

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVII

NEWARK, N. J., JUNE, 1939

NO. 12

## TWENTY-FIRST SEASON OF ST. LOUIS MUNICIPAL OPERA

### Huge Al Fresco Theatre to Present Twelve Weeks of Magnificent Musical Plays

If the seven wonders of the modern theatre were ever judged in order of importance, the world-famous outdoor Municipal Opera in St. Louis, Mo., about to begin its twenty-first season, would head the list.

Competing with air-conditioned motion picture houses, outdoor symphony concerts, bathing beaches and river resorts and numerous other diversions offered in the large midwestern metropolis, the huge al fresco theatre presents twelve weeks of magnificent musical plays to capacity or near-capacity audiences nightly.

Because it has never failed to offer superb entertainment, the civically operated Municipal Opera today is regarded by St. Louisans as a valued institution, as highly respected as its public schools, library, or hospital system. This fact was demonstrated recently when season reservations exceeded the \$100,000 mark, more than six weeks before the season began.

The open-air theatre's record is unique. In twenty summers 10,706,005 persons have attended 1,459 performances. In 218 weeks of operation it has presented 215 separate productions—grand opera, operetta and musical romances—among which were seven notable world premieres and five American premieres.

It is a pleasing nectar the Municipal Opera gives the theatrical gods—and the thousands who jam the natural amphitheatre weekly. Although it has never been duplicated, the recipe is simple. The ingredients are expensive and are mixed successfully only through hard labor. But here are the essentials:

The Municipal Opera has the plays, always exhibiting a weekly change of pace, intermingling established favorites with premieres. The 1939 season will open June 2 with the ever-popular operetta, "Rose Marie." It will close with the American premiere of "Victoria and Her Hussar," during the week of August 21 to 27.

Names of productions in order in which they will be seen are:

June 2 to 11.—"Rose Marie." Ranked as one of the greatest operettas of all time, this musical romance drew capacity or near-capacity audiences at each performance in its 1927, 1928, 1929 and 1931 engagements at the Municipal Theatre. The music, written by Rudolf Friml and Herbert Stothart, includes the title song, "Indian Love Song," "Totem Tom-Tom," "Why Shouldn't We?" and "Door of My Dreams." The book and lyrics are by Otto Harbach and Oscar Hammerstein.

June 12 to 18.—"Queen High." First St. Louis production of Lewis E. Gensler's, Laurence Schwab's and B. G. De Sylva's hilarious and musical story of two owners of a garter and novelty business who decide in a poker game which partner shall run the business, while the other acts as his butler. The music is by Gensler and the lyrics by De Sylva. Schwab, former Municipal Theatre productions director, and De Sylva also wrote another smash hit, "Good News," presented here in 1935. Popular tunes in "Queen High" are "Beautiful Baby," "Cross Your Heart," "Everything Will Happen for the Best," "Gentlemen Prefer Blondes," "You'll Never Know," "Don't Forget" and "My Lady."

June 19 to 25.—"Lost Waltz." The stage adaptation of Robert Stolz's Viennese film operetta triumph, "Two Hearts in Waltz Time," which made its premiere last year under adverse weather conditions, will be repeated following demands of many opera goers. Eight catchy tunes, including "Two Hearts in Waltz Time," "I Love

(Continued on Page Twenty-one)

## LABOR LAWYERS END ANTI-PICKETING ARGUMENT

Oral Arguments Averring Unconstitutionality of Oregon Labor Disputes Acts Are Completed.

PORTLAND, Ore. — Oral arguments averring unconstitutionality of Oregon's labor disputes acts have been completed by attorneys representing the American Federation of Labor and the Railroad Brotherhoods. Briefs will be filed later.

Attorneys declared the Oregon labor act and similar laws enacted by a number of cities resulted from activity of non-unionists who had been defeated when the Wagner labor relations act was held constitutional.

Interests which seek to defeat the recent conception of civil rights and liberties for individual workmen have gone into the states in an attempt to "emasculate labor unions," it was asserted.

Chris Boesen, attorney for the A. F. of L. and four railroad labor unions, declared the so-called anti-picketing law, adopted last November, not only threatens to destroy unions by removing the

## SIDELIGHTS ON THE FIRST KANSAS CITY CONVENTION

Meeting of 1897 Had 38 Delegates, Only Three of Whom Are Now Living.

By CARL METZ

The first national organization of musicians in the United States was called the National League of Musicians, and the first national labor organization was called the Knights of Labor. This latter organization, however, fell by the wayside and the militant organization, the American Federation of Labor, was organized.

The question of affiliation with the American Federation of Labor was discussed in every musician local in the country, and there were usually heated arguments both for and against such affiliation. In the national conventions of the musicians resolutions favoring affiliation with the American Federation of Labor were defeated, the national officers maintaining that music was a profession, having nothing in common with labor, therefore, they advised against any affiliations with labor organizations. Such arguments finally stirred the old guard, under the leadership of Owen Miller, to action.

In Indianapolis, Ind., on October 15, 1896, on call of Samuel Gompers, president of the American Federation of Labor, a convention of the different musicians associations of the United States was held and, pre-adjournment, that convention decided that the body there formed and christened the American Federation of Musicians, make application for a charter in the American Federation of Labor. This request was granted by the American Federation of Labor Convention held in Cincinnati, Ohio, in December, 1896. To assist the new organization, the American Federation of Labor Convention passed the following resolution:

"Resolved, That the several organizations comprising the American Federation of Labor do hereafter deny recognition to any musical organization not affiliated with the American Federation of Labor."

Mr. Alexander Bremer, then president of the National League of Musicians thereupon revoked the charters of all locals which had affiliated with the American Federation of Labor and the American Federation of Musicians.

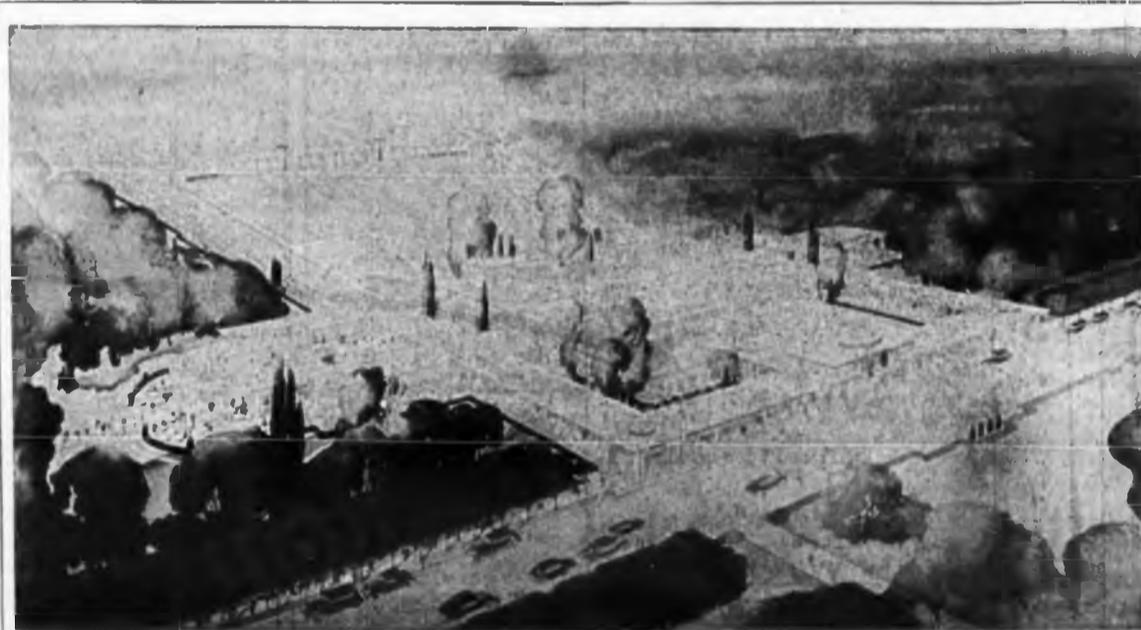
Following the receipt of this edict, Jacob Schmalz, secretary of the newly formed organization sent the following letter to all locals:

CINCINNATI, OHIO

GREETINGS:

The National League of Musicians holds its 12th Annual Convention in Kansas City, Missouri, on May 4, 1897. In spite of Mr. Bremer's illegal orders revoking the charters of those League Locals that have affiliated with the

(Continued on Page Three)



MUNICIPAL THEATRE, FOREST PARK, ST. LOUIS, MISSOURI

right of workers to bargain collectively, but violates the constitutional guarantees of free speech and a free press.

