Street, Newark, N. J.

FINANCIAL SECRETARY-TREASURER
H. E. BRENTON, Box B, Astor Station, Boston, Mass.

EXECUTIVE COMMITTEE
A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
CHAUNCEY A. WEAVER.....818 Insurance Exchange, Des Moines, Iowa
JAMES C. PETRILLO.....175 West Washington Street, Chicago, Ill.
JOHN W. PARKS.....1105 Allen Building, Dallas, Texas
WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.

*Choose not your friends from outward show
The feather floats—the pearl lies below.*

—ARTHUR LELLIOTT.

President Weber's Illness

IN response to the many queries regarding President Weber, our members are advised that he suffered a nervous breakdown on the Sunday immediately following the Convention as a result of over-work. With 645 delegates in attendance and two night sessions of the most successful Convention that the Federation has ever had, the strain imposed upon the Chairman was too great, with the above result.

However, we are happy to report that he is rapidly recuperating and at the time of this writing is well on the way to recovery. The International Executive Board saw that everything possible was done for him, and the doctors in attendance stated that his response to treatment has been nothing short of remarkable.

The International Musician

NEARLY three years ago the Editor of THE INTERNATIONAL MUSICIAN called the attention of our readers to our new bonnet (new mast head) which was adopted at that time. Ever since that date we have been hoping for the time when we could brag about our new dress.

Through the action of the Kansas City Convention in raising the subscription price of THE INTERNATIONAL MUSICIAN, we are going to have a new dress. Starting in October, the journal will be printed on a better grade of paper which will make our publication much more attractive. At that time we intend to make several changes in style and trust that the result will be a much-improved magazine.

Within 60 days thereafter the advertising rates will also be raised. This is necessary as the increased revenue for THE INTERNATIONAL MUSICIAN will only pay the increased cost of paper. The paper is much heavier and the cost of postage will be increased proportionately. The additional expense for postage must be met by a nominal increase in advertising rates which, according to present plans, will be placed into effect January 1, 1940.

10% Surcharge and Refunds Therefrom

A SUBJECT matter that was discussed quite a length at the Convention was the statement that many leaders failed to refund to the individual members of their orchestras their share of the 10% surcharge when remitted to them by the National Treasurer.

Several resolutions regarding this subject matter were introduced with the result that the Convention adopted a substitute as follows:

"An article be placed in the International Musician instructing all members of orchestras traveling and/or playing out-of-town engagements wherein the 10% surcharge applies, must demand their share of the 10% surcharge from their leader or their respective secretaries. Failure to do so makes each member liable to a fine."

Members are, therefore, hereby warned that they must demand their refund from the 10% surcharge and if they are remiss in this duty they will lay themselves liable to charges and fines by the International Executive Board.

Play No Favorites

SEVENTY-THREE YEARS ago, the capital stock fire insurance companies of this country had issued policies totaling less than \$4,000,000,000.00 and their annual premium income was \$39,000,000.00. Today capital stock fire insurance carries the responsibility for more than \$60,000,000,000.00 in property values, and premium income totals \$460,000,000.00.

That speaks well for the soundness of this great industry. And it is evidence of the growth and development of the United States. For fire insurance is an essential factor in every commercial venture. It is the backbone of all credit. Who could loan money to build a home if there were no means of protecting against loss in the event of its destruction by fire? Who could send a ship to sea without insurance to guard against loss and ruin? Who could invest in commerce and industry, without this all-important protection?

As American has grown, and fire insurance has grown with it, this protection has been provided at a steadily declining rate. In 1938 the average rate was not much more than half what it was in 1913. And, as a fire insurance expert has said, "This great constructive service is rendered without regard to any distinctions of wealth, or class, or creed, or geography, except in measuring exactly as possible, hazards involved in each individual case."

Thus has fire insurance discharged its vast responsibilities to the nation. And, in addition, it has carried on a constant work in favor of fire prevention, the establishment of adequate safe building codes, the inspection of building materials and machines and commodities of many kinds in the light of their safety as regards fire, etc. There isn't an individual or a business in the land this work hasn't benefited. It is responsible each year for saving thousands of lives and millions of dollars worth of property.

Contracts For Local and Traveling Engagements

DUE to the many complexities involving Social Security and Unemployment taxes, the Federation has passed a law making it mandatory for all Locals to pass a local law requiring members of the Locals to use only the official Federation contract blank for all local engagements and local out-of-town engagements. Another law was passed providing that traveling orchestras could use only such contract blanks as had been approved by the Federation.

It will require some weeks to prepare standard contract forms for these different classes of engagements. As soon as they have been prepared and approved, official notice will be sent to all Locals as well as booking agents of these requirements, which thereafter must be lived up to to the letter.

President Franklin D. Roosevelt

THE following resolution was adopted by the Kansas City Convention:

Whereas, This nation has enjoyed the distinguished leadership of Franklin D. Roosevelt during the severe years of an economic crisis, and his leadership has marked the turning point in this nation, whereby social welfare, rather than private gain, has been made the object of national life; and

Whereas, Catastrophe would be inevitable if the year 1940 resulted in the election of one of the "Old Guard," with its do-nothing policy in the face of grave economic crisis; and

Whereas, A major part of the eminent success of the leadership of President Roosevelt has been his willingness to break futile precedents and outworn traditions; and

Whereas, The tradition that a President of the United States shall serve not more than two terms exists neither by constitutional law nor by reason; and

Whereas, The precious quality of leadership should never be sacrificed by a nation, in obedience to a false and futile traditional concept; Now, Therefore,

Be It Resolved, That the Forty-fourth Annual Convention of the American Federation of Musicians urge President Franklin D. Roosevelt to become a candidate for a third term as President of the United States; and

Be It Further Resolved, That a copy of this resolution be sent to President Roosevelt and published in The International Musician.

The Long Fight Not Lost

THE Supreme Court's decision that the Child Labor Amendment to the Federal Constitution is still a lawful and proper subject for action by states means that the long fight for child protection in the highest law has not been in vain. It will be a spur to vigorous

action by organized labor, which has always favored this amendment.

The resolution for this amendment was passed by both House and Senate in 1924. It has been fought by almost every propaganda organization that reactionism could muster. The perfectly false and silly declaration that this amendment would keep farm children from doing chores on the home farm has been solemnly made in a score of legislatures; with other assertions quite as bad.

To date, 28 states have ratified the amendment—and nine of them have admitted that they were first tricked into rejecting it. Eight more are needed. Labor will have a big part in getting them.

Television

THE International Executive Board appointed a sub-committee to study the many angles of television and its effect upon the employment opportunities of our members. Until such time as this committee has reported and its findings enacted into law, telecasts will be under the control of local unions. However, Locals and members are hereby advised not to make any advance contracts for telecasts, for to do so would be contrary to the interests of the Federation and its members.

Gross Indifference

IN a recent address, Senator Burton Wheeler made the unassailably logical observation that the public interest demands a national policy under which all competitive forms of transportation will be equitably regulated by a single body. The inherent advantages of each type of transportation, he added, should be recognized, to the end that shipper and traveler be served with maximum efficiency and economy.

No one without some special axe to grind can dispute this. It has been said, in almost the same words Senator Wheeler used, time and again, by economists, by newspapers, by business men, by representatives of organized labor. It has been urged by Presidents, and by a legion of other officials, in and out of Congress. It is a self-evident truth. Yet, though the transportation problem has grown steadily worse and more chaotic through the years, nothing has been completed to put such a policy into effect. That can be characterized only as gross indifference to the public welfare.

The present session of Congress has an opportunity to perform this public service. Senators Wheeler and Truman have introduced a bill in the Senate designed to stabilize and to make equitable the regulation of all carriers. Representative Lea has introduced a bill in the lower House which is identical in principle. Both of these bills give the most sweeping protection to the public, and extend to the regulatory authorities wide powers for correcting and preventing possible abuses by any carriers. And both of them, in the view of disinterested experts, provide a splendid groundwork for the establishment of a policy which will really work—and lead to widespread progress in transportation.

Chaos in transportation is a drag on all industry and commerce—and its elimination is an essential of real economic recovery.

The Answer Is No!

DOES the public want the chain stores destroyed? A small group of very vocal politicians say Yes.

But, according to surveys made by authorities whose only wish was to discover the actual state of public opinion, the answer is definitely No.

A Fortune survey, published early this year, is a case in point. Fortune asked a representative number of Americans whether they wanted the chains put out of business—and only 6.3 per cent said Yes.

Roger Babson likewise made a similar survey. And he, too, found that the preponderant percentage of consumers are opposed to anti-chain store legislation.

The chain stores have been a strong factor in lowering the cost of commodities—as many an authority, including the Federal Trade Commission, has testified. They have done this in various ways—through competition, through the innovation of low-cost merchandising methods which have been successfully emulated by independent stores, etc. And the saving effected is of vital significance to 90 per cent of our citizens. One-third of all the families in this country enjoy incomes of less than \$15.00 a week. Nine out of ten have less than \$50.00 a week. It is this great segment of our population that the low-cost merchandisers, whether chain or independent, primarily serve—and it is these people who are personally and vitally interested in the preservation of a free competitive system that reduces costs.

Furthermore, the money that efficient merchandising saves the average family is the money that makes the world go round—that goes for a few luxuries, for vacation trips, for medical care, for more clothing, for savings and insurance. What we need today is laws to encourage low-cost distribution—not laws to kill it.

OFFICIAL PROCEEDINGS

(Continued from Page Eleven)

Local No. 420, New Rochelle, N. Y.—Joseph Fried, Angelo Solfo.
 Local No. 421, LaPorte, Ind.—John P. Baer.
 Local No. 422, Beaver Dam, Wis.—Clarence Schiller.
 Local No. 424, Richmond, Calif.—Gay G. Vargas.
 Local No. 427, St. Petersburg, Fla.—J. Warren Alexander, Phil McMasters.
 Local No. 428, Bellefontaine, Ohio—Ralph Lemley.
 Local No. 431, Princeton, Ill.—Ernest F. Snell.
 Local No. 433, Austin, Texas—H. B. Dunagan, Jr.
 Local No. 435, Tuscaloosa, Ala.—Mrs. Shelby N. Smith.
 Local No. 440, New Britain, Conn.—Ralph Recano, John L. Sullivan.
 Local No. 444, Jacksonville, Fla.—George P. Boutwell.
 Local No. 445, Naugatuck, Conn.—Peter J. Ford.
 Local No. 446, Regina, Sask., Canada—Sam H. Hillier.
 Local No. 447, Savannah, Ga.—Oscar H. McClellan.
 Local No. 448, Hannibal, Mo.—Carl F. Hamilton.
 Local No. 449, Coffeyville, Kan.—G. H. Alderman.
 Local No. 450, Iowa City, Iowa—Edward J. Bryan.
 Local No. 452, Pittsburg, Kan.—Espartero Mannoni.
 Local No. 453, Winona, Minn.—Max Lewis.
 Local No. 454, Merced, Calif.—Castle D. Robinson.
 Local No. 455, Uniontown, Pa.—Sanford Thomas.
 Local No. 457, Attleboro, Mass.—John L. Conniff.
 Local No. 459, Virginia, Minn.—John Bayuk.
 Local No. 460, Greenville, Pa.—R. C. Seeley.
 Local No. 462, Atlanta, Ga.—P. S. Cooke.
 Local No. 463, Lincoln, Neb.—Lee Jensen, John E. Shildneck, Dr. H. C. Zellers.
 Local No. 464, Beaumont, Texas—J. M. Frank.
 Local No. 466, El Paso, Texas—Biagio Casciano.
 Local No. 467, Brantford, Ont., Canada—William John Sweatman.
 Local No. 468, Morrison, Ill.—C. A. Martin.
 Local No. 469, Watertown, Wis.—Clem H. Schoechert.
 Local No. 470, Rock Springs, Wyo.—R. N. Carlson.
 Local No. 471, Pittsburgh, Pa.—Stanis S. Melendez.
 Local No. 472, York, Pa.—Alvah E. Shirey.
 Local No. 476, Vandergrift, Pa.—C. C. Borland.
 Local No. 479, Montgomery, Ala.—Malcolm Presley.
 Local No. 480, Wausau, Wis.—Nick Eckes, George Schoeneman.
 Local No. 484, Chester, Pa.—J. Wharton Gootte, Robert Keel, Louis Rosenberg.
 Local No. 486, New Haven, Conn.—James M. Fletcher.
 Local No. 490, Owatonna, Minn.—Joseph F. Bellina.
 Local No. 492, Moundville, W. Va.—Harry L. Kirby.
 Local No. 494, Southbridge, Mass.—Edgar J. Caron.
 Local No. 498, Missoula, Mont.—James Gregg.
 Local No. 502, Charleston, S. C.—Fred P. Hamilton.
 Local No. 504, Fort Dodge, Iowa—John J. Donohoe.
 Local No. 506, Saratoga Springs, N. Y.—Charles E. Morris.
 Local No. 507, Fairmont, W. Va.—Harvey S. Kopp.
 Local No. 510, San Leandro, Calif.—Joe P. Rose.
 Local No. 511, Muskogee, Okla.—C. C. Ellis.
 Local No. 512, Lawrence, Kan.—James Holyfield.
 Local No. 514, Torrington, Conn.—Joseph Mancini.
 Local No. 515, Pottsville, Pa.—John H. Baker, Robert W. Spitzer.
 Local No. 516, Hillsboro, Ill.—Hermon Guile.
 Local No. 519, Alliance, Neb.—Horace H. Anderson.
 Local No. 525, Dixon, Ill.—Ralph E. Grimes.
 Local No. 526, Jersey City, N. J.—John J. Firenze, Harry J. Steeper.
 Local No. 534, Anderson, S. C.—Jaa. A. Bullett.
 Local No. 531, Marion, Ohio—Mrs. Fanny Benson.
 Local No. 532, Amarillo, Texas—L. V. Fogle.
 Local No. 533, Buffalo, N. Y.—Raymond E. Jackson, Lloyd V. Plummer.
 Local No. 534, Winston-Salem, N. C.—Clay W. Reigle.
 Local No. 535, Boston, Mass.—John H. Barkley.

Local No. 536, St. Cloud, Minn.—Dan B. Freedman, Mrs. Dan B. Freedman.
 Local No. 538, Baton Rouge, La.—Ernest Hatley.
 Local No. 540, Fremont, Neb.—G. A. Rose.
 Local No. 542, Flint, Mich.—Dale Owen.
 Local No. 543, Baltimore, Md.—Fred S. De Voe, Charles E. Gwynn.
 Local No. 546, Knoxville, Tenn.—E. J. Smith.
 Local No. 548, Pensacola, Fla.—James M. Cox.
 Local No. 549, Wichita Falls, Texas—W. H. Courcier.
 Local No. 550, Cleveland, Ohio—R. L. Goodwin.
 Local No. 551, Muscatine, Iowa—Granville H. Caple.
 Local No. 553, Saskatoon, Sask., Canada—E. K. Peaker.
 Local No. 554, Lexington, Ky.—Turner W. Gregg.
 Local No. 556, Bristol, Va.—Tenn.—E. D. McFarlane.
 Local No. 558, Omaha, Neb.—Charles Williamson.
 Local No. 560, Boulder, Colo.—Louis G. Fonda.
 Local No. 561, Allentown, Pa.—Victor J. Grim, Paul R. Metzger, Myron C. Nelser.
 Local No. 562, Morgantown, W. Va.—Frank W. Baylor.
 Local No. 563, Cairo, Ill.—O. E. Zuck.
 Local No. 564, Altoona, Pa.—Edouard Trout.
 Local No. 565, Faribault, Minn.—Henry J. Adams.
 Local No. 566, Windsor, Ont., Canada—Raymond Meurer.
 Local No. 567, Albert Lea, Minn.—Leo Brown.
 Local No. 568, Hattiesburg, Miss.—Henry C. Hall.
 Local No. 569, Quakertown, Pa.—Allen L. Grant, William C. Kuschel.
 Local No. 570, Ironwood, Mich.—Willis F. Riley.
 Local No. 572, DeKalb, Ill.—Elno A. Nieminen.
 Local No. 573, Sandusky, Ohio—Ira B. Armstrong.
 Local No. 577, Bangor-Stroudsburg, Pa.—Emmett O'Brien.
 Local No. 578, Michigan City, Ind.—Melvin G. Breining.
 Local No. 579, Jackson, Miss.—Wyatt Sharp.
 Local No. 580, Clarksburg, W. Va.—Corbin G. Hannah.
 Local No. 582, El Dorado, Ark.—Edwin Marrable.
 Local No. 584, Athens, Ga.—Glenn E. Fant.
 Local No. 586, Phoenix, Ariz.—James H. Hart.
 Local No. 587, Milwaukee, Wis.—Dr. R. G. Holley.
 Local No. 589, Columbus, Ohio—S. M. Huffman.
 Local No. 590, Cheyenne, Wyo.—Frank Maraldo.
 Local No. 594, Battle Creek, Mich.—Joseph Galarda, J. Lyle Sage.
 Local No. 595, Vineland, N. J.—Joseph Dippolito, Enrico Serra.
 Local No. 596, Uniontown, Pa.—William S. Mason, Joseph Vilecek.
 Local No. 599, Greenville, Ohio—Dan H. Brown.
 Local No. 601, Daytona Beach, Fla.—L. W. McRae.
 Local No. 604, Kewaunee, Wis.—Charles Peinar.
 Local No. 605, Sunbury, Pa.—I. W. Rothenberg.
 Local No. 607, Decatur, Ind.—Robert J. Rice.
 Local No. 609, North Platte, Neb.—Edw. Weeks.
 Local No. 610, Wisconsin Rapids, Wis.—M. O. Lipke.
 Local No. 612, Hibbing, Minn.—Nick J. Berklaich.
 Local No. 614, Salamanca, N. Y.—Keith Jones.
 Local No. 615, Port Arthur, Texas—P. J. Vickers.
 Local No. 618, Albuquerque, N. M.—John C. Blain, Jr.
 Local No. 619, Wilmington, N. C.—C. W. Hollowbush.
 Local No. 620, Joplin, Mo.—A. Radunsky.
 Local No. 622, Gary, Ind.—J. S. Blake, Jr.
 Local No. 623, Denver, Colo.—Wm. H. Graham.
 Local No. 625, Ann Arbor, Mich.—Harry Bliss.
 Local No. 626, Stamford, Conn.—Martin Gordon.
 Local No. 627, Kansas City, Mo.—William Shaw.
 Local No. 630, New Kensington, Pa.—Edmond Manganeli, Ralph L. Tocco.
 Local No. 631, Westville, Ill.—William Rippon.
 Local No. 633, St. Thomas, Ont., Canada—A. Demcio.
 Local No. 635, Cloquet, Minn.—John R. Niemi, Jr.
 Local No. 637, Louisville, Ky.—J. E. Morton.
 Local No. 638, Antigo, Wis.—Lee E. Herman.