Boesen cited the 14th Amendment to the United States Constitution, which guarantees the liberties of speech and press, contained in the first amendment, against infringement by legislation of the states.

### Picketing Right Menaced

"Our position is that, under the 14th Amendment, working people as well as any other persons, have the right to disseminate information by placards carried on the body as well as by newspapers, radio or any other method," he asserted. "Our contention is that this legislation is not directed against possible abuse, but against the right to picket, itself."

Boesen declared that court decisions in the early years of the labor movement were colored by the false conception that pickets served the principal purpose of "scaring away" other workmen or customers of a firm.

(Continued on Page Two)

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*Official*  
**BUSINESS**  
*Compiled to Date*

### CHARTERS ISSUED

654—Hastings, Minnesota.  
655—Minot, North Dakota.  
657—Painesville, Ohio.  
658—State College, Mississippi.  
666—Pine Bluff, Arkansas.

### CONDITIONAL MEMBERSHIP ISSUED

A 969—Benjamin Lankewicz.  
A 970—Ruby LaNace Bowles.  
A 971—Gladys Tell.  
A 972—Sidney Abramson.  
A 973—Alton Delmore.  
A 974—Rabon Delmore.  
A 975—William Mauldin.  
A 976—Arthur O'Brien.  
A 977—Joseph S. Zinkans.  
A 978—Harry Dahlfors.  
A 979—Robert Klehr.  
A 980—Edward James Stapleton, Jr.  
A 981—Louis Karlson Austin.  
A 982—Wayne Baumgartner.  
A 983—Stanford Elwood Cooley.  
A 984—Douglas Drago.  
A 985—Gladys Louise English.  
A 986—Junior Fred Haynes.  
A 987—Archie Dale Legg.  
A 988—Albert M. Mathews.  
A 989—Ivan N. Swickard.  
A 990—Howard Trivelpiece.

### CONDITIONAL TRANSFER CARDS ISSUED

324—Robert Eckert.  
325—William Thomas.  
326—Johnnie Brown.  
327—Ed. W. Warren.  
328—J. W. Wright.

### WANTED TO LOCATE

Anyone knowing the whereabouts of one EMMETT PATTON, drummer, formerly of Detroit; EUGENE (PERRY) YARBOROUGH, alias Perry Shelton, drummer, and one PAUL JOHNSON, trumpet player, kindly notify 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 Local in which one CLIFFORD L. SEARCEY holds membership kindly communicate with Wyatt Sharp, Secretary, Local 579, 216 South President St., Jackson, Miss.

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.

Any member or Local having any knowledge of the Locals in which CHESTER SHAW, former member of Local 71, Memphis, Tenn., and FRANKLIN MEYERS, former member of Local 4, Cleveland, Ohio, hold membership kindly notify the Secretary's office, Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing in which Local of the A. F. of M. one JESSE GIBSON, pianist, holds membership kindly communicate with Paul L. Howard, Secretary, Local 767, A. F. of M., 1710 South Central Ave., Los Angeles, Calif.

### NOTICE!

The Town of Southampton, Mass., is definitely in the jurisdiction of Local 91, Westfield, Mass. Through an oversight it was omitted in the List of Locals issued April 1, 1939.

### DEFAULTERS

Associated Theatres, Inc., Providence, R. I., is in default of payment of \$148.00 due members of the A. F. of M.

F. Pelosi, manager, Philadelphia La Scala Opera Company, Philadelphia, Pa., is in default of payment of \$202.30 due members of the A. F. of M. for services rendered.

Sunset Park, Baumgart Sisters, Williamsport, Pa., is in default of payment of \$289.36, balance due members of the A. F. of M. for services rendered.

Elwood Welty, Jack McDonough and Rose Ballroom, Mishawaka, Ind., are in default of payment of \$45.50 due members of the A. F. of M. for services rendered.

Hugh Cooper, Longview and Henderson, Texas, is in default of payment of \$135.80 due members of the A. F. of M. for services rendered.

Harold R. Mitten, manager, Uptown Ballroom, Fort Wayne, Ind., is in default of payment of \$208.45 due members of the A. F. of M. for services rendered.

William F. Mealy, Allentown, Pa., is in default of payment of the balance of \$200.00 due members of the A. F. of M. for services rendered.

Morris John Merritt, Fort Worth and Houston, Texas, is in default of payment of the balance of \$76.83 due members of the A. F. of M. for services rendered.

Horace G. Williamson, manager, Williamson Entertainment Bureau, Cincinnati Ohio, is in default of payment of \$225.00 due members of the A. F. of M.

Joe Weinbrom, manager, Rocky Springs Park, Lancaster, Pa., is in default of payment of \$81.49 due members of the A. F. of M. for services rendered.

Joseph Weinstein, New York, N. Y., is in default of payment of \$147.62 due members of the A. F. of M.

Bob Shivers, El Dorado, Ark., is in default of payment of \$236.60 due members of the A. F. of M. for services rendered.

Phil Smith, Portsmouth, Ohio, is in default of payment of \$53.00 due members of the A. F. of M. for services rendered.

Lester Hagen, manager, Lansing Armory, Lansing, Mich., is in default of payment of \$150.00 due members of the A. F. of M. for services rendered.

Gustave K. Abmeyer, Upper Darby, Pa., is in default of payment of \$217.00 due members of the A. F. of M. for services rendered.

The Downtown Casino, Joe Bowmarits and S. R. Berman of Detroit, Mich., are in default of payment of \$1,522.50 due members of the A. F. of M. for services rendered.

E. S. Cavender, Toledo, Ohio, is in default of payment of \$67.50 due members of the A. F. of M. for services rendered.

### THE DEATH ROLL

Atlanta, Ga., Local 148—Miss Martha Bearden, Carl Karston.

Baltimore, Md., Local 40—Gus A. Klun-ter, Charles Schlicker.

Brainerd, Minn., Local 487—John Gage.

Buffalo, N. Y., Local 43—Casper Walter.

Chicago, Ill., Local 10—Fred Norquist, Frk. D. O'Neill.

Cincinnati, Ohio, Local 1—Arthur Kieve.

Cleveland, Ohio, Local 4—May B. Saunderson.

Dayton, Ohio, Local 101—Hans M. Borgen.

Detroit, Mich., Local 6—Arthur Lelliott, Carl Welkenbach.

Greensburg, Pa., Local 339—Edward Schwartz.

Houston, Texas, Local 66—H. E. Pursch.

Iron Mountain, Mich., Local 248—Emil E. Medidl.

Kansas City, Mo., Local 627—Hershel Evans.

Miami, Fla., Local 655—Philip J. Kues.

Milwaukee, Wis., Local 8—Mrs. Fred Winter, Wenzel Wuerl, Sr.

Minneapolis, Minn., Local 73—John E. Lebkicker.

Montreal, P. Q., Canada, Local 406—Adelard Pigeon.

Newark, N. J., Local 16—Meyer Finklestein.

New York, N. Y., Local 802—Christopher H. Booth, George Cooper, Frank Corrado, Giuseppe Crisafulli, Pinkas Fiedler, Mayr Finkelstein, John R. Gorman, Nathaniel Hoffman, William Josy, John V. Lanier, Ladislav Kun, Henry Bernhard Meyer, Giovanni Nappi, James L. Russell, Frank P. Vinciguerra, Isaac Wessell.

Paterson, N. J., Local 248—George F. Saal.

Providence, R. I., Local 198—Edward Ney, Henry Sullivan, Giuseppe Zarrella, Charles E. Sowle.

Quebec, Canada, Local 119—Claud Richardson.

Rochester, N. Y., Local 66—Edmond J. Query.

St. Cloud, Minn., Local 536—Hubert "Hub" Gans.

St. Louis, Mo., Local 2—Arthur J. Berger, Herbert Stokes.

San Francisco, Calif., Local 6—Walter L. Oesterreicher.

Seattle, Wash., Local 76—Frank W. Porter.

Toronto, Ont., Canada, Local 149—Archie Melhulsh, Gordon A. Robertson, James B. Robertson.

### CHANGES IN OFFICERS DURING MAY, 1939

Local 218, Marquette, Mich.—Secretary, William A. Gorst, 1011 Pine St.

Local 240, Rockford, Ill.—Secretary, E. H. Cox, 907 School St.

Local 281, Plymouth, Mass.—Secretary, Howard Beauregard, 4 Alden St.

Local 322, Red Bluff, Calif.—President, Jack McWilliams, 1037 Pine St.

Local 326, Pana, Ill.—Secretary, Albert Cacherat, 300 North Locust St.

Local 367, Vallejo, Calif.—President, Albert Bowman, 12 Glenn St.

Local 376, Portsmouth, N. H.—Secretary, Stanley L. Winn, 235 Union St.

Local 386, Chicago Heights, Ill.—President, George Shapiro, 82 West 14th Place.

Local 435, Tuscaloosa, Ala.—Secretary, Mrs. Shelby N. Smith, 713 11th St.

Local 438, Thomaston, Conn.—President, Elmer Wilson, 187 Colonial Ave., Waterbury, Conn.; secretary, Wallace H. Doty, 51 Grand St., Thomaston, Conn.

Local 509, Canonsburg, Pa.—President, Albert Wozniak, 238 East College St.

Local 543, Baltimore, Md. (colored)—Secretary, Fred S. DeVoe, 1639 Division St.

Local 597, Barnesville, Ohio—Secretary, Hilles McKelvey, 808 Bond Ave.

Local 615, Port Arthur, Texas—President, Waldo Wheeler.

Local 627, Kansas City, Mo. (colored)—Secretary, Earl M. Jefferson, 1823 Highland Ave.

Local 655, Miami, Fla.—President, Roy W. Singer, P. O. Box 1301.

Local 658, State College, Miss.—Temporary Secretary, Francis Hinman.

Local 680, Elkhorn, Wis.—Secretary, Edgar E. Lawrence, 205 East Walworth St.

Local 743, Sioux City, Iowa (colored)—President, Albert Logan, 617 West Sixth St.

### CHANGES OF OFFICERS' ADDRESSES DURING MAY, 1939

Local 3, Indianapolis, Ind.—Secretary, A. Hammerschlag, 409-10 Lemcke Bldg., 106 East Market St.

Local 37, Joliet, Ill.—Secretary, J. Stanley Simpson, Route 1.

Local 109, Pittsfield, Mass.—Secretary, John V. Vaccaro, Altaz School, Great Barrington, Mass.

Local 120, Scranton, Pa.—Secretary, Charles L. Meisels, 320 Linden St.

Local 157, Lynchburg, Va.—President, Coy Miller, 827 Centerdale St.

Local 407, Mobile, Ala.—Secretary, E. H. Sweeney, P. O. Box 241.

Local 485, Grand Forks, N. D.—Secretary, A. J. Bentley, 1320 Cottonwood Ave.

Local 535, Boston, Mass. (colored)—Secretary, Clemon E. Jackson, 409 Massachusetts Ave.

### OFFICERS OF NEW LOCALS

Local 654, Hastings, Minn.—President, Stanley R. Meeker, 402 East Third St.; secretary, Alfred J. Doffing, 302 Ramsey St.

Local 658, State College, Miss.—President, Francis Inman; secretary, John K. West.

### COMMUNICATIONS FROM

## The President

JOSEPH N. WEBER

### FORBIDDEN TERRITORY

Eddyside Dance Pavilion, Easton, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 379, Easton, Pa.

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

Rhineland Gardens Restaurant, Armonk, N. Y., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 235, White Plains, N. Y.

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

Peony Park, Omaha, Nebr., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 70, Omaha, Nebr.

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

Athenian Ballroom, Brownsville, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 596, Uniontown, Pa.

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

Top Hat Hotel, Union City, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 526, Jersey City, N. J.

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

### REMOVED FROM FORBIDDEN TERRITORY

The Chateau (Route 35), Mae Kellner, manager, Neptune, N. J.

Pulakos On The Lake, Erie, Pa.

Embassy Club, West Orange, N. J.

### STATE AND DISTRICT CONFERENCES

#### Changes in Officers and Addresses

Illinois State Conference—President, Frank E. Leeder, 841 South Glenwood Ave., Springfield, Ill.; secretary, J. S. Simpson, Route 1, Joliet, Ill.

New England Conference—President, J. Edward Kurth, 56 St. Botolph St., Boston, Mass.

New Jersey State Conference—Secretary, Matty Franklin, 401 Plane St., Newark, N. J.

Tri-State Conference (Ohio, Kentucky and West Virginia)—Secretary, C. W. Weeks, 1640 Woodland Ave., N. W., Canton, Ohio.

## Labor Lawyers End Anti-Picketing Argument

(Continued from Page One)

"No one, any more, can take the view that pickets walking before a business house constitute a threat of violence," he asserted.

He contended, also, that the Oregon law's limitation on financial activities of unions is "utterly impossible of application."

The case is being heard by three Oregon circuit judges. It is being watched with deep interest by labor all over the United States.

## HOT CHORUSES

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### First Kansas City Convention

(Continued from Page One)

American Federation of Musicians, these Locals are still legally members of the National League of Musicians. This fact must be established at the convention and it is therefore of the utmost importance that your local sends a delegation to that convention at any sacrifice, with credentials properly signed and sealed by the President and Secretary, and insist upon recognition at all hazards."

On May 4, 1897, at the convention in Kansas City, the delegates of the Locals which had affiliated with the American Federation of Musicians were denied admission to the hall by order of Mr. Bremer, president, and Mr. Ruhe of Pittsburgh, Pa., chairman of the Executive Board of the National League of Musicians. This order was given to George R. Bennett, delegate and sergeant-at-arms from the Kansas City Local.

A concerted action by the delegates who were refused admission was made to rush the door which gave way under the pressure. Mr. Bennett, however, successfully blocked the entrance until the police arrived; whereupon Mr. Bremer and Mr. Ruhe explained to the police that they were the representative officers of the organization in convention and that they would allow none unless they bore the proper credentials. Thus ended the first skirmish. Had the delegates gained entrance to the hall, the resolution to affiliate with the American Federation of Labor would have received a majority of the votes and the trouble would have ended. Instead, the old warrior, Owen Miller, headed a committee to the Circuit Court of Judge Slover of Jackson County, Mo., and there brought suit against the National League of Musicians and attached the funds of that organization.

On May 6, 1897, another convention was started, this by the delegates who were refused admission to the National League Convention and those delegates who had walked out of the National League's Convention. Present at this convention, now on record as Convention No. 2 of the American Federation of Musicians, were the following:

- Local No. 1, Cincinnati, Ohio—Jacob I. Schmalz and George Schath.
- Local No. 2, St. Louis, Mo.—Otto Ostendorf.
- Local No. 3, Indianapolis, Ind.—H. D. Bissenhars.
- Local No. 4, Cleveland, Ohio—I. J. Masten, John Theophil.
- Local No. 5, Detroit, Mich.—Willard Bryant and J. J. Meurer.
- Local No. 7, New York, N. Y.—J. McAdams and Robert Mullen.
- Local No. 8, Milwaukee, Wis.—William Koch.