Local No. 639, Jackson, Tenn.—Durham Myers.
 Local No. 643, Moberly, Mo.—R. Clyde Foster.
 Local No. 644, Corpus Christi, Texas—J. A. Henry.
 Local No. 646, Burlington, Iowa—Andy Koett.
 Local No. 647, Washington, Ill.—W. O. Decker.
 Local No. 652, Modesto, Calif.—Melvin Cardwell.
 Local No. 655, Miami, Fla.—Louis J. Nett, Joe Sheehan, Roy W. Singer.
 Local No. 659, Lehighton, Pa.—Harold Oswald.
 Local No. 661, Atlantic City, N. J.—Ralph Kirach, Frank Nicoletta, Alfonso Porcell.
 Local No. 663, Escanaba, Mich.—Chester Morton.
 Local No. 665, Mt. Vernon, N. Y.—Thomas J. Minichino.
 Local No. 667, Port Jervis, N. Y.—Henry H. Joseph.
 Local No. 675, Springfield, Ill.—George Hasten.
 Local No. 680, Elkhorn, Wis.—Edgar E. Lawrence.
 Local No. 687, Santa Ana, Calif.—Milton R. Foster.
 Local No. 691, Ashland, Ky.—Clyde R. Levi.
 Local No. 694, Greenville, S. C.—Ernest B. Hudson.
 Local No. 696, Glen Lyon, Pa.—Joseph Dziadoski, Kostic Terkoski.
 Local No. 697, Murphysboro, Ill.—George W. Heise.
 Local No. 710, Washington, D. C.—William H. Bailey.
 Local No. 713, Mannington, W. Va.—Paul Straight.
 Local No. 717, East St. Louis, Ill.—Frank Holten, Arthur Zeiss.
 Local No. 721, Tampa, Fla.—James S. Dodds, Jr., Glenn Kay.
 Local No. 729, Clearwater, Fla.—Rocco Grella.
 Local No. 732, Valparaiso, Ind.—William Wallace Phillely.
 Local No. 733, Birmingham, Ala.—John T. Whatley.
 Local No. 734, Watertown, N. Y.—Patsey N. Brindesl.
 Local No. 743, Sioux City, Iowa—Fred Hanson Baker.
 Local No. 745, Lemont, Ill.—Charles D. Nicholls.
 Local No. 746, Plainfield, N. J.—Charles H. Barrows.
 Local No. 750, Lebanon, Pa.—Ralph C. Klopp.
 Local No. 755, Fort Scott, Kan.—D. Filizola.
 Local No. 759, Pontiac, Ill.—Louis E. Ramsey.
 Local No. 764, Vincennes, Ind.—O. L. Dunn.
 Local No. 765, Beardstown, Ill.—Cleo H. Newberry.
 Local No. 766, Austin, Minn.—P. C. Ludvigsen.
 Local No. 767, Los Angeles, Calif.—Edward W. Bailey, Florence C. Cadrez, Paul L. Howard.
 Local No. 768, Bangor, Maine—John Miraglia.
 Local No. 771, Tucson, Ariz.—Ernie Lewis.
 Local No. 784, Pontiac, Mich.—Leo R. Donaldson.
 Local No. 786, Mendota, Ill.—W. B. Hooper.
 Local No. 798, Taylorville, Ill.—Byron Dunbar.
 Local No. 801, Sidney, Ohio—Franklin Schaefer.
 Local No. 802, New York, N. Y.—Jacob Rosenberg, Robert Sterne, Harry A. Suber.
 Local No. 806, West Palm Beach, Fla.—Wm. Boston.
 Local No. 809, Middletown, N. Y.—Edward C. Vollmer.
 Local No. 814, Cincinnati, Ohio—Alexander Baker.
 The Credentials Committee has examined all credentials and compared same with the books of the Treasurer, and we find that the List of Delegates as just read by the Secretary are entitled to a seat at this Convention, with the exception of the following: Nos. 28, 392, 506, 540, 784, 798.
 The committee seated Delegate Rosenberg, Local 402, and denied a seat to Brother Gordon also of Local 402.
 Signed:
 Leon Knapp, Chairman; Albert Mastriano, J. N. Kaufman, Frank A. Nicoletta, Oscar L. Nutter, R. T. Payne, E. H. Sorensen, R. D. Logozzo, Louis Rosenberg, P. W. Lee, Reagan Carey, Philip Cusick, Royal F. Ritch, Anton Fassero, Nick Eckes, Victor J. Grim, Dan W. Erb, Sandy A. Dalsiel, Frank Maraldo, Robert J. Baldrice, Wm. O. Mueller, Isidore Aspler, Frank Kelly.
 Isidore Aspler submitted the following minority report:
 That by reason of the fact that Local 402 stated they had 152 members on January 1st, both delegates from Local 402 should be seated, as the Local and delegates should not be penalized by reason of a technical error.

Discussed by Delegate Rosenberg, Local 402, and Chairman Knapp. Treasurer Brenton explained the law and suggested the report be adopted and that Brother Gordon be seated as an honorary delegate with his hotel expenses paid.

A motion is offered that the majority report of the Credentials Committee be adopted. Discussed by Delegate Tomel, President Weber and Delegate Steeper. The previous question is ordered. The motion to adopt the majority report of the Committee is carried.

On motion, Brother Gordon, Local 402, is made an honorary delegate to the Convention.

The Secretary offers a resolution that the President appoint the following committees:

	Members
Credentials	23
Law	23
Measures and Benefits	23
Good and Welfare	23
International Musician	23
President's Report	23
Secretary's Report	23
Finance	23
Location	23
Organization and Legislation	23

The motion is adopted by the Convention.

The following committees are appointed:

LAW
 J. W. Gillette, Oscar Hild, Samuel P. Meyers, George V. Clancy, George Gibbs, David Katz, Frank Walter, Hal Carr, Selig Finklestein, Michael Muro, R. S. Atchison, A. Kiefer, Frank B. Field, Clair E. Meeder, Harry L. Dunsbaugh, Grafton J. Fox, Frank P. Cowardin, E. H. Magnusson, Frank L. Diefenderfer, Walter Hazelhurst, John P. Millington, Roy L. Singer, Jacob Rosenberg.

MEASURES AND BENEFITS
 Edward P. Ringius, Milton Kraany, Clarence H. King, Walter M. Homan, Alfred G. Rackett, Logan O. Teagle, Jack B. Tenny, John H. McClure, E. E. Stokes, J. Leonard Campbell, Stanley Ballard, O. R. McLain, A. Rex Riccardi, E. John Godfrey, P. F. Petersen, Harry C. Manville, Arthur J. Ebehalt, John T. Stanley, Louis Greenberg, Raymond J. Meurer, C. W. Hollowbush, Robert Sterne, John J. Firenze.

GOOD AND WELFARE
 Leo Cluesmann, Clarence E. Maurer, B. W. Costello, Albert Luconi, Volmer Dahstrand, Wallace J. Smith, A. W. Luyben, J. Elmer Martin, Louis Motto, George E. Murk, Claude E. Pickett, A. A. Tomel, Arthur E. Streng, Ernest Curto, Charles W. Weeks, Arthur Dowell, G. Pipitone, Harry Bloom, C. P. Thlemonge, Percy G. Snow, John L. Sullivan, Harry J. Steeper, Glenn Kay.

ORGANIZATION AND LEGISLATION
 Albert Greenbaum, W. Edward Boyle, Clarence Tallman, Frank C. Nowicki, Frank Lott, Robert A. Jefferson, James R. Basso, Frank E. Botstorf, George A. Keene, Ervin J. (Doc) Sartell, Erwin Wetzel, Brad G. Westphal, Edouard Charette, George P. Boutwell, Wm. John Sweetman, James Holyfield, John H. Baker, Paul Metzger, Enrico Serra, Ed. C. Vollmer, W. R. Hooper, J. Wharton Gootte, Stanley Hertzman.

FINANCE
 George F. Wilson, Elmer H. Wahl, George P. Laffell, Emil F. Borrs, Abe Hammerschlag, Charles C. Keys, Arthur A. Petersen, R. L. Lesem, Fred J. Menzner, Herman D. Kenin, Wm. J. Harris, Herman Steinichen, Don Romanelli, Reinhardt Elster, Lewis W. Cohan, Dillon J. Patterson, E. J. Potter, Louis F. Horner, James A. Le Fevre, Dr. H. C. Zellers, Harry A. Suber, Peter O. Gaskill, H. G. Sloan.

PRESIDENT'S REPORT
 John E. Curry, Wm. Schumacher, Herbert Eddy, Ed. S. Moore, Adam W. Stuebling, Frank E. Leeder, V. L. Knapp, Sam M. Rizzo, Robert C. Wilkinson, E. James Flack, Harry Waterhouse, Peter J. Christman, Carbon L. Weber, P. Culbertson, Joseph Justiana, Burton S. Rogers, Ed. A. Glicker, Leo X. Fontaine, Vincent Castrovono, Fred Oldfield, Mrs. Maud E. Stern, Edw. Brubacker, Henry G. Draine.

SECRETARY'S REPORT
 Jack L. Balfe, Harry W. Baylis, Roy Flaaten, Eugene Slick, Edgar W. Hunt, William Groom, Louis M. De Vito, Ernest W. Horner, Phil McMasters, J. M. Frank, Otto A. Mattel, Thomas J. Sheedy, Joseph Mancini, L. V. Fogle, J. Lyle Sage, Ralph L. Tocco, Stuart A. Dussault, Frank Holten, John Miraglia, R. L. Goodwin, Louis J. Nett, Alphonso Porcell, Harry M. Rudd.

INTERNATIONAL MUSICIAN
 Ralph W. Eycleshimer, Jerome J. Richard, Wm. F. Groover, Frank J. Glogovsek.

W. J. Dart, R. H. Zachary, Oscar Apple, Randall P. Caldwell, Walter J. Smith, Sr., Harry Baldwin, H. A. Rensch, Harry A. Thompson, R. Oleson, Norman Smith, Al. B. Woekener, C. P. Housum, E. C. Kershaw, James Foley, R. Blumberg, Frank Hayek, Ernest A. Del Prete, Henry Zaccardi, Mrs. Fanny Benson.

LOCATION

Wm. J. Grohndorff, Ernest N. Winter, John W. Glasgow, Cyril J. La Francis, Jas. Comoroda, William Mason, George Becker, Don V. Tibbs, Carl Dispenza, John V. Vaccaro, Adam Ehrigott, Joseph H. Kitchin, Raymond A. Schirch, Edward Kiefer, Charles C. Halvorsen, Charles Hartman, Fred Muhlilg, Sherwood Beardslee, Wm. Ackerknecht, Delmar Hansen, Adolph Coimbra, Mrs. Aann Downey, Joseph Fried.

The following communications are read and made a part of the record:
Washington, D. C.,
June 12, 1939.

Joseph N. Weber, President,
American Federation of Musicians,
Muehlebach Hotel, Kansas City.

Please accept and extend to the officers and delegates in your great convention my warmest personal and official greetings and best wishes for a successful convention. The wonderful progress made by the American Federation of Musicians all during the years of its existence has challenged the admiration of all officers and members of the American Federation of Labor. We are proud of its record. Its achievements and strength numerically and otherwise is reflected in the large number of officers and delegates in attendance at your convention. The loyalty and devotion which all officers and members of your great union have shown to the American Federation of Labor is deeply appreciated. In return please be assured of the full and unreserved support of the American Federation of Labor. In the execution of all your administrative policies we will stand with you and fight with you for the realization of your objectives and for the promotion of the economic and social welfare of all your members. I congratulate you upon your great achievements. I pledge to you a full measure of cooperation and support and I will stand with you unflinchingly in every fight that is made against the enemies of your strong, effective American Federation of Musicians' organization.

WILLIAM GREEN, President,
American Federation of Labor.

Salina, Kan.,
June 12, 1939.

Jos. N. Weber, President,
American Federation of Musicians,
Muehlebach Hotel, Kansas City.

On behalf of the Kansas State Federation of Labor I wish to extend greetings and best wishes for a pleasant and successful convention.

A. V. LUNDGREN, President,
Kansas State Federation of Labor.

Pittsburgh, Pa.,
June 12, 1939.

Joseph N. Weber, President,
American Federation of Musicians,
President Hotel, Kansas City.

Wishing you, the officers and delegates a most successful convention.

CHAS. A. GRAFFELDER,
Secretary, Local 60.

San Francisco, Calif.,
June 12, 1939.

President Joe N. Weber,
American Federation of Musicians' Convention,

Municipal Auditorium, Kansas City.

Best wishes for successful and fruitful deliberations. Sorry to have missed opening session of the sun doggers. Nice and cool here in San Francisco and we have a swell Fair. Come, see and be convinced.

EDDIE B. LOVE,
Secretary, Local 6.

Parkersburg, W. Va.,
June 12, 1939.

Joe N. Weber, President,
American Federation of Musicians,
Muehlebach Hotel, Kansas City.
Officers and Delegates, 44th Convention:
Greetings:

May yours be a constructive and helpful convention. With kindest regards.

GEORGE D. MOYER,
Local No. 727.

Lafayette, Ind.,
June 13, 1939.

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Hotel Muehlebach, Kansas City.

Dear Sir and Brother: Due to illness will be unable to attend convention this year. Regards to you and my many other friends. Fraternally.

R. R. PRINTY,
Delegate, Local 163.

New York, N. Y.,
June 12, 1939.

Jos. N. Weber, President,
American Federation of Musicians,
Hotel Muehlebach, Kansas City.

Please present my cordial greetings to Forty-fourth Annual Convention and my best wishes for continued welfare and constructive action.

HENRY A. FRIEDMAN.

New York, N. Y.,
June 12, 1939.

Joseph N. Weber, President,
American Federation of Musicians,
In Convention.

Sincere thanks to you, your officers and entire membership for splendid support and co-operation given us in establishing our Federation. Best wishes for a most happy and successful convention.

RALPH WHITEHEAD,
Executive Secretary, American Federation of Actors.

Meadville, Pa.,
June 12, 1939.

Jos. N. Weber, President,
American Federation of Musicians,
Hotel Muehlebach, Kansas City.

Please announce from Convention floor the following message to Brother Bruce Fye, who was married the day before leaving for Convention: "We all join in congratulating you both and wishing you every happiness and success together. Signed, from the Board and membership of Local 344."

EARL KELLOGG,
President, Local 344.

Delegate Fye is introduced to the Convention and congratulated by President Weber and the delegates.

REGULAR MEETINGS OF THE INTERNATIONAL EXECUTIVE BOARD

Hotel Muehlebach,
Kansas City, Mo.,
June 8, 1939.

President Weber calls the meeting to order at 7:00 P. M. All members present.

The Board considers a claim of Ray Kavanaugh against Earl Carroll for \$398.12 alleged to be due for two weeks' notice and transportation.

On motion, the claim of Kavanaugh is allowed against Carroll in the sum of \$398.12.

President Weber lays before the Board the matter of proposed changes in the copyright bill now pending in Congress.

An amendment has been introduced and agreed to by the interested parties that protects the interests of the Federation in regard to dubbing from films and which if passed by Congress will place the A. F. of M. in a more secure position.

The Board considers the present position of the WPA music projects in Washington at great length and from all its angles and implications. President Weber explains the efforts he is making at present to forestall plans to discontinue the music projects. He has established contact with authorities and Senators and Congressmen in Washington, as at present the main efforts have to be concentrated in Congress.