(Continued on Page Fourteen)

# These Players MUST hit the BULLS EYE

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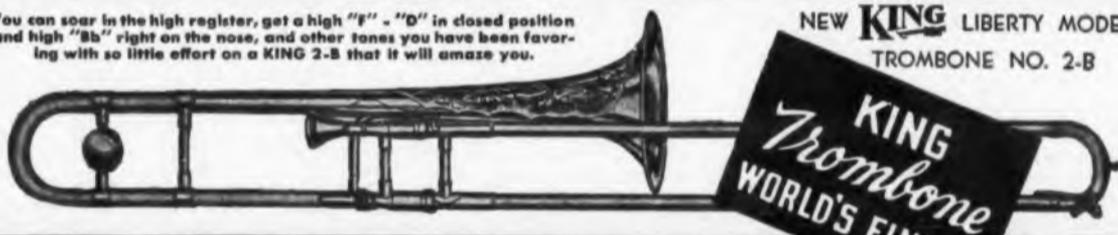
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**Jerry Barshard Enoch Light at Toff Grill, New York.**

**Horace Heidt congratulates Jimmy Skies.**

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## Huge Convention Presents Many Difficult Problems

### The Many Difficulties Confronting Executive Board in Housing and Financing Are Disclosed.

The 1939 Convention of the American Federation of Musicians has given the International Executive Board a number of new problems which have been continuously under discussion since the Tampa Convention. There are probably not a half dozen cities in the entire United States and Canada that have hotels large enough to house the entire Convention, and probably a lesser number of hotels that have ballrooms or meeting halls large enough to seat between 625 and 700 delegates. Each year, therefore, the problem of housing becomes more difficult.

This year in Kansas City is the first

time in more than 20 years that a uniform rate for delegates' rooms has not been provided. The Convention Committee of the Executive Board was originally forced to make contracts with two hotels, the Muehlebach and the President. Already the number of credentials received has made it necessary to make a contract with a third hotel, the Phillips, and possibly before the Convention gets under way a fourth hotel may be required.

This created a problem of rates. The Muehlebach Hotel had no single rooms at all, and its rates are considerably higher than the other hotels in Kansas City. This hotel also was not in a position to provide twin-bed rooms for delegates at an attractive rate. However, it did contract to furnish double rooms with a double bed at the usual extra charge.

The delegates' rate at the Muehlebach is \$3.50, and each delegate will be reimbursed to that extent. The delegates' rate at the President and Phillips hotels is \$2.50, and the delegates housed in these hotels will be reimbursed at that rate. It is not a question of favoritism or better housing at all; to the contrary, the

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Executive Board was faced with the alternative of making such arrangements or having to decide to move the Convention to some other city. It is obvious that, with the tremendous cost of our present-day Conventions, it would not be feasible to pay all delegates the highest rate because that would give the delegates stopping at other hotels an addition to their usual per diem allowance, thus further increasing the cost of the Convention to an unreasonable degree.

Under these circumstances the International Executive Board ruled that all delegates shall receive the actual amount they spend for hotel rates under the contracts entered into with the various hotels in Kansas City.

# BOB CROSBY'S

ORCHESTRA  
FEATURES

Selmer  
INSTRUMENTS

## Symphony Orchestras

THE musical mecca of the United States is New York these summer months which brings a wealth of unsurpassed symphonic activity to the two focal metropolitan points, the Lewisohn Stadium and the World's Fair Music Hall.

A gala concert by the New York Philharmonic-Symphony Orchestra, conducted by Walter Damrosch, launched the Stadium Concerts' twenty-second season, Wednesday evening, June 14. Albert Spalding appeared as guest soloist for a performance of the Tchaikowsky violin concerto.

The following evening, June 15, Massimo Freccia, thirty-two-year-old Florentine conductor, who made his American debut at the Stadium last summer, took over the baton. His program comprised the Weber overture, "Oberon"; Beethoven's "Eroica" Symphony; the "Fire Bird" Suite of Stravinsky, and Verdi's "Sicilian Vespers" Overture.

Signor Freccia will conduct eight subsequent concerts during the first fortnight of the season. Monday, June 26, he will present an all-Brahms program with Robert Viroval as guest soloist for the violin concerto.

Throughout the coming weeks five other regular conductors and three conductors for special events will appear with the New York Philharmonic-Symphony Orchestra. Included in the first group are Erich Leinsdorf, Fritz Reiner, Alexander Smallens, Frieder Weissmann and Willem van Hoogstraten, each of whom will appear for a week or more. Completing the list are Alexander Hilsberg, Andre Kostelanetz and Hugh Ross. On June 19 Mr. Hilsberg will present a concert with Josef Hofmann as soloist and Mr. Kostelanetz will be on the podium July 10 when Lily Pons is guest artist. At a future date Hugh Ross will conduct a choral work, as yet not announced, with the Schola Cantorum.

Erich Leinsdorf, brilliant young conductor of the Metropolitan, is making his debut at the Stadium this season. Monday evening, July 31, he will present a special Wagner program with Florence Easton and Jan Peerce as soloists.

A second conductor making his initial appearance at the Stadium is Frieder Weissmann. Mr. Weissman, former director of the Berlin Symphony Orchestra, will conduct during the week of July 12.

Alexander Smallens will direct the first opera of the season, "Aida," to be given Thursday and Friday, June 22 and 23, with Rosa Tentoni in the title role. He will also direct "Carmen" with Bruna Castagna heading the cast, which will be offered July 13 and 14; two programs of the Fokine Ballet, Thursday and Friday evenings, June 29 and 30, and a special all-Gershwin concert, Monday evening, July 10.

Willem van Hoogstraten, conductor at the Stadium since 1923, will appear this season for two weeks. Mr. van Hoogstraten has been largely responsible for the development of the high level of orchestral performance consistently maintained at the Lewisohn summer concerts.

The final fortnight of the season, August 9 through August 22, will be given over to a Beethoven Festival under the baton of Fritz Reiner, regular conductor of the Pittsburgh Symphony Orchestra. Jascha Heifetz will appear as soloist, playing the Beethoven violin concerto, August 14. For the Ninth Symphony the orchestra will be assisted by the Schola Cantorum and a quartet consisting of Elisabeth Schumann, soprano; Edwina Eustis, contralto; Paul Althouse, tenor, and John Garney, baritone.

Mrs. Charles S. Guggenheimer is the chairman of the Stadium Concerts Committee. Honorary chairmen are: the Hon. Fiorello H. La Guardia and Sam A. Lewisohn. Mrs. William S. Paley is executive vice-chairman.

On April 30 the New York Philhar-

monic-Symphony Orchestra played for the formal opening of the World's Fair Music Hall, the center of the great 1939 international music festival. It was particularly significant that on this historic occasion the Hon. Fiorello H. La Guardia conducted the orchestra for the Arcady Dubensky fanfares to "The Star Spangled Banner" for the Mayor's wielding of the baton was a literal expression of his untiring efforts in behalf of fine music.

After the introduction John Barbirolli took over the podium and the first concert was underway. A precedent was established which will be followed as consistently as conditions permit when an American composer was heard in the presentation of Charles Tomlinson Griffes' "Pleasure Dome of Kubla Khan." Adding further distinction to the evening was Josef Hofmann's inspired performance of Chopin's piano concerto in E minor.

Following the opening concert the New York orchestra was taken over by a series of guest conductors, the first of whom was Olav Kleland, director of the Oslo Philharmonic. Highlights of the program were a "Suite Ancienne," by Johan Halvorsen and a group of songs by the Norwegian Royal University Chorus under Sigurd Torkildsen. The Crown Prince and Princess of Norway were guests at this concert.

Wednesday evening, May 3, at Carnegie Hall, a culminating ceremony of the official opening of the Polish Pavilion was a "Festival of Polish Music." Artur Rodzinski directed the orchestra, with two other famous Polish musicians as assistant artists: the tenor Jan Klepura and the pianist Stanislas Spinalski.

The program was given over entirely to Polish music from the period of Noskowski to the present day and included two works heard here for the first time. The first was a score of the late Karol Szymanowski, the "Symphonie concertante" for piano and orchestra; the second was Wiechowicz's "Chmiele," a modern treatment of the melody of an old Polish wedding dance. Mr. Klepura sang two arias from Moniusko operas and a third from the opera "Legenda Baltyku," by Nowowiejowski.

During the same week there was an evening of Brazilian music at the Hall of Music, conducted by Burle Marx. A work of interest was Villa-Lobos' "Chorus No. 8," for two pianos and orchestra, with Bernardo Segall and Naomi Blitencourt as soloists. As guest artist with the orchestra, Bidu Sayao sang a group of arias, one of which was taken from "Bachiana No. 5," by Villa-Lobos.

The second concert featured several new works, including five movements from Francis Mignone's "Maracatu Chico Rei" suite; "Magic Windows" and "Chorus No. 10" by Villa-Lobos. This concert closed with Liszt's "Faust" Symphony.

At a Saturday evening concert of the New York Philharmonic-Symphony Orchestra in Carnegie Hall, April 22, John Barbirolli offered a first performance of a Concerto Grosso in D minor by William Boyce. Two familiar and welcome works, Schumann's Symphony in C major and Tchaikowsky's in F major, completed the program.

For a Philharmonic concert of April 27

Mr. Barbirolli presented the distinguished artist, Rudolph Serkin, playing Beethoven's C major piano concerto. Stravinsky's clever "Pulcinella" suite and Cesar Franck's symphony were the opening and closing numbers.

The NBC Symphony Orchestra recently inaugurated a Summer season of Sunday night broadcasts from 8:00 to 9:00 o'clock (EDST) over the NBC-Blue Network and the network of the Canadian Broadcasting Corporation.

The NBC Sunday night programs will be under the direction of noted guest conductors and will include the lighter works of symphonic literature besides the usual standard masterworks and compositions by American composers.

Hans W. Steinberg, distinguished European conductor who last season conducted the NBC Orchestra, will conduct the first six concerts. Erich Leinsdorf, Metropolitan Opera conductor, will direct the next four.

The Chicago Symphony Orchestra concluded the Thursday night series of its forty-eighth season April 20 with a brilliant concert which included the Brahms First Symphony. Dr. Stock opened the program with Beethoven's "Coriolanus" and closed with Wagner: the Prelude and Liebestod, the "Goetterdaemmerung" Finale and the prelude to "Die Meistersinger."

The following Saturday evening there was a final popular concert which comprised Beethoven's "Egmont" Overture and Symphony No. 5; Wagner's Rainbow Scene and Song of the Rhine Maidens from "Das Rheingold," Prelude to Act II and Ride of the Valkyries from "Die Walkuere," Siegfried Ascending Bruennhilde's Rock and Finale from "Siegfried."

Tuesday evening, May 16, the North Shore Music Festival celebrated the opening of its 30th anniversary in new quarters at the Dyche Stadium. Dr. Stock was on the podium with the Chicago Symphony for a magnificent performance of Bach's "Passion According to St. Matthew." Assisting the orchestra were a festival chorus, the Northwestern A Cappella Choir and soloists, Rosa Tentoni, Elizabeth Wysoy, Frederick Jagel, Friedrich Schorr and Mark Love.

In accordance with a standing tradition of 36 years, the Chicago Symphony Orchestra, under Dr. Stock, gave its 105th concert in the annual May Music Festival of Cornell College, Mount Vernon, Iowa.

Dr. Stock first played for the Cornell Festival when he was 30 years old and had been in this country but eight years. After these many concerts in Mount Vernon the noted conductor and his orchestra are greeted as old friends and are regarded as an integral part of the annual music celebration.

In San Francisco the Symphony Orchestra continued its regular concerts April 14 and 15 with a program conducted by Willem van Den Burg, with Tito Schipa, lyric tenor, as guest artist. Mr. Schipa's first group of songs included Schubert's "Du Bist die Ruh," "Plaisir d'Amour" by Martini, and Bellini's "Ninna Nanna a Liana." For his second group the famed tenor sang operatic arias consisting of "Parmi veder de le lagrime" from Verdi's "Rigoletto"; "Pria che spunti in ciel" from "Il Matrimonio Segreto" by Cimarosa; and "M'appari" from Flotow's "Martha." The orchestra was heard in Rimsky-Korsakoff's Overture, "The Russian Easter," "Imagery" by Johnson, and Tchaikowsky's Symphony No. 5, E minor.

The 12th pair of concerts was given April 28 and 29 under the baton of Pierre Monteux. Assisting artists were E. Robert Schmitz, pianist, and Naoum Blinder, violinist, and Henry C. Woempner, flutist, who played with the orchestra for a performance of Bach's Brandenburg Concerto No. 5 for piano, violin, flute and strings. M. Monteux conducted the Beethoven Concerto No. 1 in C major with Mr. Schmitz as soloist; Symphony No. 3 in F major by Brahms, and "Rondino" by Beethoven.

The final concerts of the season were played May 12 and 13, when M. Monteux presented Sylvia Lent, violinist, as guest artist. Miss Lent offered Chausson's Poeme for violin and orchestra on a pro-

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gram which included "Le Tombeau de Couperin," by Ravel; two Debussy nocturnes and the Berlioz "Fantastique" Symphony.

Nino Martini appeared in San Fran-



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San Francisco Tuesday evening, April 25, for one of the two final municipal concerts of the 1938 season. Mr. Martini sang "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore," "Il Mio Tesoro" from "Don Giovanni" by Mozart, "Je Crois Entendre Encore" from Bizet's "Pearl Fishers," "Racconto di Rodolfo" from Puccini's "La Boheme" and "La Donna e Mobile" from "Rigoletto" by Verdi. Pierre Monteux opened the program with Rimsky-Korsakoff's "Spanish Caprice" and closed with Symphonic Fragments from Ravel's "Daphnis et Chloe" (second series). Other works played by the San Francisco Orchestra were Berlioz's selections from "The Damnation of Faust," the Will-o'-the-Wisp Minuet, the Waltz of the Sylphs and the Radocaky March.

Grace Moore was guest artist for the final concert of the municipal series Tuesday evening, May 2. Miss Moore sang several arias which included "Il est doux" from Massenet's "Herodiade," "Depuis le Jour" from Charpentier's "Louise," "Un bel di" from "Madame Butterfly" by Puccini and "Vissi d'arte" from "La Tosca" by Puccini. M. Monteux conducted the suite from Bizet's "Carmen," Scherzo from "The Sorcerer's Apprentice" by Dukas, Introduction to Act III of Verdi's "Travlers" and waltz from Johann Strauss' "Tales from the Vienna Woods." In addition there was a presentation of Schelling's "Suite Varlee," conducted by the composer.

The 1938-39 season of the Los Angeles Philharmonic Orchestra under Dr. Otto Klemperer closed in late April with a concert which presented Artur Schnabel as guest soloist. The program comprised two piano concertos, Beethoven's G minor and Mozart's B flat major; the overture to Berlioz's "Benvenuto Cellini" and Ernst Toch's new suite, "The Idle Stroller."

As a welcoming gesture from the city government, the Baltimore Symphony Orchestra gave the initial concert for the 21st biennial convention of the National Federation of Music Clubs held in Baltimore May 16 to 23. Included on the program was a performance by the Baltimore Music Club Chorus of Edgar Allan Poe's "The Conqueror," set to music by Franz C. Bornschein, member of the faculty of the Peabody Conservatory. Assisting artist was Robert Weede, Baltimore baritone, now a member of the Metropolitan Opera Company, who was winner of the Federation's Young Artists' Contest in 1927.

The Reading Symphony Orchestra closed its 26th season Sunday afternoon, April 23, under the baton of Dr. Hans Kindler. As guest artist, Percy Grainger, composer-pianist, played Franck's symphonic variations for piano and orchestra, an arrangement of Brahms' "Lullaby," his own "Country Gardens" and "Juba Dance" by Nathaniel Dett. Dr. Kindler conducted the overture from Schubert's "Rosamunde," Dvorak's Symphony No. 5, "From the New World," and Polka and Fugue from Weinberger's "Schwanda."

The ninth season of the Harrisburg Symphony Orchestra closed April 18 and 19 with a Spring Music Festival. George King Raudenbush, conductor of the orchestra, presented Rachmaninoff's symphonic tableaux, "The Bells," and music from Wagner's "Paraisal," which included the Prelude, Good Friday Spell, Transformation Scene and the Procession of the Knights of the Grail. Assisting the orchestra was the Harrisburg Symphony Choir, under the direction of Walter G. McIver.

The Festival also included a concert by the Philadelphia Orchestra, conducted by Eugene Ormandy. This marked the second season in which this orchestra has played in Harrisburg under the auspices of the Harrisburg Symphony Orchestra.