The Chairman lays before the Board certain conditions pertaining to the operation of the "Forbidden Territory" law. He explains the origin and operation of the law and the developments in which some locals try to impose conditions under which the Federation shall remove establishments from said list. The matter of double price lists, one for local and one for traveling bands, is also considered.

The Board discusses at length the unfair advantage that locals seek to gain through such tactics. The Board holds that the sole jurisdiction and administration of the Forbidden Territory list lies with the Federation. The subject matter of double price lists is laid over for further consideration.

The Board considers an appeal from member Winston Walker of the subsidiary local of Local 2 against a law enacted by the subsidiary local providing for the staggering of employment by having the various members employed on engagements by an alphabetical assignment of them on all dance engagements where the minimum number of men requirement applies.

On motion, the appeal is sustained and the law is set aside.

The Board considers an appeal of Art Weichalt and the members of his orchestra against an action of the general meeting of Local 73, Minneapolis, Minn., in rejecting their applications for membership in said local.

On motion, the Board sustains the appeal.

The Board considers a request from Local 66, Rochester, N. Y., for a price for traveling burlesque tent shows for 6 or 7 evening performances per week.

The Board sets a price of \$45.00 for side men, \$60.00 for leader, per week, plus transportation.

The request of Local 172, A. F. of M., East Liverpool, Ohio, for permission to change its name from "Musicians' Mutual Protective Union" to the "Musicians' Mutual Protective Association" is considered.

Upon motion, the request is granted.

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

The Board grants Kane, Mt. Jewett and Smethport, Pa., and all intervening territory to Local 84. Port Alleghany for the present is to remain in neutral territory.

The Board again considers the Sonny James case, which concerns Local 661, Atlantic City, N. J.

Sonny James has resigned from Local 661, agreeing to pay his fine in full.

The Board finds further action is unnecessary at this time.

The Board considers an appeal of Whitey Haines from an action of Local 571, Halifax, N. S., Canada, in refusing to accept his transfer and issue him a membership card.

The Board, upon motion, sustains the appeal.

Request of H. C. Klehn, organizer of the A. F. of L., for a \$10.00 charter fee and \$1.80 expenses in organizing Local 656, Minot, N. D. On motion, the bill is ordered paid.

The Board considers a request of member George Olsen to have member Jack Kovatch of Locals 47, Los Angeles, Calif., and 802, New York, N. Y., fulfill his contract.

The Board holds that it cannot recognize the contract, as clause thirteenth of same is in violation of the laws of the Federation, as it makes the terms of the contract supersede the laws of the Federation.

Charges preferred by Local 94, Tulsa, Okla., against Local 511, Muskogee, Okla., for alleged violations of the laws of the A. F. of M. are considered.

On motion, the charges are dismissed and Local 94 is instructed to prefer charges against the members for illegal possession of membership cards in Local 511.

The Board adjourns until Friday morning at 10:00 A. M.

Hotel Muehlebach,
Kansas City, Mo.,
June 9, 1939.

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

Executive Officer Hayden retires.

The Board considers an appeal of George H. Feher from an action of Local 161, Washington, D. C., in refusing to accept his transfer. Feher was imported by the National Symphony Orchestra, but his contract has not been renewed, and he has moved to Washington and desires to deposit his transfer and eventually become a member of the local.

The Board denies the appeal, as under the provisions of Article X, Section 51, the position assumed by the local is correct.

Brother Hayden returns to the meeting.

Messrs. Sidney Kaye of the Columbia Recording Corporation and L. B. Morris of R. C. A.-Victor appear before the Board in regard to new and proposed regulations for the making of phonograph recordings.

The entire field in symphonic and popular orchestra recordings is discussed at length, more especially as applied to recordings by symphony orchestras. Executive Officer Murdoch describes the situation in Canada, where the Victor Company offered free symphonic recordings to the Canadian Broadcasting Corporation in exchange for free time for the broadcasting over the chain in the evenings, during the hours when under Canadian regulations the broadcasting of records is prohibited. The representative of the Corporation involved states that he had no knowledge of the offer which, in his opinion, was made by officers of the Canadian subsidiary.

President Weber calls his attention to the fact that this action was in direct violation of the promise to and understanding of the Corporation with the American Federation of Musicians and the Corporation is certainly responsible for the acts of its Canadian subsidiary.

Brother Murdoch states that only 1 per cent of the records used in Canada are recorded in the Dominion of Canada.

The representative of the Corporation asks for suggestions of a method which will cure the situation.

He is told that the Federation has no alternative except to hold the parent company responsible for the acts of its subsidiary.

Mr. Kaye points out the difference in the symphonic and popular recording fields and states that a drastic increase in the symphonic price will preclude the possibility of any symphonic recordings being made in America.

Mr. Morris reads a survey made of symphony recordings by the R. C. A.-Victor Corporation.

President Weber calls the attention of Messrs. Kaye and Morris to the fact that the Board is not in a position to make any definite commitments at the present time, as we must wait until the convention takes action on the recommendations covering phonograph recordings.

President Weber lays before the Board an appeal of member Alfred Troyano of Local 248 from an action of said local returning a fine of \$50.00 imposed upon member Jos. Durgett by a previous administration.

On motion, the appeal is denied.

The appeal of member Bernard Taitz of Local 40, Baltimore, Md., in which he questions the legality of the tribunal of the local which imposed a fine of \$25.00 upon him is considered.

The Board remands the case back to the local for proper trial.

The request of Local 552, Kallispell, Mont., for an extension of jurisdiction and objection interposed by Local 498, Missoula, Mont., is considered. The Board denies the request of Local 552.

Case No. 363. Request of Locals 38 and 123, Richmond, Va., for an extension of jurisdiction and objections interposed by Local 157, Lynchburg, Va., is considered. The Board does not acquiesce in the request.

Request of Local 472, York, Pa., for reduction in the amount of fine imposed by the International Executive Board upon Rudolph Riese, Jr., in Case No. 1220, 1938-39, and request of Clarence Shank for reduction or remission of his fine is considered.

On motion, the fine of Clarence Shank is reduced to \$25.00.

On motion, the request of Riese is denied, and request of Riese, Kreider and Matthews for time payments is referred to the office of secretary for disposition.

The Board considers the application of Jack Russell, Leon B. Cox, Clyde Baldschen, Tommy Williams, Jerome Bredouw, R. Richard Hersch for membership in Local 34, Kansas City, Mo.

These applicants were ordered erased from Local 452, Pittsburg, Kan., as that local illegally granted them membership in that local.

On motion, the applications are accepted without the payment of National Initiation fees.

Delegates Rosenberg, Suber and Sterne of Local 802 appear before the Board in the interest of their local and enumerated and discussed various problems affecting the local.

The matters are laid over for further consideration.

The Board considers a complaint against Bigwin Inn, Huntsville, Ont., Canada.

The matter is laid over for further investigation.

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

(To Be Continued in the August Issue)

TREASURER'S REPORT

FINES PAID DURING JUNE, 1939

Albright, Sol	10.00
Bensinger, Robert	10.00
Buiger, Eddie	7.00
Becker, David	12.00
Bennett, Murray	5.00
Blessey, Earl B.	50.00
Bosch, Harold J.	20.00
Byers, Ben	20.00
Crane, Charles	10.00
Cristello, Jimmy	4.50
Capra, Nick	20.00
Capra, Mike	15.00
Chango, Reynold	25.00
Clark, Robert Henry	10.00
Cornute, Cordella	5.00
Courson, Arthur	25.00
Corrall, Anthony	10.00
Corrall, Henry G.	10.00
Carew, Truman	5.00
Davila, Jose	20.00
Drennan, Eugene	18.00
Drennan, Harry	10.00
DeSanto, Vic	4.00
Davis, Gilbert	10.00
Diamond, Archie	10.00
Domiguez, Jose	5.00
Edelbrock, Elbert	10.00
Ellinwood, Don	10.00

Table listing names and amounts, including Faith, Larry; Foster, Artie; Ferrante, Joseph; Fenwick, W. T.; Foster, John S.; Fiennoy, Lorenzo; Goodman, Bernard; Gumin, Joe; Hugan, Evert; Hendrix, Do Gail; Hille, William B.; Hay, Harry W.; Hann, John, Jr.; Hopkins, Claude; Irving, Roland C.; Jones, George W.; Jackson, Bob; Kittelson, Lester; Kiley, John F.; Krieger, M. Luther; Kuttner, Robert; Lara, Fred; Logan, W. H.; Lancaster, Gordon; Local 450, Iowa City, Iowa; Liberante, Alfred; Lunkenheline, E.; Lucas, Al.; Lewis, Joe; Marino, Lennie; Mazzatti, Vic; Murphy, Dan; Murphy, Joe; Mann, James A.; Marantz, Samuel; Morsey, Paul E.; Mikula, Florence; McCara, Russ; MacDonald, Frank L.; Nevils, Joe; O'Brien, Lawrence; Pettit, Bruce; Polikoff, Herman; Quintero, Reuben; Reid, James S.; Robbins, Alice; Rosati, Henry; Sartl, Joe; Sallabury, G. W.; Smith, Robert; Scott, Cecil; Scharf, Murray; Schuh, George; Beccombe, John, Jr.; Slevens, E. G. "Red"; Swedek, E.; Schurr, George; Slater, Bob; Tellnaki, Wallace; Tuesen, George; Vagabond, Charles.

Table listing names and amounts, including Vellrath, Werner; Weyerhann, Carl; Whitfield, James; Weaver, Joe; Widmer, Bus; Wise, Forrest E.; Wise, Harold L.; Williams, Walter; Zahradka, Joe.

Table titled 'CLAIMS PAID DURING JUNE, 1938' listing names and amounts, including Albert, Don; Alpert, Mickey; Anderson & Sneed; Bundy, Rudy; Bradshaw, Tiny; Canfield, Bus; Chatfield, Tommy; Canham, Wm. S.; Clapp, Sunny; Coburn, Jolly; Collins, Jack; Contreras, Manuel; Cooper, Hugh; Coxen, Vernon; Cappella, Ray; Coe, Russell; Davies, Ramona; Devine, Thos. J.; DeRosier, E.; Erickson, Frank; Fisher, Buddy; Friml, Rudolf, Jr.; Forley, Edw.; Graystone Ballroom; Hunter, Vic; Humber, Wilson; Kennedy, Charles; Marsella, Mark; Marshall, Reg. D.; Meyers, J. H.; Millinder, Lucky; Monaco, Hugo; Provost, Eddie; Price-Fowler; Redman, Don; Randel, Charles; Rye & Runyon; Schumann, George "Doc"; Slater, Loyal; Slade, Ralph; Walnut Lake Pavilion; Webber, H. M.

Respectfully submitted. HARRY E. BRENTON, Financial Secretary-Treasurer.

KANSAS CITY CONVENTION BREAKS FORMER RECORD

(Continued From Page One) City of phrase and in devout recognition of Aumonier Nationale of the 40 & 8 of the divine art of music, Dr. Blackman gave utterance to the following prayer:

God of all creation and Heavenly Father of mankind, we bow in adoration and reverence before the divine harmony of the universe Thou hast fashioned for man's good. Sunshine and showers, mountain-peaks and flowers combine to give man faith and hope and love. We are told from Thy Holy Word that when the morning stars sang together all the sons of God shouted for joy. In truth, indeed Thou hast laid the keynote for human melodies. It is only ours to arrange the tunes.

May this occasion blend into Thy plans without discord. Thy blessing be upon this organization dedicated to the high purpose of bringing music to the hearts of men. Fill and thrill this leadership and this membership with the glory and the responsibility of their sacred calling. May they not forget that above all selfish interests their noble purpose is to devise means of bringing more beauty to barren lives, more inspiration to the downcast, more joy to the careworn, more good cheer and gaiety to the sad and lonely and a richer and a more cultural and abundant life to all.

And may we, the vast multitude who are the recipients of these blessings and who are unable of ourselves to produce or transmit such harmonies of the soul, rally to them in their struggle for economic and equitable justice. Merciful Father, shame be upon us who could not live as civilized human beings without the culture they supply if material want is ever their concern! Almighty God, again we pray Thy blessing upon this Convention of the American Federation of Musicians. Let their music indeed and in truth continue to swell the breeze, and ring from all the trees sweet freedom's song. Amen.

The official host of the Convention—Local No. 34—gave a fine demonstration of how to act the part. The evidence of careful planning was everywhere in evidence. Attendance exceeded all expectation. This did not disturb the equilibrium of the committee. Its members were equal to every sudden emergency. Not one syllable of criticism did we hear from any visitor. The "Resolutions of Appreciation" adopted on the closing Convention night, by a rising and cheering vote, was a testimonial of satisfaction which needs no elaboration at our hands. Local No. 34, with a membership of 604, is officered as follows:

President, Frank K. Lott; Vice-President, Wm. H. Martin; Secretary, Fred S. Joste; Treasurer, Bruce Thomas; Sergeant-at-Arms, William B. Richardson; Executive Board, A. W. Luyben, Herbert Johnson, Hubert Willis, Carl Metz and Frank Thompson.

The Federation historian discovered that June 19th was Treasurer Harry E. Brenton's birthday—an announcement of which moved the poetic muse to dilate the following apostrophe to "Our Harry":

It was a rare June day, When first he saw the light. He never seems more gay, Than when he's in a fight. Some people call him gruff— And others—sweet as honey; But all regard him high-grade stuff, When he hands out the money.

Growing conventions necessarily mean an expansion in the size of committees. Each Convention Committee was composed of twenty-three members.

The new bride and groom contingent was unusually large and excessively happy. May their joy be undiminished through the coming years!

Topographically speaking—Kansas City has its ups and downs.

On one of the convention week evenings the delegates and visitors were privileged to enjoy a fine concert given by the Municipal Orchestra, Sol Bobrov conducting. Leo Spitalny of the National Broadcasting staff also officiated part of the time as guest conductor. Mrs. Fred W. Birbach, unexpectedly called upon to function as a soloist, charmed the large audience with her vocal selections.

Some came by rail, some by auto, and some on the wings of aviation.

It seemed to be the unanimous verdict of the delegates and visitors that the Kansas City Municipal Auditorium was the finest structure of its kind to be found anywhere in America. Within its spacious walls convention deliberations were held. Erected at a cost of \$6,500,000, the building provides facilities for every conceivable kind of gathering, from the smallest lecture to the largest convention, exposition or athletic show. The main arena, largest unit of the Auditorium, is a gigantic oval stadium with a seating capacity of 15,000 persons. The dimensions of the room are 301 by 291 feet and the oval floor is 150 by 220 feet. Ceiling and roof are suspended without posts or pillars to obstruct the view of spectators. Beautifully

lighted, air-conditioned, acoustically all that could be desired, it is not strange that convention delegation tides should flow Kansas Cityward from all directions. The Music Hall unit is the home of the Kansas City Philharmonic Symphony Orchestra, which is now recognized as one of the high-grade and permanent institutions of its kind. Located in the heart of a rich country this imposing edifice has become the Mecca of travelers, sight-seers and delegates from a wide range of country, and a source of lasting local pride.

The fine, commodious headquarters of Local No. 34, at No. 1017 Washington St., proved to be both a day and night oasis with unwaning popularity throughout the convention session.

The musical keynote of the first Convention day was sounded by a concert program rendered by the Kansas City Municipal Band, under the leadership of Ben Kendrick, widely-known band leader, in which fifty-six musicians formed an ensemble which gladdened the hearts of the delegates and helped to make opening day memorable.

They told us Kansas City would be hot. We found half of the time an ideal summer resort.

Musicians are sometimes called temperamental, but they know how to be conservative.

In six more years the American Federation of Musicians will be a half century old. Improving with age.

On Tuesday afternoon the Kansas City Federal Orchestra, directed by Savino F. Rendina, was a drawing attraction, but deserving of a much larger attendance. The program was well rendered and thoroughly vindicated the Federation protest against governmental discrimination toward this line of cultural development.

Kansas City papers have one unique distinction. They never carry a "scare head." No matter how sensational the news—their head-line editor does not seem to lose his poise.

In honor of the visiting musicians Kansas City fire engines whistled a beautiful cadenza every time it was necessary to sound an alarm.

Kansas City is a lively southwestern metropolis in a hot territory, and yet scores of delegates testified that the night atmosphere was wonderfully conducive to sleep.

In the lines of a Kansas City poet we believe we have discovered the origin of jazz. The poem is captioned "Boiler-makers' Music," and is as follows:

This is the song of the boiler plant, A wild, delirious, howling chant, The orchestra with iron drum Drowning the pulley's ceaseless hum; The riveters who hit the mark With rat-tat-tat and spitting spark, And husky working men who thrill In harmony with the giant drill. Above the stage the great cranes prance Watching the clumsy punch-press dance, While the stroke of the blacksmith beating time Controls the anvil's fitful chime And the welding torch with blinding fire Illumines the mad and boisterous choir.

We learn with deep regret of the serious illness of our old friend, Ernest Nordin, Sr., of Local No. 70, Omaha, Nebr., where for many years he has been prominent as an orchestra leader, local official, and many times delegate to national Federation conventions. His wide circle of friends will earnestly hope for him a speedy recovery and complete restoration to health and strength.

Very properly, harmony was the keynote of the Convention.

Popular song in the Missouri Valley States—"In the Wheat, By and Buy!"