During the Eastman School Festival of American Music held the last week of April, Dr. Howard Hanson conducted an orchestra of Rochester Philharmonic players in a program including works of George W. Chadwick, Edward MacDowell, Walter Piston, William Grant Still, Charles Vardell, Kent Kennan, Wynan York and Owen Reed. Mr. Reed is a candidate for a Ph. D. degree in music

from the University of Rochester and his brief symphony, given its first performance, was his thesis for that degree.

Cecile Staub Genhart was the soloist in the Piston concertino for piano and orchestra which was given its first Rochester performance. This work was written on commission from the Columbia Broadcasting System and received its radio premiere in 1937.

The other numbers on the program were: "Jubilee," George W. Chadwick; the dirge from "Indian" suite, Edward MacDowell; the scherzo from "Afro-American" symphony, William Grant Still; one of Charles Vardell's lively dance tunes from the Virginian hills; "Night Soliloquy" for flute and strings, Kent Kennan, and "Night Clouds," Wynn York.

During the first two weeks in June the Minneapolis Symphony Orchestra offered a new series of informal concerts on "Nights in Old Vienna," under the direction of Guy Fraser Harrison, associate conductor of the Rochester Orchestra. The programs of popular tunes, operatic airs, dance numbers and melodies received enthusiastic response in this city.

St. Paul will follow up the early Summer schedule with "cafe style" Pop Concerts, a combination of music, ice skating and beer garden, which begin August 1 and continue to September 6—one week more than in 1938. Popular demand has been responsible for lengthening the period, for last year the Pop Concerts entertained 75,000 persons in a season of four weeks and thousands were turned away the closing night.

The concerts, which are played every Tuesday, Thursday and Friday night during the season, employ 65 musicians, most of whom spend their Winters playing with the Minneapolis Symphony Orchestra. Joint sponsors, on a cooperative basis, are the St. Paul Musicians' Association, the St. Paul Civic Opera Association, the St. Paul Auditorium and the St. Paul Figure Skating Club.

Concerts are to be held at the St. Paul Auditorium in connection with the Summer ice skating session which opens July 24 and runs through September 6. Programs consist of popular symphonic works by the orchestra, with solo artists from the Civic Opera Association. The orchestra also plays for skating exhibitions by leading figure skaters who come to St. Paul from all parts of the country to take advantage of the large Summer ice rink in the Auditorium. This year the group will include a number of Olympic contestants. Spectators sit in the balconies or at tables around the rink where food and beverages are served.

August J. Nella, pianist, was guest soloist with the Italian Symphony Orchestra of Philadelphia at its second concert of the 1938-39 season. Luigi Carnevale conducted a program which consisted of Verdi's "La Forza del Destino," the Tchaikowsky Fifth Symphony, two of the conductor's own compositions, "Villa Nella" and Chimes for Orchestra; and Rubenstein's piano concerto in D minor for piano and orchestra.

Wednesday evening, May 3, the Washington Square Symphony Orchestra of New York City gave a concert under the direction of Ramon Ruiz. Mr. Ruiz chose a program which included Bach's Choral, Symphony in G minor by Mozart, Schubert's "Death and the Maiden," "Cordoba" by Albeniz and the Tchaikowsky "Sleeping Beauty Waltz"; the tone poem "Trees," in three movements; "Quivering Aspens," "Weeping Willows" and "Pines," by Flick Flood; and dances from Edward German's "Henry VIII," Morris Dance, Shepherd's Dance and Torch Dance.

The York Symphony Orchestra recently completed its most successful season with a concert given to a capacity audience of 1,500 persons at the William Penn Senior High School, York, Pa. Organized seven years ago, the ensemble now numbers 76 players, who give their time. Only the director receives remuneration. For the last three years Louis Vvner, a graduate of Curtis Institute, has conducted the orchestra, holding rehearsals on Sunday nights throughout the duration of the 30-week season.

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For several years this organization has developed a fund to provide professional instructors for members of the oboe, bassoon and cello sections desiring to be coached in these instruments.

A campaign committee recently completed its drive for next season's series of concerts resulting in subscriptions for 90 per cent of the available seats. The orchestra has been self-sustaining through such regular ticket sales and gifts from patrons.

The Huntington Little Symphony of Huntington, W. Va., gave the last of the five concerts of its initial season early in May as part of the city's music festival, which is patterned after Cincinnati's May Music Festival.

Early last Fall a group of business men and others interested in the formation of an orchestra completed plans for an ensemble to be built around the nucleus of the Huntington Symphonette, a Federal Music Project unit, formed several years ago. W. R. Wiant, who had gained prominence through his work with musicians on the project, was chosen director.

Through city-wide response, sufficient funds were raised to carry the orchestra through its 1938-39 season without any admission being charged for the five concerts. The orchestra intends to give a Summer series in an open-air amphitheatre in the city's largest park.

Late in April a new 90-piece orchestra in Waco, Texas, gave its first symphony concert. So successful was its debut that, with the aid of the Baylor University and the Waco Chamber of Commerce, the orchestra will open its first regular season next Fall. The conductor is Max Reiter, lately of Milan, Italy.

At a recent concert of the Philadelphia Federal Symphony Orchestra Sunday afternoon, June 4, N. Lindsay Norden offered Bach's Mass in B minor with the Choral Art Society of Reading, Pa., as assisting chorus.

Thursday evening, April 20, the Wisconsin Federal Symphony Orchestra, Dr. Sigfrid Prager conductor, gave its final program of the Famous Artists Course offered under the auspices of Ripon College, Ripon, Wis.

During the past 1938-39 season the Racine Federal Orchestra of Racine, Wis., under Frank J. Svec, conductor, scheduled monthly concerts for the schools of that city as part of a state-wide Federal music project.

Rudolf Serkin, pianist, was guest soloist with the Buffalo Orchestra for its final concert of the season April 25. Franco Autori conducted an all-Beethoven program, which included the Leonore Overture, No. 3; the "Emperor" concerto for piano and orchestra, and Symphony No. 5 in C minor.

The Portland Federal Symphony Orchestra continued its Spring series of concerts through April and May. On April 24 Leslie Hodge, young Australian, was guest conductor and Bernhard Abramowitsch, German pianist, was assisting artist. Mr. Abramowitsch played the Beethoven Concerto No. 3 in C minor with the orchestra.

Napoleon DuFresne has recently completed his first year as conductor of the Apostolic Faith Symphony Orchestra, Portland, Ore. The orchestra, composed of 66 musicians, gave several concerts throughout the past season for members of their religious order.

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# Television

**P**RACTICALLY six weeks have passed since television made its initial bow in this country at the New York World's Fair, and they have proven to be invaluable weeks of operation for the television staff of the National Broadcasting Company. The television engineers and cameramen have learned more about the ins-and-outs of telecasting during this short period than during all the months of preparation in the studios and on the mobile vans.

Among the important things which have been brought to their attention is, first, that one camera is not sufficient to cover a large outdoor event. Numerous cameras must be scattered about the show-grounds as microphones are so that a switch can be made from one to another for a change of scene—only by showing closeups and pictures from various angles can the interest of the audience be retained. British television men expressed their amazement upon learning that only one camera was being used to televise the proceedings at the Fair, and pointed out that the whole success in televising the coronation festivities of George VI was due to the use of several cameras. The tele-operators have also learned that special stands and sites will have to be provided for their cameras, and that the platforms must be firm. The camera stand at the Fair Grounds was too flexible and whenever anyone stepped upon it the tele-picture was blurred.

Much of the success of a telecast will depend upon the cameraman's news sense, too. As the speaker talks the cameraman must discover interesting shots about him to relieve the monotony of a continuous close-up, as is done in the news-reels. It is apparent that a tremendous responsibility rests upon the discretion of the cameraman—he must not only be an excellent showman and be able to create an atmosphere befitting the occasion, but he must also be careful lest the scenes he telecasts may be disconcerting to those intent on the words of the orator.

As for the tele-announcer, he will have much less to say than the radio announcer because the picture tells all, and he will merely have to identify groups, or point out bits of interest which the observer might not notice at first glance.

Now, to consider the reactions of the public in regard to sight-broadcast. The demonstrations at the New York World's Fair have not only given the people their first view of a tele-picture, but have also shown them how the pictures are made and given them a close-up study of the intricate constructions and working of science's latest gift to industry.

World's Fair visitors have been flocking to these demonstrations—over 300,000 viewed the exhibit during the first two weeks—and displayed great interest and enthusiasm. The chief criticism offered by all spectators is that the pictures are too small. Most of them preferred close-ups. Due to the smallness of the screen it is difficult to recognize personalities in a group picture. However, despite such criticism, television manufacturers are quite elated over the reception given this newest child of industry.

In the meantime radio manufacturers and retailers are keeping their eyes on the business barometer to see how the introduction of television is affecting radio sales. Some are convinced that television's influence will not be felt until the last of June or possibly July, while others are certain it will have no influence on radio set sales for many months because of the high price of the receivers.

London television manufacturers and engineers predict "two years of agony" ahead for American television, but believe that we will move fast now that we are getting practical experience in the field.

Since the U. S. A. is the County Seat of the world's advertising business, and "by fit's Ad ye shall know it" (maybe), it was not surprising to note that immediately after the World's Fair opening, numerous television ads appeared in various daily papers and monthly publications. Not only did the television manufacturers themselves take advantage of this opportune moment to put in a special boost for their tele-receiving sets, but producers of other products, likewise alert, used the same medium to draw special attention to their ads.

In the April issue of Radio Today there were sixteen pages devoted to tele-receiver advertising, averaging 41 per cent. of the magazine's total advertising for the month. Twenty-five different models, including kits, were announced by leading manufacturers, all of which "made the magazine look as if from

another planet," according to O. H. Caldwell, the editor. The kits for home construction averaged about \$125.00, while the set prices ranged from \$200.00 to \$1,000.00.

In many magazines appeared a half-page Liggett & Myers ad for Chesterfield in which television was the theme. Painted on the television set's screen was a picture of a blending process, and the copy read: "Television would show you Chesterfield has the right combination for more smoking pleasure, etc."

Several New York department stores used "Television" as the keynote in their copy for sales. Wanamaker's invited its readers to visit the store's radio department to see the Fred Waring program, which was being telecast. Other stores had special style shows, etc. A fashion footwear show via television was seen by a group of shoe dealers, presented by N. B. C. in co-operation with I. Miller & Sons, Inc. More than 500 customers attended a special television showing at Bloomingdale's department store the following Thursday evening, 7 to 9 P. M., when a special show was presented by N. B. C. Although this showing was not advertised in daily papers, signs announcing it were displayed throughout the store.

Theatres, too, are advertising television demonstrations in their lounges as an added attraction. The pictures are shown at 5-minute intervals from 11 A. M. to 4 P. M. at the Paramount, New Amsterdam, Plaza and Little Carnegie movie houses.

The Waldorf Astoria Hotel, New York City, recently purchased two R. C. A. television sets, and is presenting programs as telecast by N. B. C. The hotel is completely wired for the best television reception, as well as radio, and has announced plans of making telecasts available to all guests of the hotel.

N. B. C. has presented over 275 demonstrations of television since it began its experiments in July, 1932, and during this time the organization has co-operated extensively with leading advertisers. One hundred of the largest advertisers in the country who represent twelve major industries have been consulted frequently concerning the art of television, and of the one hundred, twenty-five have participated in actual television production.

With this co-operation in the past, plus the special plugs the advertisers are giving at this time, there can be little doubt but that television is being recognized as another invaluable advertising medium.

At a recent meeting of the Associated Actors and Artistes of America, Equity reaffirmed its claim to jurisdiction in the television field. So far the American Federation of Radio Artists' Union has not claimed television power, nor have any other affiliates, although it is possible they may impose claims later. However, indications point to a three-way division of television jurisdiction sooner or later between Equity, AFRA and the Screen Actors Guild.

The American Society of Composers, Authors and Publishers is also being confronted with the problem of television rights. As the present contract does not cover rights of sight-broadcast, it is proposed that television be treated as any other mechanical right. N. B. C. is now conducting musical television broadcasts without being covered by public performance licenses from the society, nor is the company sure that television can come within the scope of small performing rights, or is a right that can be administered separately.

ASCAP feels that from a legal standpoint the right falls within the administrative authority of its organization, even though the word "television" was struck out of the renewal contracts intentionally last year.

Then, too, the Songwriters' Protective Association has much to think about in regard to this new form of entertainment. Under the latest assignment clause which the association's members must sign, the

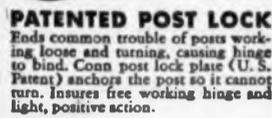
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SPA retains the right to administer the television rights of all new popular numbers created by their members. But the counsel for various ASCAP publishers have declared themselves opposed to this.

All in all, the unions and societies connected with the entertainment field are going to be faced with more problems than ever, it would seem, as television speeds blithely along its way.

One of the most noteworthy advances made in N. B. C.'s years of television experience is the discovery of a new and revolutionary system of television studio lighting, devised by William C. Eddy, N. B. C. engineer. It is the most flexible system yet found for either television or motion pictures, and has been successfully tested in the studios.

The system basically consists of remotely controlled multiple lamp units, each fixed to the ceiling of the television studio. Each unit is mounted on a bank of six lamps and can be raised and lowered or tilted to a considerable angle, as well as be swung through nearly a complete circle in focusing the light on any desired spot in the studio. The lighting may be changed at any time during a show without interrupting the performance, also by means of remote control.

R. C. A. program builders believe that two entirely separate and distinct types of television entertainment may be provided when theatre television becomes generally accepted. It will be possible to have a "special theatre" service entirely different from the programs broadcast for home receivers, they believe. Feature films and certain non-sponsored entertainment may be shown for theatre entertainment, whereas sponsored programs, special events, and so forth, may be reserved for home receivers.

Much activity in television is being displayed by numerous radio manufacturers—more so now than at any other time. Stromberg-Carlson Company has begun the manufacture of television receiving sets, and displayed its first models last month at a salesmen's conference held in Rochester. The company has also applied to FCC for a new radio station permit to be operated on a high frequency band approaching the realm of television.

In Cincinnati, the Crosley Corporation operated its television set-up for the first time last month and its tests proved most successful. These demonstrations were purely experimental, and no date has yet been set for broadcasting regular television programs. The corporation's application to the FCC for a construction permit calls for visio and audio transmitters of 1,000-watt power each to operate on the 50-56 frequency television band. All the receiving and transmitting equipment has been built by Crosley's own engineers.

Zenith Radio Corporation is carrying its campaign to keep television out of the public's hands until it is self-supporting commercially to President Neville Miller of the National Association of Broadcasters. E. F. McDonald, Jr., president of Zenith, stated in a letter to Mr. Miller that NAB "can play an important, if not the leading role, in undoing the injury

that has already been done and in preventing further injustice if you care to act." Mr. McDonald is still convinced that television is a long way off.

Gerald Cock, director of television for the British Broadcasting Corporation, recently presented a plan to the Motion Picture Producers' and Distributors' Association whereby mutual assistance and co-operation between the television and film interests might be assured.

This plan, as presented to Will Hays and the MPPDA, asks for a complete exchange of ideas concerning all television aspects, co-operation and collaboration of developments pertaining to commercial outlooks in regard to movie theatres and the release of shorts for use on television programs.

Mr. Cock firmly believes that feature films will never mean much to television, because television entertainment must be more direct and more personal in theme and action. He is convinced that the use of movie shorts, however, will prove to be of great value.

Stating that although technical developments here have not advanced quite as far as in England, due to less interest manifest in the beginning, he is convinced that with our unlimited financial resources, energy and initiative at the command of the television industry here they will make tremendous strides forward.

N. B. C. is preparing a press room for television critics, much to the reporters' delight. Sets have been so scarce that many of the journalists have been tremendously handicapped.

As yet no standards for television have been set by the Federal Communications Commission, although the three-man committee of the FCC appointed to talk with equipment manufacturers and experimental visual broadcasters have their report about prepared.

The main sentiment expressed by the manufacturers, according to this special committee, is against any tendencies that might check the progress and tend to isolate picture transmission.

It is possible that the Commission will suggest that standards be adopted voluntarily and urging a policy under which performances may be improved upon as the art advances.