The Convention registration bureau was as busy as an income tax collection bureau for a good period of the convocation week.

Everybody went home happy.

What if the weather be red hot— It matters not to her; Though sweating like a boiling pot, She loves to wear her fur.

It is no longer a matter of news that Kansas City has been undergoing a terrible scourge. Municipal government has been revealed as so corrupt as to smell to high heaven. A highly organized political machine has raised taxes, levied tribute, gouged corporations, robbed individuals, corrupted the courts, trafficked in votes, and made ancient Sodom look respectable in comparison with the home

"NO REGRETS"

With the kind permission of the copyright owners, Miller Music, Inc., we are able to publish this month a "Hot" arrangement of their tune "No Regrets." In arranging this chorus the arranger has tried to arrange it so that it will be suitable for various instruments with the sole purpose of trying to please the greater number of our readers. The harmonic structure of this arrangement is taken from the regular sheet music which will permit the performer to play a number of measures of the original melody and then a number of measures of this arrangement, thereby giving variation to a solo. If a transposing instrument is being used along with an instrument in concert key, transposition, of course, will be necessary.

"Hot" Arrangement by ELMER B. FUCHS

Musical score for "No Regrets" featuring ten staves of musical notation with treble clefs and various musical symbols.

Copyright, 1936, by MILLER MUSIC, INC., 1629 Broadway, New York City

PEDAGOGICS

... WHAT ... WIND PLAYERS SHOULD DO WHEN LOSING USUAL FORM

By M. GRUPP

Internationally Known Specialist in Teaching
Natural Wind Instrument Playing

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



M. Grupp

In my last article, I have stated that difficult wind instrument playing problems are far from being solved by those authorities who apply their set rules (systems) of teaching alike to all their students, although these rules may be contrary to some student's individual, natural requirements. In this article I will answer the following questions:

Q. What do you advise a wind instrumentalist to do when he is dissatisfied with his playing in general, and, in addition, notices that he is losing his usual form (slipping) for some reason or other?

A. When a human being is dissatisfied with his general physical condition and notices his health falling, he generally visits a reputable doctor in order to have the ailment diagnosed and cured. He knows very well that if it is not checked immediately, it will become worse and may be fatal to him. Likewise, when a wind player is dissatisfied with his general playing and in addition notices that he is losing his usual form (slipping) for some known or unknown reason, whether he be a great artist or an average player, he should immediately visit a teacher who is competent enough to do at least the following:

First, diagnose the reasons for his playing faults—sickness. Second, know exactly what music exercises—prescriptions—to compose or select for him from the proper music books. Third, show the student the necessary way to practice these exercises—of most importance—in order to have them meet his individual, natural requirements in leading him toward correct playing. Fourth, give the student such psychological advice in addition to the proper music exercises, which will help him eliminate his playing difficulties and improve his general playing, just as the proper medical advice and prescriptions act in improving and curing a patient's physical condition.

Unless a teacher is competent enough to do "at least" these few things for his students, he cannot hope to improve their general playing or eliminate their playing difficulties and complexes, regardless of the fact that the teacher may be a great player himself.

Q. Can a teacher improve his students' general playing, and eliminate their playing difficulties by continually displaying his own playing ability each time a student comes for a lesson, although he, the teacher, has no talent of teaching?

A. Just as much as one's hunger and thirst can be satisfied by someone else eating and drinking a good meal and beverage for him.

Q. Why does only one wind instrument player out of thousands possess all the necessary good qualities in his playing?

A. My experimental conclusions definitely show that those wind instrumentalists who possess all the good qualities necessary to be great artists are natural players, and use their physical equipments employed in producing sound on wind instruments as nature meant them to be used. Some of these individuals were born with the precious gift to play naturally, and are rare exceptions. The average human being has to be taught to develop the habit of natural playing, which is rapidly and easily acquired with proper instruction.

Q. Is the system of natural playing adaptable to all wind instruments?

A. Yes, it is. When one acquires natural breath, tongue, mouth and lip muscle control, etc., it is common sense that no matter what wind instrument he happens to play, he will employ these physical controls on it naturally. More on this subject in my next article.

COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

LESSON FOUR

DOUBLING OF TONES OF THE TRIAD

If we add another tone to the triad we must double one tone, either in the unison, or in the octave.

EXAMPLE 1

Tone Doubled in the unison.



EXAMPLE 2

Tone doubled in the octave.



DOUBLING OF INTERVALS OF THE TRIAD AND ITS INVERSIONS

The interval best suited for doubling in Major or Minor chords is the octave, (eighth); the next best, the fifth, and the least desirable the third, if a Major third, because it weakens the effect of a chord. The third of the fifth degree, dominant third, should not be doubled.

The interval best suited for doubling in a Diminished chord is the third; the next best: the octave (eighth); the diminished fifth should not be doubled.

Any interval of a Major, Minor or Diminished triad may be doubled, excepting the diminished fifth and third of fifth degree.

VOICES -

In speaking of the tones of a chord hereafter, we shall call each tone a voice, viz.:

The lowest, Bass; the next above, Tenor; the next above, Alto, and the highest, Soprano.

* N.B.—The names of the various voices are employed as a matter of convenience for designating the parts, and the student is not obliged to consider the compass of these voices when writing the exercises.

EXAMPLE 3

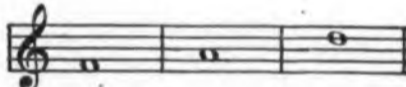


SKIPS

We say a tone skips, when, in progressing from one degree to another, it passes over one or more degrees.

EXAMPLE 4

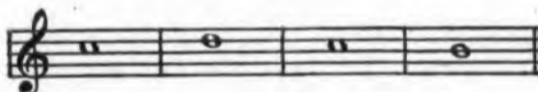
Skips of a Third and a Fourth.



PROGRESSION BY DEGREE

A tone progresses by degree when it moves to the next degree above or below.

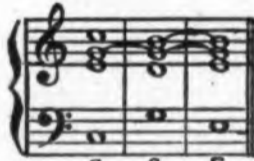
EXAMPLE 5



CHORD CONNECTION

It is best, generally, when the same tone appears in two successive chords, to have such tone remain in the same part or voice, while the other tones of the first chord progress to the tones of the following chord, avoiding skips as much as possible.

EXAMPLE 6



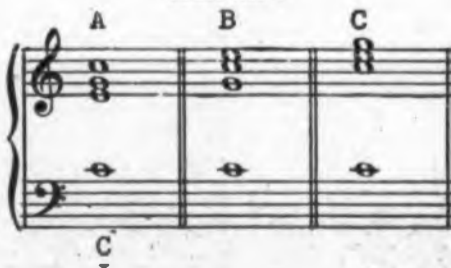
Note—The tone G in the first chord appears in the Alto voice, and is kept in the same voice in the next chord. The tone B appears in the Soprano, and the tone D appears in the Alto, in the second chord, and both these tones remain in the same voices in the following chord.

POSITION OF TRIADS

The Soprano or highest voice, determines the position of a chord.

A triad is in the 1st position if the octave appears in the Sop.—A
" " " " 3d " " " " 3d " " " " —B
" " " " 5th " " " " 5th " " " " —C

EXAMPLE 7



POSITIONS OF CHORDS OF THE SEVENTH

The first, third and fifth positions are the same as those of the triad. The seventh position arises when the seventh appears in the soprano. (See Example 8.)

(Continued on Next Page)

Embouchure Hints » »

No. 3 in the Series

By William Costello

The brass men of today are keeping pace with the times. The modern player has become swing-minded and has adopted himself to the new styles of dance music and we cannot deny that the present-day arrangements are ingeniously arranged and most pleasing to the ear. Certainly great strides have been made here.



WILLIAM COSTELLO

The concert field also marches on to greater achievements—enthusiasm and definite interest are on the up-grade. Young musicians who will some day attain sufficient fame to be classed as artists, are coming to the front throughout the country. These young players will be found chiefly in school bands and orchestras where teachers and supervisors are constantly on the alert for outstanding talent. The addition of music to the curriculum of high schools and colleges, together with the practical experience provided, is indeed a step forward in the march of progress.

Some people believe that there is no common bond between musicians who are active in the dance field and those who follow the more serious symphonic and concert line. In this they are entirely wrong because the greatest exponents of swing and the finest artists of symphony, concert or brass band agree on the point that their successes are largely due to a proper beginning. Whether this beginning was natural or whether it was a highly thought out process is beside the point.

In endeavoring to establish a set of rules to assure any player of a correct beginning, I have carefully observed certain faults which are probably characteristic of students as well as players in general. If a group of teachers were to meet to discuss their experiences, I am confident that all would agree that, of all the difficulties, the most common is the player who points his horn downward and finds it necessary to use excessive pressure—especially for his upper register. A close second to this is the player who plays almost entirely on the red of his lips. Such players, whether amateur or professional, never possess an exceptionally good embouchure. In most of these cases, it is usually evident that the lips are too open and, in the event that the horn is tilted downward, the upper lip will overlap the lower. This presents a situation which is easily understood since we all know that to play a high note the lips must be closed and for a low note, open. Consequently, these faulty formations, while ideal for low notes make the upper register completely unattainable except by pressure and therefore, crushing the lips. Naturally this constant pressure takes its toll in the matter of endurance and a bad situation is created. Playing becomes a matter of torture when it should be a pleasure.

These major conditions, coupled with others of somewhat less importance, combine to produce the common ground upon which all players meet—that is, the embouchure question. Whether you are a swing man or a concert artist, the embouchure with its trials and tribulations, its good days and its bad, is of paramount interest to all. It is the backbone to every type of playing and the player who properly acquires it in the beginning may well consider himself fortunate. Every man can possess the kind of embouchure he wants. Therefore, the following suggestions are listed for your consideration and should be given serious thought, especially by the pressure player. They are the principles behind all successful embouchures and are the solution to many lip problems. When these problems are eliminated, any player can improve his performance, far beyond expectations.

An outstanding embouchure can be properly formed and developed by anyone who will utilize these points. First of all, the lips must be rolled inward

(Continued on Page Twenty-four)

EXAMPLE 8



EXERCISE 1

Write four voice triads, and follow the rule of chord connection. Connect with a tie all tones that appear in the same voice in successive chords. Use the octave in doubling. Indicate the number of each degree under the fundamental.

DIRECTIONS FOR EXERCISE 1

1—Write the third and fifth above the bass.

2—Double the octave (in an upper voice).

3—Find whether you have formed a Major or Minor chord, and write the number of the degree under the fundamental, using Roman numerals for Major and Arabic for Minor.

The chord in the first measure of Exercise 1 is formed in the following manner:

Question: What are you to write?

Answer: A triad.

Q. How is a triad formed?

A. By having the octave (of the fundamental) in the bass.

N.B.—As the bass is already given in this exercise, all that will be necessary now is to fill in the third and fifth.

Q. What other intervals does a triad consist of?

A. A third and fifth (of the fundamental).

Write the third and fifth.

Q. What interval is best to double?

A. The octave (of the fundamental).

Write the octave (in the Soprano in this case).

Next see what kind of a third and fifth of the fundamental you have formed. In this case you have a Major third and a Perfect fifth, thus forming a Major chord.

Q. What kind of a chord have you formed?

A. A Major triad.

Q. Upon what degree of the scale of C Major does this chord appear (or belong)?

A. Upon the first degree.

Write the figure one under the fundamental—using a Roman figure, this being a Major chord.

N.B.—The first chord of Exercise 1 appears in the first position. The position of the triads that follow, will be dependent upon the rules of chord connection and voice progression.

It is of the utmost importance that the student become familiar with the effect of chord progressions in order that he may make intelligent application of same. Proficiency in this respect can be obtained by persistently observing the following directions.

After finishing a line the student should:

Sing or play the soprano part for the entire line.

" " " alto " " " " "

" " " tenor " " " " "

" " " bass " " " " "

Then try the four parts simultaneously on either piano or organ. (On account of its sustained tones, the organ is preferable.) Follow this same procedure in this and every lesson hereafter.

If this plan is followed, the student will acquire the faculty of locating intervals, thus making the jotting down of melodies a comparatively easy task, besides enabling one to understand the effect of chord successions or melodies at sight, i.e., without the aid of an instrument. In other words the eye is educated through the ear.

Follow the directions given for Exercise 1 when writing each chord, i.e., repeat each question and answer in the routine given. The advantage of this plan is that it establishes a system, without which progress would necessarily be slow and unsatisfactory.

EXERCISE 1



NAMES OF INTERVALS

The terms octave (eighth), third, fifth, seventh, or ninth express the relationship of these intervals to a given fundamental and not to the bass.

INVERTED CHORDS

The term, Inversion, when applied to a Chord, means, having any interval other than the Octave (eighth) of the Fundamental in the Bass.

The difference between an inversion of an Interval, and an inversion of a Chord, is this:

When inverting an Interval, one of two tones is transposed above or below the other.

When inverting a Chord, no tone is necessarily transposed above or below another. The Bass, determines the Inversion of a chord, and the Soprano, its position.

A triad can be inverted in two ways.

The first inversion arises when the third appears in the bass.

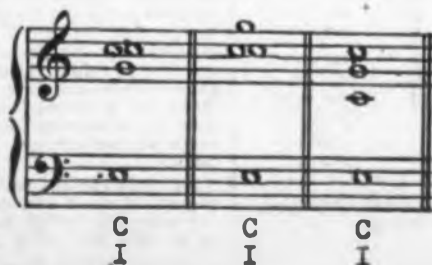
The second inversion arises when the fifth appears in the bass.

The rules for doubling of intervals of inverted chords, are the same as for triads.

The first inversion of the triad is formed by having the third of the Fundamental in the bass.

EXAMPLE 9

First Inversion of the Triad in Various Positions.



DIRECTIONS FOR EXERCISE 2

Write triads and first inversions of triads, using chords based on the fundamentals indicated.

Write triads in the third, fifth, seventh and eighth measures, and first inversions of triads in the measures marked X.

Since the chord in the first measure (a triad) is given, the first chord you are to write will be the first inversion of the triad in the second measure.

Q. What chord are you to write?

A. The first inversion of a triad.

Q. How is this chord formed?

A. By having the third (of the Fund.) in the bass.

Write third in the bass.

Q. Of what other intervals does this chord consist?

A. An eighth and a fifth of the fundamental.

Write eighth and fifth.

Q. What interval is it best to double?

A. The eighth. Write the eighth.

Write number of degree under fundamental.

* Double it in the prime or in the octave, as occasion requires, observing the rule of chord connection and voice progression as before.

First decide what kind of a chord you are to write—a triad or first inversion of a triad—then proceed by repeating each question and answer pertaining to such chord, adding each interval as you proceed. When in doubt refer to Directions for Exercise 2.

If, when making chord connection, we find there are two voices—in the preceding chord—having the same tone, but an octave apart, then choose the lower voice to hold over in the following chord.

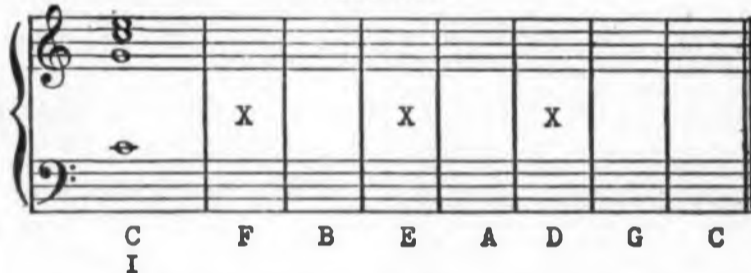
EXAMPLE 10



Do not have any of the voices progress by a skip greater than a third in this exercise.

N.B.—These are merely suggestions—not rules—the object being to avoid unnecessary large skips when progressing from one chord to another. The large skips are not necessarily faulty, but should be avoided as a general principle in harmonic progressions. The "rules of chords" which are given in subsequent lessons make clear the possibilities as well as the limitations of every chord progression. Since these exercises are solely for practice in chord formation, the consideration of rules would greatly hamper the student at this stage; yet it is essential to have these exercises correct and this can be easily accomplished without knowledge of the rules if these simple suggestions are observed.

EXERCISE 2



N.B.—Follow the same procedure in E Major, and have the first chord in the first position (eighth in the soprano); and in A flat major, and have the first chord in the fifth position (fifth in the soprano). Use separate paper.

If the above suggestions are carried out the student will be greatly benefited.

TEACHING

By CLARENCE WARMELIN
President, Warmelin Woodwind School

ONE of man's innate instincts, and which probably is his outstanding one, with the exception of the classic rule of self-preservation, is his desire for knowledge. The bump of curiosity is a big one in the mental makeup of man, woman and child, and it bears a curious but unrelated analogy to the desire for wealth that seems to possess the average individual, in that the more he gets, the more he wants. Possibly we may explain it all by presuming that an all-wise Providence implanted in man a subconscious recognition of the fact that "a little learning is a dangerous thing," and, having a natural abhorrence of all things dangerous, man exerts effort to improve the state of his learning and so remove himself from the zone of danger. The thesis is one that cannot be proved or disproved, but certainly is one on which an argument may be hung.

We have, then, as on one side of a chasm, the desire for knowledge. Across the chasm, on the other side, lies Knowledge. To cross and become possessed of Knowledge we must have a bridge—and that bridge is Teaching and its corollary, the Teacher.

My theories, my beliefs, and my convictions concerning teaching and teachers are based on the fact that I have taught for more than a quarter of a century. The reader of that statement may possibly find himself unconsciously desiring to take issue with what I have said, and what I will say further, in the belief that he is dealing with one who is biased. But I ask him not to do so, for I can frankly say that there is no measure of self-adoration in my attitude as regards my role as a transmitter of knowledge and an interpreter of the profundities of music. Instead, I have always endeavored truly to lean in the other direction—to discount, rather than to increase; to minimize, rather than to build upon; to

deflate, rather than to inflate, any tendency toward vanity that I might feel in this business of "teaching the young idea how to shoot."

Indeed, the mechanical outline of teaching is a simple one. It consists merely of instructing a person who is desirous of obtaining knowledge of how to do a certain thing, a knowledge that reposes in the person doing the teaching. The seeker asks; the teacher tells. Fundamentally, that is the whole story. But, as said, that is merely the mechanical outline. What evolves in the transition stage, what takes place when—and if—that knowledge passes from teacher to seeker, constitutes the myriad intricacies that go to make up the business of teaching. Results may be for better or worse, depending on factors present involving teacher and pupil. If the former be a teacher in name only, a lamentable end is unavoidable. This is the more serious angle of the whole thing, for I conscientiously believe that successful transmission of knowledge depends more on teacher than on pupil. For example, a train may not be in good running condition. Bearings may need greasing, the cars may have flat wheels, and the air brakes may be faulty and so exert a drag on the whole train. But if you put a powerful enough locomotive—the teacher, in other words—at the head of the train, it will pull the load.

In common with every other calling to which man lays his hand, I hold to the conviction that no person is a good teacher who does not want to be the best that is in him along this line. He must be possessed of an unflagging zeal to pass on to others those things that he knows. He must want to aid in bringing about improvement in the knowledge of the pupil. He must have an active desire, almost a religious fanaticism, to raise the ethical and cultural standards of his vocation, and to hand down the light of education to those who will follow him, at the same time adding fuel, so that it may burn more brightly and help to lessen the dark shadows of ignorance that continually reach out to engulf mankind.

The light of education? It brings to mind an analogy that I used several years ago in writing on this same subject. With

(Continued on Page Twenty-four)

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Capital City Boys' Band, Ottawa, Ont., Canada. 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. Judge, Fl. and His Band (Francis Judge), Middletown, N. Y. Lester, Annie, 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 Loyal City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. North Park Boys' Band, San Diego, Calif. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill. Vineland Municipal Band, Vineland, N. J.

PARKS, BEACHES and GARDENS

Blue Ridge Park, Summit Station, Pa. Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Peony Park, Omaha, Neb. Ramona Park, Long Lake, Kalamazoo, Mich. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. South Side Ball Park, Lebanon, Pa. Sunnet Park, Baumgart Sisters, Williamsport, Pa. Woodcliff Park, Poughkeepsie, N. Y.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, 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. Clarke, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Denbar, Wayne, Orchestra, Poughkeepsie, N. Y. Dren, Frank, Orchestra, Casenovia, Wis. Ernestine's Orchestra, Hanover, Pa.

Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. French, Bud, and His Orchestra, Springfield, Ohio. Gindu's International Orchestra, Kulpfont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarkburg, W. Va. Graf's, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. 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. Hummell Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Frelburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra. Lattanzi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Layton, Ben, Orchestra, Richmond, Va. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's, Del., Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiians, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Verthein, Arthur, Orchestra, Ableman, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zembrunki Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA
BIRMINGHAM: Sellers, Stan.
GADSDEN: Gadaden High School Auditorium.
MOBILE: Murphy High School Auditorium.
ARIZONA
PHOENIX: Emile's Catering Co. Junior Chamber of Commerce. Taggart, Jack, Mgr., Oriental Cafe and Night Club.
TUCSON: Lodge Nite Club. 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.
TEXARKANA: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium.
CALIFORNIA
CHOWCHILLA: Colwell, Clayton "Sinky."
HOLLYWOOD: Cohen, M. J. Morton, J. H.
LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators. Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl.
MOBSTE: Rendezvous Club, Ed. Davis, Owner.
SALINAS: De Azevedo, Soares. Fauset, George. Larch, Hermie.

SACRAMENTO: Lee, Bert.
SAN DIEGO: Romero, C. E.
SAN FRANCISCO: Kahn, Ralph.
SAN JOSE: Triona, Philip.
SOUTH SAN FRANCISCO: Bourbon, Ray.
STOCKTON: Sharon, C. Sparks, J. B., Operator. Dreamland Ballroom.
VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.
COLORADO
DENVER: Canino's Casino, Tom Canino, Proprietor. Marble Hall Ballroom. Oberfelder, Arthur M. Orchestra, Port Arthur, Texas.
GRAND JUNCTION: Mile Away Ballroom.
PUEBLO: Congress Hotel.
CONNECTICUT
BRIDGEPORT: Klein, George.
FAIRFIELD: Damshak, John.
HARTFORD: Foote, Dan. Foot Guard Hall.
MERIDEN: Green Lantern Grill, Michael Krups, Owner.
NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The.
SOUTH NORWALK: Evans, Greek.
WATERBURY: Fitzgerald, Jack.
DELAWARE
LEWES: Riley, J. Carson.
WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid."

FLORIDA
JACKSONVILLE: Gate City Booking Agency. Mull, Fred M. Sellers, Stan. Seminole Hotel.
LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager.
MIAMI: Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Miami Biltmore Hotel. Steele-Arlington, Inc.
MIAMI BEACH: Galatis, Pete, Manager, International Restaurant.
ORLANDO: Central Florida Exposition. Wells, Dr.
ST. PETERSBURG: Barse, Jack. Huntington Hotel.
SARASOTA: Loudon, G. S., Manager. Sarasota Cotton Club.
WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA
VALDOSTA: Wilkes, Lamar.
IDAHO
PRESTON: Persiana Dance Hall.
ILLINOIS
AURORA: Rex Cafe.
BELLEVIEW: Club Royal, Char. Davis and Jess Doyle, Owners.
BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.
CHAMPAIGN: Piper, R. N., Piper's Beer Garden.
CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Opera Club. Pacelli, William V. Pintoski, Frank. Quodsch, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, R. G.

KANSAS
NUITCHINGBON: Brown Wheel Night Club. Fay Brown, Proprietor. 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 Hall. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium.
WICHITA: Bedinger, John.

Sipchen, R. J., Amusement Co. Slatore, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois.
FOX LAKE: Meyer, Harold, Owner. Cedar Crest Pavilion. Mineola Hotel.
FREEPORT: Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art.
KANKAKEE: Devlyn, Frank, Booking Agent.
MATTOON: Pyle, Silas. U. S. Grant Hotel.
MOLINE: Rendezvous Nite Club.
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
PATTON: Green Lantern.
PEORIA: Betar, Alfred.
PRINCETON: Bureau County Fair.
QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursula Dance Hall, William Korvia, Manager. Vic's Tavern. Vincent, Charles E.
ROCK ISLAND: Damshak, John. Beauvette Night Club.
STERLING: Flock, R. W.

INDIANA
EVANSVILLE: Green Lantern Ballroom. Jos. Beltman, Manager.
FORT WAYNE: Fisher, Ralph L. International Twins' Association. Mitten, Harold R., Manager. Uptown Ballroom. Reeder, Jack.
GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association.
INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel.
MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood.
MUNCIE: Bids-A-Wee Inn, Paul E. Irwin, Proprietor.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLaury - Reeder Advertising Agency. Green Lantern, The. Show Boat.
TERRE HAUTE: Hooser Ensemble. Ulmer Trio.

IOWA
ARNOLD PARK: Anarki, Larry, Manager. Central Ballroom.
AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary.
BOONE: Dorman, Laurence.
CASCADE: Durkin's Hall.
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Hughes, R. E., Publisher. Iowa Unionist. Reed, Harley, Mgr., Avon Lake. Young, Eugene R.
EAGLE GROVE: Orr, Jesse.
FORT DOUGLASS: Moose Lodge Hall. Yetmar, George.
LEMARS: Wagner, L. F., Manager. Whitewae Pavilion.
MARION: Jurgensen, F. H.
SELWICK: Moonlite Pavilion.
OTTUMWA: Baker, C. G.
WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Wilson, Sylvester A.
LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval.
MIDDLESBORO: Green, Jimmie.
LOUISIANA
ABBEVILLE: Roy's Club, Roy LeBlance, Manager.
MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. West, Adam.
MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.
MARYLAND
BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor. Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor. Rail Inn.
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. Paladino, Rocky. Royal Palms. Thorne, Clement.
CHelsea: Hesse, Fred.
DANVERS: Batastini, Eugene.
FALMOUTH: Abbott, Charles, Prop. Old Silver Beach Club.
LOWELL: Paradise Ballroom. Porter, R. W.
NANTUCKET: Sheppard, J. K.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
PITTSFIELD: High School Auditorium.
WESTFIELD: Park Square Hotel.
MICHIGAN
BAY: Terrace, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
GENON HARBOR: Johnson, Hershel. Palais Royal.
DETROIT: Advance Theatrical Operation Corp. Jack Broder, President. Berman, S. R. Bommarito, Joe. Cavanaugh, J. J., Receiver. Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Fischer's Alt Heidelberg. Frazer, Sam. Peacock Alley. WWJ Detroit News Auditorium.
FLINT: Central High School Auditorium. High School Auditorium.
GRAND RAPIDS: St. Cecilia Auditorium.
ISPERING: Anderson Hall, Fred Nelson, Manager. Mather Inn.
JACKSON: Jackson County Building.
KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake.

KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Wilson, Sylvester A.
LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval.
MIDDLESBORO: Green, Jimmie.
LOUISIANA
ABBEVILLE: Roy's Club, Roy LeBlance, Manager.
MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. West, Adam.
MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.
MARYLAND
BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor. Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor. Rail Inn.
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. Paladino, Rocky. Royal Palms. Thorne, Clement.
CHelsea: Hesse, Fred.
DANVERS: Batastini, Eugene.
FALMOUTH: Abbott, Charles, Prop. Old Silver Beach Club.
LOWELL: Paradise Ballroom. Porter, R. W.
NANTUCKET: Sheppard, J. K.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
PITTSFIELD: High School Auditorium.
WESTFIELD: Park Square Hotel.
MICHIGAN
BAY: Terrace, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
GENON HARBOR: Johnson, Hershel. Palais Royal.
DETROIT: Advance Theatrical Operation Corp. Jack Broder, President. Berman, S. R. Bommarito, Joe. Cavanaugh, J. J., Receiver. Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Fischer's Alt Heidelberg. Frazer, Sam. Peacock Alley. WWJ Detroit News Auditorium.
FLINT: Central High School Auditorium. High School Auditorium.
GRAND RAPIDS: St. Cecilia Auditorium.
ISPERING: Anderson Hall, Fred Nelson, Manager. Mather Inn.
JACKSON: Jackson County Building.
KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake.

MISSISSIPPI
MEMPHIS: Junior College of Meriden. Senior High School of Meriden.
MISSOURI
COLUMBIA: Missouri University Chapter of I4 Kappa Alpha.
JOPLIN: Central High School Auditorium.
KANSAS CITY: Fox, S. M. Kansas City Club. McPadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Alpha Sigma Lambda Fraternity. Thomas, Clarence H.
ST. LOUIS: Sokol Actives Organisation.
SEALIA: Smith, Cotton High School Auditorium.
Sikeston: Boyer, Hubert.
MONTANA
BILLINGS: Billings High School Auditorium. Tavern Beer Hall. Ray Hamilton, Manager.
MIDWALL: Dishman, Orin, Prop., New Mint.
ROMAN: Shamrock.
NEBRASKA
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: Corlison, Eddie. White, Joseph.
ATLANTIC CITY: Ambassador Hotel. Knickerbocker Hotel. Larosa, Tony. Siffer, Michael.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant. Club Evergreen.
CANDLER: Walt Whitman Hotel.
CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel.
OLEN BARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor. Philhower, H. W.

LANSING: Hagen, Lester, Manager. Lansing Armory. 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.
MEMPHIS: Doran, Francis, Jordon College.
MILES: Powell's Cafe.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
PINE CITY: Star Pavilion.
ROUND LAKE: Gordon, Don S., Manager. Round Lake Casino.
SAGINAW: Fox, Eddie.
MINNESOTA
BRAINERD: Little Pine Resort.
FAIRMONT: Graham, H. R.
NEW ULM: Becker, Jens, Prop., Nightingale Night Club.
MINNEAPOLIS: Borhardt, Charles.
OWATONNA: Rendorf, Clarence R., Box 42.
PIPETONE: Bobzin, A. E., Manager. Playmor Dance Club.
ROCHESTER: Desnoyers & Son.
ST. CLOUD: Ahles, Frances.
ST. PAUL: Fox, S. M.
WALKER: Fisher's Barn.
MISSISSIPPI
MEMPHIS: Junior College of Meriden. Senior High School of Meriden.
MISSOURI
COLUMBIA: Missouri University Chapter of I4 Kappa Alpha.
JOPLIN: Central High School Auditorium.
KANSAS CITY: Fox, S. M. Kansas City Club. McPadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Alpha Sigma Lambda Fraternity. Thomas, Clarence H.
ST. LOUIS: Sokol Actives Organisation.
SEALIA: Smith, Cotton High School Auditorium.
Sikeston: Boyer, Hubert.
MONTANA
BILLINGS: Billings High School Auditorium. Tavern Beer Hall. Ray Hamilton, Manager.
MIDWALL: Dishman, Orin, Prop., New Mint.
ROMAN: Shamrock.
NEBRASKA
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: Corlison, Eddie. White, Joseph.
ATLANTIC CITY: Ambassador Hotel. Knickerbocker Hotel. Larosa, Tony. Siffer, Michael.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant. Club Evergreen.
CANDLER: Walt Whitman Hotel.
CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel.
OLEN BARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor. Philhower, H. W.

JERSEY CITY:
Dickinson High School Auditorium.

LONG BRANCH:
Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.

NEWARK:
Angster, Edward.
Clark, Fred R.
Devaney, Forest, Prom.
Kruvant, Norman.
Meyers, Jack.
N. A. A. C. P.
Pat & Don's.
Robinson, Oliver, Mummies Club.
Rulan Booking Agency.
Santoro, V.
Sapientza, J.
Skyway Restaurant, Newark Airport Highway.
Stewart, Mrs. Rosamond.
Triputti, Miss Anna.

NEW BRUNSWICK:
Block's Grove.
Morris Block, Proprietor.

ORANGE:
Schlesinger, M. E.

PASSAIC:
Kanter's Auditorium.

PATERSON:
De Ritter, Hal.

PRINCETON:
Lawrence, Paul.

TRENTON:
Laws, Oscar A.

UNION CITY:
Passion Play Auditorium.
Conway, Frank, Owner.
Frankie Conway's Tavern, Black Horse Pike.

WILDWOOD:
Bernard's Hofbrau.
Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE:
Maeris, Otis.

NEW YORK

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

ALBANY:
Bradt, John.
Flood, Gordon A.

ARMONK:
Embassy Associates.

BALSTON SPA:
Francesco, Tony, Manager.
Stockade Club.
Hearn, Gary, Manager, Stockade Club.

BEACON:
Neville's Mountside 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.
Kaplan, Ken., Mgr., Buffalo Swing Club.
King Productions Co., Geo. Meadowbrook Country Club.
McVan's, Mrs. Lillian McVan, Proprietor.
Michael, Max.
Miller, Robert.
Nelson, Art.
Shultz, E. H.
Vendome Hotel.
W. & J. Amusement Corp.

CATSKILL:
50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.

ELLENVILLE:
Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA:
Goodwin, Madalyn.
Rock Springs Dance Pavilion.

FIAMKILL:
Oriental Inn.

GLENS FALLS:
The Royal Pines, Tony Reed, Proprietor.

KIAMESA LAKE:
Mayfair, The.

LACKAWANNA:
Chic's Tavern, Louis Cicatelli, Proprietor.

LOCH SHELDRAKE:
Club Riviera, Felix Amstel, Proprietor.

NEWBURGH:
Matthews, Bernard H.

NEW YORK CITY:
Henson, Edgar A.
Blythe, Arthur, Booking Agent.
Dodge, Wendell P.
Dyruff, Nicholas.
Dwyer, Bill.
Faggen, Jay.
Harris, Bud.
Herb, I. H., Theatrical Promoter.
Immerman, George.
Jermon, 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.
Murray, David.
Palais Royale Cabaret.
Pearl, Harry.
Phi Rho Pi Fraternity.
"Right This Way," Carl Reed, Manager.
Seidner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
Sunkin, James.
Wade, Frank.
Weinstock, Joe.

ONEONTA:
Oneonta Post No. 359.
American Legion, G. A. Dockstader, Commander.

POUGHKEEPSIE:
Poughkeepsie High School Auditorium.

PURLING:
Gutrie's Purling Palace.

ROCHESTER:
Genesee Electric Products Co.
Gorin, Arthur.
Medwin, Barney.
Pulsifer, E. H.
Todd Union of University of Rochester and Gymnasium.

SCHENECTADY:
Gibbons, John F., Manager, Club Palorama.
Maurillo, Anthony.

STONE RIDGE:
DeGraft, Walter A.

SYRACUSE:
Horton, Don.
Most Holy Rosary Alumni Association.

TROY:
Lambda Chi Alpha.
Phi Kappa.
Phi Mu Delta.
Pi Kappa Alpha.
Pi Kappa Phi.
Theta Nu Epsilon.
Theta Upsilon Omega.

UTICA:
Moinoux, Alex.
Sigma Psi Fraternity, Epilon Chapter.

WHITE PLAINS NORTH:
Charlie's Rustic Lodge.

WHITEBORO:
Guido, Lawrence.

WINDSOR BEACH:
Windsor Dance Hall.

LONG ISLAND, N. Y.

NICKSVILLE:
Seever, Mgr., Hicksville Theatre.

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.
Ferrari, George.
Mills, N.
Pratt, Fred.

GREENSBORO:
American Business Club.

HIGH POINT:
Trumpeters' Club, The, J. W. Bennett, President.

RALEIGH:
Carolina Pines.
Hugh Morson High School.
Newham Broughton High School.
New Armory, The.
Rendevous.
Washington High School.

SALISBURY:
Rowan County Fair.

WINSTON-SALEM:
Hill, E. C.
Piedmont Park Association Fair.
Robert E. Lee Hotel, John Paddyord, Orch. Leader.

NORTH DAKOTA

BISMARCK:
Coman, L. R. Coman's Court.

GRAND FORKS:
Point Pavilion.

OHIO

AKRON:
Brady Lake Dapce Pavilion.
Katz, George, DeLuxe Theatre.
Williams, J. P., DeLuxe Theatre.

ALLIANCE:
Castle Night Club, Charles Naines, Manager.
Curtis, Warren.

BRIDGEPORT:
Kenny Mara Club, 817 Lincoln Ave.

BRYAN:
Thomas, Mort.

CAMBRIDGE:
Lash, Frankie (Frank Lashinsky).

CANTON:
Beck, L. O., Booking Agent.
Bender, Harvey.
Bender's Tavern, John Jacobs, 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. 5.
Hartwell Club.
Jones, John.
Kenwood Country Club.
Thompson, Manager.
Lawndale Country Club.
Hutch Ross, Owner.
Maketawah Country Club.
Woroberton, Manager.
Queen City Club, Clemens, Manager.
Rainey, Leo.
Spat and Slipper Club.
Western Hills Country Club.
Waxman, Manager.
Williamson, Horace G.
Williamson, Horace G.
Williamson, Horace G.
Williamson Entertainment Bureau.

CLEVELAND:
Hanna, Rudolph.
Order of Sons of Italy.
Grand Lodge of Ohio.

Senes, Frank.
Sindelar, E. J.
Welsenberg, Nate, Mgr.,
Mayfair or Euclid Casino.

COLUMBUS:
Askins, Lane.
Askins, Mary.
Gyro Grill.

DAYTON:
Club Ark, John Hornis, Owner.
Eib, Dwight.
Stapp, Phillip B.
Victor Hugo Restaurant.

GREENVILLE:
Darke County Fair.

MANSFIELD:
Foley, W. R., Mgr., Coliseum Ballroom.
Ringside Night Club.

MARIETTA:
Eagles' Lodge.
Morris, H. W.

MARION:
Anderson, Walter.

MEDINA:
Brandow, Paul.

PORTESMOUTH:
Smith, Phil.

SANDUSKY:
Anchor Club, Henry Letson, Proprietor.
Brick Tavern, Homer Roberts, Manager.
Crystal Rock Nite Club.
Alva Halt, Operator.
Fountain Terrace Nite Club.
Alva Halt, Manager.

SIDNEY:
Woodman Hall.

SPRINGFIELD:
Lord Lansdown's Bar, Pat Pinnegan, Manager.
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. E.

TOLEDO:
Cavender, E. S.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Johnson, Clem.

WARREN:
Windom, Chester.
Young, Lin.

YOUNGSTOWN:
Lombard, Edward.

OKLAHOMA

OKLAHOMA CITY:
Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter.

TULSA:
Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman.
Mayfair Club, John Old, Manager.
Rainbow Inn.
Tate, W. J.

OREGON

KLAMATH FALLS:
James, A. H.

BALEM:
Steinhammer, John F. and Carl G., Managers, Melow Moon Dance Pavilion.

PENNSYLVANIA

ALLEGHENY:
Young Republican Club.
Robert Cannon.

ALLENTOWN:
Connors, Earl.
Mealy, William F.

ALTOONA:
Wray, Eric.

ANDRIOS:
Colonial Inn.

BERNVILLE:
Snyder, C. L.

DEMLENEM:
Reagan, Thomas.

DRAPERS:
Fissel, Francis A.

BROWNVILLE:
Hill, Clifford, President, Triangle Amusement Co.

CHESTER:
Reading, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
Dreamland Ballroom, The, T. P. McGuire, Manager.
Oakland Beach Dance Pier, T. H. McGuire, Operator.

DRAYSDALE:
Yaras, Max.

DRUM:
Green Gables.

EASTON:
Circlon, The, Neal Rumbaugh, Proprietor.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMERSON:
McNarney, W. S.

ERIE:
Masonic Ballroom and Grill.

FRACKVILLE:
Casa Loma Hall.

FRANKLIN:
Rocky Grove High School.

GIRARDVILLE:
Girardville Hose Co.

GLENS LYON:
Gronka's Hall.

GREENVILLE:
Moose Hall and Club.
Hollywood Casino.

HONESDALE (Tama):
Baldino, Dominic.
Gilbert, Lee.

HUNTON:
Tranon Club, Tom Vlachos, Operator.

JACKSONVILLE:
Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.

RELAVER:
Condors, Joseph.

RULPHONT:
Liberty Hall.
Neil Rick's Dance Hall.

LANCASTER:
Parker, A. R.
Weinbrom, Joe., Manager, Rocky Springs Park.

Wheatland Tavern Palm-
room, located in the Mil-
ler Hotel; Paul Heine,
Sr., Operator.

LATROBE:
Yingling, Charles M.

LEBANON:
Colonial Ballroom.
Fishman, Harry K.

LEHINGTON:
Reiss, A. Henry.

MT. CARMEL:
Mayfair Club, John Pogesky and John Baillet, Mgrs.
Reichwein's Cafe, Frank Reichwein, Proprietor.

MANTICORE:
Knights of Columbus Dance Hall.
St. Joseph's Hall, John Renka, Manager.

NATRONA:
Natrona Citizens Hall.

NEW SPYRD:
Green Cove Inn, W. E. Stall-smith, Proprietor.

NEW SALEM:
Maher, Margaret.

NORRISTOWN:
Hosbach, H. E., Manager and Owner, Hosbach's Bungalow Inn.

PHILADELPHIA:
Arcadia, The International Restaurant.
Deauville Casino.
Hirst, Izzy.
Martin, John.
Nixon Ballroom.
Pelosi, F., Manager, Philadelphia La Scala Opera Co.
Philadelphia Federation of the Blind.
Stone, Thomas.
Swing Club, Messrs. Walter Finacey and Thos. Moyle.
Temple Ballroom.
Tioga Cafe, Anthony and Sabatino Marrara, Mgrs.
Willner, Mr. and Mrs. Max. Zeldt, Mr., Hart's Beauty Culture School.

PITTSBURGH:
Bland's Night Club.
Gold Road Show Boat, Capt. J. W. Menkes, Owner.
Matesic, Frank.
New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.

POTTSVILLE:
Paul's Tap Room and Grille.
Paul Davis, Proprietor.

QUAKERTOWN:
Bucks County Fair.

READING:
Mountain Springs Association, Jack Thammes, Business Agent.
San Rita Inn, Gus Paskopoulos, Manager.

RIDGWAY:
Benigni, Silvio.

SCRANTON:
Liberty Hall.

SHANGKIN:
Boback, John.
Shamokin Moose Lodge Grill.

SHARON:
Marino & Cohn, former Operators, Clover Club.
Williams' Place, George.

SYBY CREEK HILLS:
Eagles' Mountain Home.

SUNBURY:
Sober, Melvin A.

YANIMONT:
Camp Taniment.

TWIN OAKS (Schuylker County):
Falla, William, Prop., Golden Slipper Cafe and Adjacent Picnic Grounds.

UNIONTOWN:
Maher, Margaret.
Snyder, C. L.

UPPER MERY:
Abmeyer, Gustave K.

WERNERSVILLE:
South Mountain Manor Hotel, Mr. Berman, Manager.

WILKES-BARRE:
Cohen, Harry.
Kosley, William.
McKane, James.

WILLIAMSPORT:
Moose Club.
Stover, Curley.

WYOMISSING:
Lunino, Samuel M.

YATEVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Kibbler, Gordon.
Penn Hotel, Charles Welsh, Proprietor.
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.

PROVIDENCE:
Bangor, Rubes.
Club Bagdad, Leo Mancini, Operator.
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
Saturday Night Dances, operated by Mancini at North Main Street Auditorium.

WARWICK:
D'Antuono, Mike.
Hollywood Casino.

WOONSOCKET:
Kornstein, Thomas.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.

GREENVILLE:
Allen, E. W.
Goodman, H. E., Manager, The Pines.
Greenville Women's College Auditorium.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike.

SIoux FALLS:
Piana (Night Club).

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRENTWOOD:
Palms Night Club.

Bristol:
Pinehurst Country Club, J. C. Rates, Manager.

CHATTANOOGA:
Doddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.

JEFFERSON CITY:
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson, Elmer.
Avery, W. H.
Hubert, Maurice.

NASHVILLE:
Carter, Robert T.
Connors, C. V.
Eakle, J. C.
Scottish Rite Temple.

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Aviatrix Night Club.
Municipal Auditorium.

AUSTIN:
Gregory Auditorium.
Hogg Memorial Auditorium.
Phi Gamma Delta Fraternity.
Pi Kappa Alpha Fraternity.
Rowlett, Henry, Operator, Cotton Club.

BRECKENRIDGE:
Breckenridge High School Auditorium.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Bagdad Night Club.
Goldberg, Bernard.
Johnson, Clarence M.
Malone, A. J., Mgr., Trocadero Club.

DENVER:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.

EL PASO:
Shivers, Bob.

FORT WORTH:
Bowara, J. W.
Carnahan, Robert, Owner.
Show Boat, Lake Worth.
Merritt, Morris John.
Plantation Club.
Southwestern Exposition and Stock Show, Rodeo and Roundup 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.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John.
Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinson, Paul.
Seaman, R. J., Operator of El Coronado.

LUBBOCK:
Lubbock High School Auditorium.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
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.
Malone, Eddie, Operator, Klub Trocadero.

UTAH

SALT LAKE CITY:
Allan, George A.
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. E. Richards, Manager.
Nightingale Nite Club.

BLACKSBURG:
V. P. I. Auditorium.

DANVILLE:
City Auditorium.
George Washington High School Gym.

HOPEWELL:
Hopewell Cotillion Club.

LYNCHBURG:
Happy Landing Lake, Caswell 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.
Village Barn.

WASHINGTON

SEATTLE:
Meany Hall.
West States Circus.

SPOKANE:
Davenport Hotel.

WEST VIRGINIA

BLUEFIELD:
Florence, C. A.

CHARLESTON:
Brandon, William.
Embassy Inn, E. E. Saunders, Manager.
White, R. L., Capitol Booking Agency.

FAIRMONT:
Carpenter, Samuel H.

MUNTINGTON:
Epperson, Tiny, and Hewlett, Tiny, Promoters, Marathon Dances.

MORGANTOWN:
Elks Club.

WHEELING:
Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN

ANTIGO:
Langlade County Fair Grounds & Fair Association.

APPLETON:
Apple Creek Dance Hall.
Sheldon Stammer, Mgr., Konecman, E.
Mackville Tavern Hall.
William Bogacs, Manager.
Miller, Earl.

DENVER:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.

EL PASO:
Shivers, Bob.

FORT WORTH:
Bowara, J. W.
Carnahan, Robert, Owner.
Show Boat, Lake Worth.
Merritt, Morris John.
Plantation Club.
Southwestern Exposition and Stock Show, Rodeo and Roundup 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.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John.
Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinson, Paul.
Seaman, R. J., Operator of El Coronado.

LUBBOCK:
Lubbock High School Auditorium.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
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.
Malone, Eddie, Operator, Klub Trocadero.

UTAH

SALT LAKE CITY:
Allan, George A.
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. E. Richards, Manager.
Nightingale Nite Club.

BLACKSBURG:
V. P. I. Auditorium.

DANVILLE:
City Auditorium.
George Washington High School Gym.

HOPEWELL:
Hopewell Cotillion Club.

LYNCHBURG:
Happy Landing Lake, Caswell 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.
Village Barn.

WASHINGTON

SEATTLE:
Meany Hall.
West States Circus.

SPOKANE:
Davenport Hotel.

WEST VIRGINIA

BLUEFIELD:
Florence, C. A.

CHARLESTON:
Brandon, William.
Embassy Inn, E. E. Saunders, Manager.
White, R. L., Capitol Booking Agency.

FAIRMONT:
Carpenter, Samuel H.

MUNTINGTON:
Epperson, Tiny, and Hewlett, Tiny, Promoters, Marathon Dances.

MORGANTOWN:
Elks Club.

WHEELING:
Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN

ANTIGO:
Langlade County Fair Grounds & Fair Association.

APPLETON:
Apple Creek Dance Hall.
Sheldon Stammer, Mgr., Konecman, E.
Mackville Tavern Hall.
William Bogacs, Manager.
Miller, Earl.

DENVER:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.

EL PASO:
Shivers, Bob.

FORT WORTH:
Bowara, J. W.
Carnahan, Robert, Owner.
Show Boat, Lake Worth.
Merritt, Morris John.
Plantation Club.
Southwestern Exposition and Stock Show, Rodeo and Roundup 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.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John.
Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinson, Paul.
Seaman, R. J., Operator of El Coronado.

LUBBOCK:
Lubbock High School Auditorium.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
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.
Malone, Eddie, Operator, Klub Trocadero.

UTAH

SALT LAKE CITY:
Allan, George A.
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. E. Richards, Manager.
Nightingale Nite Club.

BLACKSBURG:
V. P. I. Auditorium.

DANVILLE:
City Auditorium.
George Washington High School Gym.

HOPEWELL:
Hopewell Cotillion Club.

LYNCHBURG:
Happy Landing Lake, Caswell 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.

WAUTOMA: Passarelli, Arthur.
ib.
WYOMING
CASPER: Oasis Club, The, A. E. Schmitt, Manager.
Whinnery, C. I., Booking Agent.
CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA
WASHINGTON: Alvis, Ray C. Ambassador Hotel.
Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild.
W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Dude Ranch.
Faerber, Matthew J. Hayden, Phil. Hi-Hat Club.
Hule, Lim, Manager, La Patee Restaurant.
Hurwitz, L., Manager, The Coconut Grove.
Kavakos Cafe, Wm. Kavakos, Manager.
Kipnis, Benjamin, Booker.
Lynch, Buford.
Melody Club.
Pirate's Den.

CANADA
ALBERTA
CALGARY: Dowsley, C. L.
BRITISH COLUMBIA
VICTORIA: Shrine Temple.
MANITOBA
WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake.

ONTARIO
CORUNNA: Pier, William Richardson, Proprietor.
HAMILTON: Delta High School Auditorium.
Dumbbelle Amusement Co.
Capt. M. W. Plunkett, Manager.
Technical High School Auditorium.
Westdale High School Auditorium.
LONDON: Coey, Sam A. Palm Grove.
NIAGARA FALLS: Niagara Falls Badminton and Tennis Club.
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.
OTTAWA: Finlayson, Lieut. W. B. Lido Club.
PETERBOROUGH: Collegiate Auditorium.
Peterborough Exhibition.
SARNIA: Blue Water Inn, Thomas Kemsley, Proprietor.

TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club.
Clarke, David. Cockerill, W. H. Edén, Leonard.
Eisen, Murray. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions.
O'Byrne, Margaret. Savarin Hotel.
Silver Slipper Dance Hall.
Urban, Mrs. Marie.
WOODSTOCK: South Side Park Pavilion.

QUEBEC
MONTREAL: Weber, Al. Wynness, Howard.
SHERBROOKE: Eastern Township Agriculture Association.
STE. MARQUERITE: Domaine D'Estérel.

MISCELLANEOUS
American Negro Ballet.
Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc.
Bowley, Ray.
Braun, Dr. Max, Wagnerian Opera Co.
Carr, June, and Her Parisienne Creations.
Curry, R. C.
Darktown Scandals, Ida Cox and Jake Shankle, Mgrs.
Darragh, Don.
Del Monte, J. P.
Edmonds, E. E., and His Enterprises.
Ellis, Robert W., Dance Promoter.
Fiesta Company, George H. Holes, Manager.
Gabel, Al. J., Booking Agent.
Ginsburg, Max, Theatrical Promoter.
Gonia, George F.
Hanover, M. L., Promoter.
Helm, Harry, Promoter.
Heiney, Robt., Trebor Amusement Co.
Hendershot, G. B., Fair Promoter.
Hot Cha Revue (known as Moonlight Revue), Prather & Maly, Owners.
Hoxie Circus, Jack.
Hyman, S.
Jazzmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Katz, George.
Kaunonga Operating Corp., F. A. Schefel, Secretary.
Kessler, Sam, Promoter.
Kinsey Players Co. (Kinsey Comedy Co.).
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.

Lawton, Miss Judith. Lester, Ann.
London Intimate Opera Co.
McConkey, Mack, Booker.
McFryer, William, Promoter.
McKay, Gall B., Promoter.
McKinley, N. M.
Miller's Rodeo.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mumm, Edward F., Promoter
Nash, L. J.
National Speedathon Co., N. K. Antrim, Manager.
O'Hanrahan, William.
Opera-on-Tour, Inc.
Rogers, Harry, Owner, "Frisco Follies."
Rudnick, Max, Burlesque Promoter.
Santoro, William, Steamship Booker.
Scottish Musical Players (traveling).
Shavitch, Vladimir.
Snyder, Sam, Owner, International Water Follies.
Sponaler, Les.
Steamship Lines: American Export Line. Savannah Line.
Thomas, Gene.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Frolle Co."
Walkathon, "Moon" Mullins, Proprietor.
Welsh, Finn and Jack Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jam-boree."
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

NOT SPRING: Best Theatre.
Paramount Theatre.
Princess Theatre.
State Theatre.
PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre.
CARMEL: Filmart Theatre.
CRONA: Crona Theatre.
DINUBA: Strand Theatre.
EUREKA: Liberty Theatre. Rialto Theatre. State Theatre.
FORT BRAGG: State Theatre.
FORTUNA: Fortuna Theatre.
GILROY: Strand Theatre.
HOLLYWOOD: Andy Wright Attraction Co.
LONG BEACH: Strand Theatre.
LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre.
Frolics Theatre, J. V. (Pete) Frank and Roy Dalton, Operators.
Million Dollar Theatre.
Harry Popkin, Operator.
LOVELAND: Rialto Theatre.
MARYSVILLE: Liberty Theatre. State Theatre.
MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.
PALM SPRINGS: Plaza Theatre.
UKIAN: State Theatre.
YUBA CITY: Smith's Theatre.

COLORADO

COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

CONNECTICUT

BRIDGEPORT: Park Theatre.
DARIEN: Darien Theatre.
HARTFORD: Crown Theatre. Liberty Theatre.
MYSTIC: Strand Theatre.
NEW CANAAN: Play House.
NEW HAVEN: White Way Theatre.
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.
WINTER HAVEN: 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: Winnishiek Players Theatre.
GENEVA: Fargo Theatre.
LINCOLN: Grand Theatre. Lincoln Theatre.
ROCK ISLAND: Riviera Theatre.
STREATOR: Granada Theatre.

INDIANA

INDIANAPOLIS: Civic Theatre. Mutual Theatre.
NEW ALBANY: Grand Picture House. Kerrigan House.
TERRE HAUTE: Rex Theatre.
VINCENNES: Moon Theatre.

IOWA

COUNCIL BLUFFS: Liberty Theatre. Strand Theatre.
DUBUQUE: Spensley-Orpheum Theatre.
SIoux CITY: Self Theatre Interests.
WASHINGTON: Graham Theatre.

KANSAS

EL DORADO: Eris Theatre.
INDEPENDENCE: Beldorf Theatre.
KANSAS CITY: Art Theatre. Midway Theatre.
LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre.
LEAVENWORTH: Abdallah Theatre.
MCPHERSON: Ritz Theatre.
PARSONS: Ritz Theatre.
WINFIELD: Ritz Theatre.

KENTUCKY

AHLAND: Capitol Theatre. Grand Theatre.
LOUISIANA
LAKE CHARLES: Palace Theatre.
WEST MONROE: Happy Hour Theatre.

MAINE

PORTLAND: Cameo Theatre. Derring Theatre. Keith Theatre.

MARYLAND

BALTIMORE: Belmore Theatre. Boulevard Theatre. Community Theatre. Forester Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.
ELKTON: New Theatre.
ATTLESBORO: 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.
LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.
NEOFORD: Medford Theatre. Riverside Theatre.
NEW BEDFORD: Bayliss Square Theatre.

MASSACHUSETTS

BALTIMORE: Belmore Theatre. Boulevard Theatre. Community Theatre. Forester Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.
ELKTON: New Theatre.
ATTLESBORO: 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.
LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.
NEOFORD: Medford Theatre. Riverside Theatre.
NEW BEDFORD: Bayliss Square Theatre.

MARYLAND

BALTIMORE: Belmore Theatre. Boulevard Theatre. Community Theatre. Forester Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.
ELKTON: New Theatre.
ATTLESBORO: 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.
LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.
NEOFORD: Medford Theatre. Riverside Theatre.
NEW BEDFORD: Bayliss Square Theatre.

MASSACHUSETTS

BALTIMORE: Belmore Theatre. Boulevard Theatre. Community Theatre. Forester Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.
ELKTON: New Theatre.
ATTLESBORO: 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.
LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.
NEOFORD: Medford Theatre. Riverside Theatre.
NEW BEDFORD: Bayliss Square Theatre.

ROXBURY: Liberty Theatre.
SOMERVILLE: Capitol Theatre. Somerville Theatre.
SOUTH BOSTON: Strand Theatre.
STOUGHTON: State Theatre.

MICHIGAN

BAY CITY: Temple Theatre. Washington Theatre.
DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre.
DOWAGIAC: Century Theatre.
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: Temple Theatre.

MINNESOTA

MINNIE: Astor Theatre.
NEW ULM: Lyric Theatre. Time Theatre.

MISSISSIPPI

JACKSON: Alamo Theatre. Booker Theatre.
LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.
PASCAGOULA: Nelson Theatre.
PARR CHRISTIAN: Avalon Theatre.
ST. LOUIS: A. and G. Theatre.
YAZOO: Yazoo Theatre.

MISSOURI

KANSAS CITY: Liberty Theatre.
ST. JOSEPH: Lewis Charwood Theatre.
ST. LOUIS: Ambassador Theatre. Loew's State Theatre. Missouri Theatre. St. Louis Theatre.
WEBB CITY: Civic Theatre.
WEBSTER GROVES: Ozark Theatre.

NEBRASKA

GRAND ISLAND: Empress Theatre. Island Theatre.
KEARNEY: Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE

NASHUA: Colonial Theatre. Park Theatre.
NEW JERSEY
ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW HAMPSHIRE

NASHUA: Colonial Theatre. Park Theatre.
NEW JERSEY
ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.
BOBOTA: Queen Ann Theatre.
BOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERET: Ritz Theatre.
CLIFTON: Strand Theatre.
GLASSBORO: Glassboro Theatre.
JERSEY CITY: Cameo Theatre. Mr. McKeon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer 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. Galety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre.
DOLBEVILLE: Strand Theatre.
FALCONER: State Theatre.
GLENS FALLS: State Theatre.
GOSHEN: Goshen 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. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Rowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (45th St. and Amsterdam Ave.) West End Theatre.
NIAGARA FALLS: Hippodrome Theatre.
OLEAN: Palace Theatre.
PELHAM: Pelham Theatre.
POUGHKEEPSIE: Liberty Theatre. Playhouse Theatre.
TROY: Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT: Freeport Theatre.
HICKSVILLE: Hicksville Theatre.
HUNTINGTON: Huntington Theatre.
LOCUST VALLEY: Red Barn Theatre.
MINEOLA: Mineola Theatre.
SAG HARBOR: Sag Harbor Theatre.
SEA CLIFF: Sea Cliff Theatre.
SOUTHAMPTON: Southampton Theatre.

NORTH CAROLINA

DURHAM: New Duke Auditorium. Old Duke Auditorium.
GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. 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. Imperial Theatre. National Theatre.
HENDERSON: Moon Theatre.
HIGH POINT: Center Theatre. Paramount Theatre.
KANAWHIC: New Gem Theatre. Y. M. C. A. Theatre.
SAS HARBOR: Sag Harbor Theatre.
SEA CLIFF: Sea Cliff Theatre.
SOUTHAMPTON: Southampton Theatre.

PICHER: Winter Garden Theatre.
SHAWNEE: Odeon Theatre.
OREGON
MEDFORD: Holly Theatre. Hunt's Criterion Theatre.
PORTLAND: Broadway Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Venetian Theatre.
SALEM: Hollywood Theatre.
PENNSYLVANIA
COLONIAL Theatre.
HAZLETON: Capitol Theatre, Bud Irwin, Manager.
LEBANON: Auditorium Theatre.
GOSHEN: Goshen 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. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Rowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (45th St. and Amsterdam Ave.) West End Theatre.
NIAGARA FALLS: Hippodrome Theatre.
OLEAN: Palace Theatre.
PELHAM: Pelham Theatre.
POUGHKEEPSIE: Liberty Theatre. Playhouse Theatre.
TROY: Bijou Theatre.
RHODE ISLAND
EAST PROVIDENCE: Hollywood Theatre.
NEWPORT: Shea's Paramount Theatre.
PAWTUCKET: Strand Theatre.
PROVIDENCE: Bijou Theatre.
Brimley Liberty Theatre.
Capitol Theatre.
Empire Theatre.
Hope Theatre.
Liberty Theatre.
Palace Theatre.
Park Theatre.
Playhouse Theatre.
Uptown Theatre.
SOUTH CAROLINA
COLUMBIA: Town Theatre.
TENNESSEE
FOUNTAIN CITY: Palace Theatre.
JOHNSON CITY: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre.
MEMPHIS: Princess Theatre. Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Main St.
TEXAS
BROWNSVILLE: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.
BROWNWOOD: Queen Theatre.
EDINBURGH: Valley Theatre.
FORT WORTH: Little Theatre.
LA FERIA: Bijou Theatre.
LONGVIEW: Liberty Theatre.
LUBBOCK: Lindsey Theatre. Lyric Theatre. Palace Theatre. Rex Theatre.
LUFKIN: Texan Theatre.
MEXIA: American Theatre.
MISSION: Mission Theatre.
PHARR: Texas Theatre.
PLAINVIEW: Fair Theatre.
PORT NECHES: Lyric Theatre.
RAYMONDVILLE: Ramon Theatre.
SAN ANGELO: City Auditorium. Ritz Theatre. Texas Theatre.
SAN ANTONIO: Zaragoza Theatre.
SAN BENITO: Palace Theatre. Rivoli Theatre.
TEMPLE: High School Auditorium.
TYLER: High School Auditorium Theatre.
UTAH
LOGAN: Capitol Theatre. Lyric Theatre.
VIRGINIA
LYNCHBURG: Helvedere Theatre. Gayety Theatre.
ROANOKE: American Theatre. Park Theatre. Rialto Theatre. Roanoke Theatre.
WINCHESTER: New Palace Theatre.
WEST VIRGINIA
CHARLESTON: Capitol Theatre. Kears Theatre.
CLARKSBURG: Opera House. Robinson Grand Theatre.
GRUNDY: Lynwood Theatre.
HOLIOYSCOVE: Lincoln Theatre

MURKINSON:
Palace Theatre.
NEW CUMBERLAND:
Manos Theatre.
WEIRTON:
Manos Theatre.
State Theatre.
WELLSBURG:
Palace Theatre.
Strand Theatre.

WISCONSIN

ANTHONY:
Home Theatre.
CHIPPWA FALLS:
Loop Theatre.
Rivoli Theatre.
MANASNA:
Orpheum Theatre.
MERRILL:
Cosmo Theatre.
WATERTOWN:
Savoy Theatre.
WAUSAU:
Ritz Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Rialto Theatre.
Universal Chain Theatrical Enterprises.

CANADA

MANITOBA

WINNIPEG:
Beacon Theatre.
Dominion Theatre.
Garrick Theatre.
Rialto Theatre.

ONTARIO

HAMILTON:
Granada Theatre.
Lyric Theatre.
NIAGARA FALLS:
Webb Theatre.
OTTAWA:
Center Theatre.
Little Theatre.
Rideau Theatre.
PETERBOROUGH:
Regent Theatre.
ST. CATHARINES:
Granada Theatre.
ST. THOMAS:
Granada Theatre.
TORONTO:
Arcadian Theatre.
Brock Theatre.
Capitol Theatre.
Century Theatre.
Community Theatre.
Crown Theatre.

Quebec Theatre.
Granada Theatre.
Madison Theatre.

QUEBEC

MONTREAL:
Capitol Theatre.
Imperial Theatre.
Palace Theatre.
Princess Theatre.
Stella Theatre.

SHERBROOKE:
Granada Theatre.
His Majesty's Theatre.

SASKATCHEWAN

REGINA:
Grand Theatre.
SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS

Drum and Bugle Corps.
Walter R. Craig Post of the American Legion, Rockford, Ill.
Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Recording Bass player, Bud Simpson, 405 East State, Toledo, Ohio.

AT LIBERTY—Good Marimba player; Spanish and American music, can fake. Max Solis, 2844 West Third St., Brooklyn, N. Y.

AT LIBERTY—Sousaphonist would locate with good local concert band with any job (after August 15) as salesman, office routine, shipping clerk, etc.; age 39; best reference; experienced. L. Antonio, 911 South Elwood, Tulsa, Okla.

AT LIBERTY—Drummer, Colored, member of Local 802, A. F. of M.; reliable and sober; age 30; 18 years' experience in dance, pit and concert; read and fake (swing); all details upon request. George Petty, 465 West 163rd St., New York, N. Y. Phone ED. 4-9811.

AT LIBERTY—String Bass, doubling Trombone; solid chord style; bow; Bass Horn; voice; classical and dance training; name experience; fine references; reliable; fine instruments; age 24; wish to locate with reputable dance band, prefer name. Musician 2609 Pine Grove Ave., R. No. 1, Port Huron, Mich.

AT LIBERTY—Oboe player, doubling Clarinet and Alto Saxophone; young; Feabody Institute training; will travel or locate with band or orchestra. Charles B. Burk, Jr., 332 Stinson St., Baltimore, Md. Phone Gilmore 7121-J.

AT LIBERTY—Legitimate Timpanist, thoroughly experienced in all fields; excellent pedal technique; read, improvise, arrange; prefer location in or adjoining Oklahoma; 37, unmarried, sober, reliable, musicianly; 10 years' Union membership. Malcolm J. Young, 359 Dickens Ave., Chicago, Ill.

FOR SALE OR EXCHANGE

FOR SALE—Selmer gold lacquer Alto Sax; excellent condition, \$65.00. Also military system Oboe, \$25.00; C.O.D. three days' trial. Musician, 207 West Iowa, Urbana, Ill.

FOR SALE—Betoney Bass Clarinet, good condition, \$110.00; also Selmer Tenor Sax, \$65.00; C.O.D., three days' trial. Musician, 619 Cottage Row, Bycamers, Ill.

FOR SALE—J. Schmidt Double French Horn, brass, nickel-silver trim, and case, used very little, \$125.00; also J. Schmidt single Horn, \$95.00. L. F. Gaeta, 53 West Long St., Columbus, Ohio.

FOR SALE—One Hoflinger (Belgian) "C" Flute, silver; one Clement Mason (French) "C" (Alto), Silver Flute with extra section for low B; the above instruments are rare bargains for cash. Write Karl Kalina, Local 20, A. F. of M., Denver, Colo., No. Musical Protective Association.

FOR SALE—Three (3) genuine Zildjian Cymbals, one 13, one 14 1/2, one 11-inch, price, \$15.00; Standard Overtures, Waltzes, etc., 17 numbers, \$4.50; Ludwig, 14x5, Metal Snare Drum and Traps, \$15.00. D. A. Gibson, 120 North Railroad St., Monticello, Ind.

WANTED TO BUY

WANTED TO BUY—Want good upright Haritone, big bore Conn preferred; also Alto Sax and Boehm Clarinet; no junk; write right price. Bert Potter, Vero, Fla.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

Atlantic City, N. J., Local No. 561—A. E. Bellinelli, Charles Hessel, Paul Connor, C. L. Daugherty, A. J. Nicoletto, Clark Edwards, W. C. Greenly, Sista Martin, Benjamin Morgan, Herbert McGowan, Albert Schmidt, Thomas Grizzanti, Tommie Gilbert.

Dallas, Texas, Local No. 147—Homer Lee Boyd, George W. Hosh, Joe Procter, A. Stavens, G. V. Crockett, James Whitaker, John T. King, Jr., Sam M. Stanford, L. J. Camp, Robert C. Hall, Mrs. Alta Cossitt, W. A. Haines, Dan S. Sports.

El Paso, Texas, Local No. 466—Norman R. Gonzalez, O. H. White, Leo E. Navarro, Charles Brock, Michael Cruz.

Flint, Mich., Local No. 173—Fred Bordenave, Jack Carrozza, Pete Marroli, Hal Packhurst, Gasper Biscaglia, Hector Gagnon, Phil Pelletier.

Frederic, Ohio, Local No. 121—Lucia Gore.

Glenn, Pa., Local No. 696—Harry Crawford, Stanley Beenic, Peter Nimitz.

Greenburgh, N. C., Local No. 332—Harvey West, John Klingman, Henry Gray, Leo Hamberg, Curtis Mack, James Esbourn, Beale Watson, Johnnie Gilbert, Ray Zuber, Herbert Taylor, Paul Sisson, Paul A. Mendonah, James Fuller, Harvey Mann, Slate S. Randall, Claude Rozen, Charles Sinclair.

Hill, N. Y., Local No. 383—C. Deck, F. Fuller, M. Green, Fred Brizgo, Charles Reese, Joe Green, Jack Rose, J. Sutherland, B. Walrath, M. Bauer, Charles Gillette, C. Boell, M. Devers, B. Norzha, Tony Volonce, A. Thourau.

Lawrence, Mass., Local No. 372—Roy Amars, Vincent Paulin, Angelo Avella, Daniel Borrad, Charles Dalba, Edwin MacLachlan, Samuel Orlando, Clifton J. Evans.

Louisville, Ky., Local No. 11—Marvin (Shelley) Morris, Lynchburg, Va., Local No. 157—Wm. Stanley, Kathryn Shauer, Agnes Stone.

Memphis, Tenn., Local No. 71—Eugene Goodwin.

Montreal, P. Q., Canada, Local No. 46—H. Albers, Rosalee Harvey, Rex Battle, Edouard Bozouh, Frank James Bellier, Myer Hyman, William Molition, Wally Shoritsky, A. W. Stanford, R. Turcotte.

Northampton, N. J., Local No. 177—Raymond T. Henry, William Lindler, William Merrill, Elmer Mose, Mitchell Miller, Robert Pierce Francis Smith, Harvey Salkin, Edward Ward, Stanley Stasik.

Rockford, Ill., Local No. 349—Edwin Bates, Earl L. Boutler, Harold Cytoson, Jim Yarns, Al Cowen, Andrew James, Arthur Luff, Kurt Rosenberg, Alio Sharp, P. F. Tince, A. E. Toib.

Springfield, Mass., Local No. 171—Ernest Charland, Dan Egan, Ray LaRosa, Wm. McCombe, Arthur L. White.

Vallejo, Calif., Local No. 367—Chester Petty, Kenneth Richards, Ray Harris, Local No. 661—John Eisher, Waterbury, N. Y., Local No. 734—Miffred Walrath, Winona, Minn., Local No. 433—Joe Yotroba, Wisconsin Rapids, Wis., Local No. 610—John Krutski, James Jones, Harry J. Lynn.

EXPULSIONS

Detroit, Mich., Local No. 5—Leonard A. (Pete) Cullite, Ely, Nev., Local No. 212—Roy Bergan, Louisville, Ky., Local No. 11—Robert Robinson, Milwaukee, Wis., Local No. 8—Orville Gilman, New Orleans, La., Local No. 174—Marvin "Dutch" Andrus.

New York, N. Y., Local No. 302—Michael Davis, Theodore Emma, William Moore, Manuel Orta, Robert Fryer, Henry Valabro.

Newburgh, N. Y., Local No. 291—Santo Jannotti, Harry W. Jensen.

Saskatoon, Sask., Canada, Local No. 353—R. B. Baker.

REINSTATEMENTS

Albuquerque, N. M., Local No. 616—Lester Moore, Astoria, Wis., Local No. 636—Emmett Lasher, Atlantic City, N. J., Local No. 610—John Eisher, Baltimore, Md., Local No. 49—Abilio Martins, Morris Brant.

Boston, Mass., Local No. 9—Wallace S. Kirby, Milton I. Albert, Joseph W. Rhine, Alfred J. Moore, Hughie Barrett, Peter L. Walters, Emilio Jacot, John F. Kiley, James Palano, A. Edward Galliano, Lewis E. Publi-core, Robert A. Mohler, William A. Deverall, E. E. Mink, Frank L. MacDonald, Charles DiGarcio, Fred Vicker.

Buffalo, N. Y., Local No. 43—Arthur Courton, Chicago, Ill., Local No. 16—Harry Andrzejewski, Mitchell Henry Pastowski, Carmen Chiaroni, Arnold Weisbrodt, Frank Bower, Rufus E. Davidson, Roderic Ches, Maurice J. Doyle, F. J. Moore, Jack LaRue, Jules Scott, Stanley Kollinsky, Fred Bomer Johnson, Davo Strom, Rudy Chasch.

Cleveland, Ohio, Local No. 4—Edward Braun, Barney Dolacek, Isadore Gordon, Orville Lemley.

Danbury, Conn., Local No. 57—Sam Ginzell, Harold French.

Detroit, Mich., Local No. 8—Adam Bandy, Casimir Pelecki, Deal Fischer, Julius Bandy.

Easton, Pa., Local No. 379—Norman A. Snyder, Harry Beudell, A. Marchetta.

Fairmont, W. Va., Local No. 367—Orin Ford, Glenn Little, Lynn McLaughlin, Jack Rosenberg, Ellsworth Cain, E. K. Swain.

Farmington, Conn., Local No. 121—Robert Yetes.

Glen Lynn, Pa., Local No. 606—Daniel DePasio, Walter Richter, Wilbur Kearney.

Greedy, Colo., Local No. 206—Harry C. McClure, Verna M. Whitcomb, William S. Galton, Barton M. Pavey.

Greenburgh, N. C., Local No. 332—George Ballard, Clarke Lyle, C. T. Strickland, Bob England, Bats Randall, Claude Heaves.

Houston, Texas, Local No. 65—Albert H. Wiggins.

Indianapolis, Ind., Local No. 3—John Vickers, Harold Blackburn.

Lancaster, Pa., Local No. 294—Cyril A. Greeny, Lawrence, Mass., Local No. 372—Wade Dewey.

Lynchburg, Va., Local No. 157—Charles Handl, Dan Ransyer.

Miami, Fla., Local No. 635—E. T. Boose, G. E. House, Milwaukee, Wis., Local No. 6—Julian Sullivan, W. D. Leonard, Al W. Schmidt, Lillian, Walter J. Kihiko, Minneapolis, Minn., Local No. 73—Howard C. Horstman, Fern (Bud) Dorman, Beatrice Lovell.

Minneapolis, Minn., Local No. 73—Beatrice Lovell, Leslie A. Martin, Eric Kolstad, Harvey Hilary.

Northampton, N. J., Local No. 177—Charles J. Reisman, Newark, N. J., Local No. 18—Meyer Lintick.

Newburgh, N. Y., Local No. 291—Herbert Hunter, Carl Wolfahrt.

New York, N. Y., Local No. 302—Nick Arhako, Irving Berger, Hans Bernstein, Cornelia M. Berry, Sam Bergman, Michael A. Bynas, Kenneth Casey, Jay Chernik, Ruth E. Cleary, John Conlan, Martin J. Conolly, Milton Cooper, Jane Courland, Robert George Davis, Raffaele Dittamo, Howard Emerson, George Engstrom, H. Feldman, Sidney Finkestein, C. C. Fischer, Antonio Francis, Al Greenfield, Seipione Guidi, Herman Hand, Clifton S. Houghton, James Hays, Harold Hirsch, Benjamin Jackson, Louis Juliant, Louis Kaplan, Leonard L. King, Paul J. Krebs, George Kurz, Milton Levinson, E. Gonzales Levy, Milton Lipsitz, Harry Loizalotz, Thaddeus McQuire, George W. Meeker, Max Melnik, Conrad Metterick, Carl J. Monaco, C. J. Moore, Leo Mosier, Anne Mundy, David Olman, Mabel Pearl, Gabriel Penyer, W. K. Pitman, Jr., Meyer Pollock, Leon Portnoy, Louis Prins, Arthur Pryor, Jr., Milton Rogers, G. W. Ballabury, Frank Reardon, Ed. J. Charles, Herbert, Donald Smith, Abraham Sokolov, Herbert Stiller, Herman A. Tafarelli, George Wallman, Roy Webb, Herman Weinstein, Irving Wolitz, Al. Zurer.

Niagara Falls, N. Y., Local No. 186—Edward Cutler, Omaha, Neb., Local No. 128—Clarence John E. Larson, Parkersburg, W. Va., Local No. 336—Robert Link, Jr., Peoria, Ill., Local No. 28—John B. Ledman, Royce Turner, Carl E. Magnuson, Elmer Aron.

Philadelphia, Pa., Local No. 77—Laurus H. Brown, George M. Bobris, Anthony Amorel, Johnny Arthur, Charles Berrelli, David E. Brown, Frank Cardamonte, Samuel R. Cahill, Fred T. Edmondson, Walter J. Flamatter, James Franklin, Nathan Friedman, James Murphy, Henry Patrick, Richard F. Pell, Frank A. Pickering, Albert J. Portnoy, William Root, Jerry Rodia, Alexander Smallman, Morris Somner, August Vella.

Pittsburgh, Pa., Local No. 452—Eddie Bartholomew, Fred Silva.

Pittsburgh, Pa., Local No. 66—G. Mark Lane, Victor J. Lawrence, Louis Mazzini, Leo Rosny.

Rose, Nev., Local No. 228—Clarence Jones E. Carder, Rochester, N. Y., Local No. 56—Alexander Reisman, Sid Linky, Bernard DeKruyer.

St. Louis, Mo., Local No. 2—Lester E. Blatner, Vernon Braun, George Cloud, John Brunell, Jack Conners, Paul Godt, Florence Kowalzyk, Edw. Longhiser, C. L. Tice, Ralph Williams.

St. Louis, Mo., Subsidiary Local, Local No. 2—Clifford St. Paul, Mine., Local No. 36—George F. Davis, John M. Ricehill, Robert E. Sheets, Joseph C. Hurn.

San Diego, Calif., Local No. 232—Lillian Katsanoun, Neosho, Mo., Local No. 11—John E. H. H. H.

San Jose, Calif., Local No. 153—Harold Prana.

Seattle, Wash., Local No. 282—John E. Doods, Earl Showers.

Sherburne, Pa., Local No. 126—Stanley Hook, Joseph Privately.

Seattle, Wash., Local No. 72—Martin Gleason, Edna Merrill.

St. Louis, Mo., Local No. 23—Miss Christine Robinson.

Spartanburg, Wash., Local No. 106—Carroll Beober, Ray Lloyd, Clair Hark.

Springfield, Mass., Local No. 171—Charles W. Gay, Raoul Heuter, Vm. P. Italic.

Tulsa, Okla., Local No. 15—Milton Striver, Richard Conley, Elray Eck, Reggie Gobay, Don Alt, William Skridon.

Tulsa, Okla., Local No. 266—Anna Woodward, Harold Jackson, Harold Watson.

Tyngsboro, Canada, Local No. 140—Fred W. Anderson, V. Rainbridge, Max Brown, Walter Cole, Leslie G. Foley, George F. Farrell, Wm. Fuzida, Harold Gardard, Wm. Grimmer, R. G. Todd, Gordon John E. Charles, Keller, H. Newberry, John Pombon, Jas. S. Reid, G. Weddington, Roderick G. White.

Vallejo, Calif., Local No. 367—Frank Weir, Guy Gilman, Vancouver, B. C., Canada, Local No. 145—Phyllis M. Ward, Harold Russell.

Waterbury, N. Y., Local No. 734—Earl H.B. Blaney, White Plains, N. Y., Local No. 236—Parker C. Loo, Winona, Minn., Local No. 433—Roy Benedict, Lesa Gallagher.

Wisconsin Rapids, Wis., Local No. 610—John Fall, Lawrence Lohm.

EMBOUCHURE HINTS

(Continued from Page Nineteen)

slightly over the edge of the teeth. Then the lower jaw is protruded just enough to direct the air upward. Now you will find that when you blow, the lips will naturally have a tendency to relax their position over the teeth and fall into the mouthpiece. It is up to you to keep this in mind and prevent it from happening.

I advocate placing the mouthpiece one-third on the upper lip and two-thirds on the lower although the reverse of this, or the half and half placement is also suitable in some cases, but I believe these latter require slightly more energy to produce the same results.

Breath control is an important factor since it represents the coordination of this and the embouchure which makes all playing possible. The air must be inhaled into the lower portion of the lungs by relaxing the abdominal muscles. The incoming air will automatically expand the abdomen and the contraction of these muscles at will, produces the required pressure necessary for playing.

The above are the principles which, when combined, are the foundations of all good playing. You are urged to study them carefully and apply them to fit your personal needs. The swing man and the concert man can swing upward to a higher plane—which is within their reach when a better and more reliable embouchure is acquired.

TEACHING

(Continued from Page Twenty)

my readers' indulgence let me quote from that discourse referred to:

"Suppose, now, that there were no sun or stars in the heavens, and no light in the universe. Suppose that a lighted lamp were put in your hand, and that the world were peopled by a million persons, each with an unlighted lamp like your own, and capable of giving the same amount of light, if lit. Then suppose that this million came and lit their lamps from yours. Would they rob you of your light? Would your lamp burn less brightly? Would not the world be a brighter place, and the million emerge from the darkness? What greater service could you perform for humanity?"

"Too often have men obeyed the first commandment of selfishness, 'get what you can, and keep what you get.' This should be reversed to read: 'Keep what you give, and give what you can.' Teaching is seed-planting or lamp-lighting. It is creative endeavor for a purpose and an ideal. There is a certain selfishness about teaching that inspires respect."

Reverting to the intricacies that go to make up the business of teaching, and to expand on my conviction that success in the transmission of knowledge rests more with teacher than with pupil, I want to emphasize the fact that the element of human nature plays a highly important part in whatever desirable results may be achieved. There is the individuality of the pupil to be taken into consideration. He cannot be looked on by the intelligent teacher as merely somebody who comes in at an appointed time to go through a rendition of the lesson that has been laid out for him. No, the pupil must be studied by the teacher, as much so as the pupil studies his lesson. This business of learning is not one that may be pursued by the pupil in a straight line, along methodical procedures laid down by an omnipotent higher power. It is not as simple as that.

What are the pupil's home influences? Is he subjected there to admonitions, directions and advice far removed from those he receives when in the presence of his teacher? In the matter of practicing, is he denied the proper amount of time? On the other hand, is he forced to practice beyond the reasonable limits recog-

nized and determined for him by the teacher? Do the older members of his family set themselves up as greater authorities than the teacher whose professional success and personal gratification lie in his making the utmost of the possibilities that lie in the pupil? All these things are possible, as any teacher is able to testify, and they are among the many obstacles that make up the hurdle race of teaching in the musical field.

The true teacher is, without question, a psychologist. It is not in him to lay down the law briefly to the pupil, saying: "Do it so—or else!" Instead, his attitude is the classic, "Come, let us reason together." By trial and error, by delving into the pupil's mental reactions, by suggestions, by recognition of the pupil's bundle of strengths and weaknesses, the teacher is enabled to lay hands on the things to do, and learns to avoid the things not to do, in so far as each pupil is concerned. When he—the teacher—has learned his pupil, then, and not until then, is he ready to teach the pupil. But when this "point of beginning" is reached, all things are ready for real progress, founded on the solid rock of understanding.

In other words, one of the great perils confronting the teacher is that of becoming too dogmatic. It is so much easier to tell a pupil authoritatively just what to do and what not to do, than to fulfill a teacher's real office, which is to guide, rather than to drive. The old Greek philosopher, Socrates, recognized the possibilities of thought, and he educated his countrymen by asking them things that made them think.

Life—at least in our civilized world—is a constant struggle for achievement. We all want to do something worth while, something notable. We want to make our mark, and possibly leave our footprints on something more substantial than the sands of time. Possibly that accounts for the bump of curiosity most of us possess. We believe that if we know more, we can do more. The music pupil yearns to perfect his technique and to attain a place in the musical sun. The teacher wants to turn out pupils who will grace the world of music, and, incidentally, add luster to the teacher's pedagogic stature. Your true teacher is not a slave to the financial gain that results from his devotion to his calling, for, in addition to the work that he gives as a possible direct return for fees paid him, he does an enormous amount of altruistic work which is of inestimable benefit for the community. This is true of any kind of teacher, and particularly so of the music teacher. The satisfaction he gains from doing such work is part of the life emolument which he could never collect in any other way. It is the thing that has induced young men and women to take up teaching and to make it a life love and a life career.

Teaching is the art that connects the past with the future, via the lifeline of the young of the present generation. Those youngsters need encouragement, so that they may develop. We teachers need the thrill that their vitality can impart. At the same time, we need the soul-touch of the higher art that is possible only to those who have lived long, have felt the hopes, the disappointments, the joys, the sorrows, and have breathed on the heights and in the depths of life.

NATURALLY

A former navy man was asked whether he thought sailors should be called gobs. "Why not?" he said. "They are gobs, aren't they?"—Pathfinder.

STILL HUNTING THAT "X"

Teacher: "Working out this much of the problem shows you that X equals zero."

Freshman: "Whew! All that work for nothing!"—Commerce.

NOT KIDDING HIMSELF

"An experienced gardener," says the sage, "in the fellow who doesn't expect to raise vegetables like those he saw in the seed catalog."
—Exchange.

WOMAN'S VIEWPOINT

During the agitation in behalf of woman suffrage, an ardent advocate pleaded with a tired-looking married woman, and said:

"Just think! Wouldn't you love to go with your husband to the voting place, and there cast your vote along with his?"

The woman shook her head decisively and answered:

"For goodness sake! If there's one single thing that a man's able to do by himself, let him do it!"