A baseball game between Columbia and Princeton was the first sports event to be broadcast via television here in America. The game took place at Bakers Field, New York, and was telecast by N. B. C.

The pictures were shown on a screen about 7½ by 10 inches, and the players appeared about an inch in height. The camera was stationed about 90 feet from the diamond on the third base side, and took in only about fifty feet in range.

None of the infield plays or catches in the outfield could be seen. The ball could be heard as it hit in the catcher's mitt, but was rarely seen, so that it was difficult to see what was happening. Only by listening to the announcements of Bill Stern could the audience gather any idea of what was occurring on the field.

GENE HODGES.

# Name Bands

EVERY profession speaks its own language which, in ordinary conversation, may seem like something Martian or just plain gibberish. And within each circle it seems there are more sub-divisions, as witnessed by linguistic revelations from the Whiteman orchestral ranks. Ordinarily one doesn't, casually speaking, apply meatballs and round-steak to music. Pops does, however, and to good avail—proof, any Whiteman concert.

Lest we speak further in riddles the inside story comes from Charlie Teagarden, crack trumpeter and potential lexicographer. For years Charlie has been storing up colorful expressions used by Mr. Whiteman when rehearsing his orchestra. The idea was to incorporate the Whiticisms into a magazine article on swing lingo, but as a choice preview Charlie has released the following for publication.

"Say, Saxes, don't be so lung-lazy," in translation means, "Blow a little louder." Once when a violinist mistook some quarter notes for eighth notes and played them accordingly Paul remarked: "Joe, what's wrong? You've got quarter notes there as big as meatballs." A violin section that played with Mr. Whiteman a long time ago were putting a little too much symphonic "schmalz" in their bowing stroke. They sat up abruptly at the command: "Gentlemen, quit sawing off the round-steak."

A suggestion that the men in the orchestra quiet down and begin rehearsing was rendered by: "Will you guineas please quit clucking?" Another instruction was: "Try to be back in your seats at two minutes to eleven-thirty."

Once Paul asked his men for "a little ear atmosphere." When one member of the swing section took a good hot chorus the Whiteman comment was: "Sal, you get as hot as a two-buck pistol." A particularly difficult passage which caused a trombonist to hit a series of inopportune notes on the first reading elicited: "Somebody in the brass section is stirring up a mess of clinkers." A crooner who was singing softly into a microphone was directed to "get back and Tibbett it." Other rare improvisations in the collection are: "I can't take that Jersey Bull on the first note" (to the bass viol player) and, "Saxes, get back or you'll swallow yourselves."

Incidentally, to date there have been seven famous graduates from the Whiteman orchestra, namely Henry Busse, Tommy and Jimmy Dorsey, Mat Malneck, Frankie Trumbauer, Jackson Teagarden and Joe Venuti. It is said that Charlie Teagarden is the eighth, in the making.

The campus crowd may have voted Artie Shaw King of Swing, but definitely they are not jitterbugs. The word is out in polite societies of the universities, according to the latest poll of The Billboard. Not ten college editors out of 100 raised their voices for the now decadent swing genius. Among the more pertinent comments were:

"A spine with a lack of responsibility on both ends; "a swing crazy fool who doesn't know enough to confine his gymnastics to a gymnasium"; "a nuisance," "something unnecessary and showing cheap taste"; "one of those maladjusted immatures who is characterized by either crowding the bandstand or attempting to impress the musicians with his profound musical knowledge (of which he has none) or giving vent to his more savage emotions and not only making a fool of himself but spoiling the music . . . the jitterbug has proved a great impediment to good dance music."

The poll also indicates that young America enjoys listening to straight swing, but music for dancing must be smooth and sweet. A "killer diller" can be interspersed during a prom evening but thumbs down when it comes to serious twirling.

Duke Ellington and his orchestra returned to America May 10 after a series of 28 concerts in France, Holland, Denmark, Norway and Sweden. The orchestra was presented in concert at the World's Fair Hall of Music Sunday evening, June 11.

June 11 Don Vorhees and his orchestra began a series of programs for the Ford Sunday Evening Hour . . . on the 27th Bob Crosby inaugurated a new Camel radio show . . . and Eric Madriguera is at present playing a new radio "Dance Hour" with a different theme song, "This Is My Thrill."

The International Casino opened Thursday night, May 25, with two orchestras

and a George Hale production, "Hello, Beautiful." Allan Roth directs the music for the show and Ranny Weeks, lately of the Club Mayfair in Boston, supplies the rhythms for dancing. In the Terrace Cafe is Raphael Font and his Cuban orchestra.

New York hotels and night clubs are crowded these days with an influx of visitors en route to Flushing. Name bands in town are Dick Stable at the Famous Door, Eddie de Lange playing for the Park Lane, Louis Prima at the Trocadero, Ramon Ramos at the Hotel Ambassador, Happy Felton filling the Biltmore gap while Horace Heidt takes to the road, Guy Lombardo back to the Roosevelt, Larry Clinton (without Bea Wain) at the Park Central, Tommy Dorsey on the roof of the Hotel Pennsylvania, Al Donohue playing again for the Rainbow Room, Sammy Kaye moved over from the Commodore to the Essex House, Eddy Duchin at the Waldorf and Jan Garber at the New Yorker. June 15 Harry James comes into the Roseland Ballroom for four weeks.

A few July changes start on the 4th when Count Basie returns to the Famous Door; July 13 Guy Lombardo moves over to the Waldorf and Wayne King comes into the Roosevelt; and on the same date Artie Shaw replaces Larry Clinton at the Park Central.

Summer schedules for night spots in the East include Mike Riley at the Totem Lodge, Averill Park, N. Y., from June 23 to September 8; Johnny Hamp at the Ambassador Hotel, Atlantic City, N. J., for the torrid months; and the McFarland Twins at Leon Shore's Roadside Rest, Ocean Side, L. I., N. Y., for the same period.

Woody Herman played a Decoration Day date at Guy Hunter's Pier, Wildwood, N. J., and then followed Ben Bernie at Boston's Ritz-Carlton roof. Other bands to play the roof are Benny Goodman, June 15, for two weeks; Hal Kemp for three, and Artie Shaw for three. Woody will also return during the Summer for three weeks.

May 25 Horace Heidt, Harry James and Louis Armstrong waged a battle of bugles at the Arena, New Haven, Conn.

Bunny Berigan came into the Kenneywood Park, Pittsburgh, on May 17 and was supplanted by George Hall June 2. July 12 Les Brown will arrive for an indefinite engagement. In the same city May dates with the McFarland Twins and Joe Reichman were kept at the William Penn.

During the past month Bob Millar played at the Hollenden Hotel, Cleveland; Ramona and Her Men of Music were at Benny the Bum's in Philadelphia, and the McFarland Twins spent the first few weeks of May at the Benjamin Franklin.

Close to New York Glen Miller is still at the Glen Island Casino; Red Norvo is at Murray's, Tuckahoe, and Del Courtney opened at the Bear Mountain Inn May 25, and Mike Riley is at the Mercerville Carnival, Mercerville, N. J., until June 24.

In the Fall Guy Lombardo, Eddy Duchin and Phil Spitalny will play for the Brockton (Mass.) Fair.

Dancing for Chicago continues with Phil Spitalny in at the Drake Hotel, May 20, for at least six weeks; Count Basie following Gene Krupa for six weeks at the College Inn on the same date; Vincent Lopez replacing Russ Morgan at the Chez Paree and Jack Teagarden doing the same to Bob Crosby at the Blackhawk; Glen Gray's Casa Lomans in at the Palmer House after Eddy Duchin; Buddy Fisher on the stand of the La Salle Hotel; Woody Herman signed for the week of June 17 at the Trianon or Aragon Ballrooms, and Henry Busse scheduled to bow out Freddy Martin at the Bon Air Country Club.

In Western spots Eddie de Lange played

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a May date at Elitch's Garden, Denver, with Blue Barron promised for July 21 through mid-August; May 15 Emery Deutsch was at the Chase Hotel, St. Louis, with Al Kavelin booked to follow; at the Meadowbrook Country Club in St. Louis Shep Fields played for nine days, beginning May 24, and Clyde McCoy followed for two weeks.

In Milwaukee Herbie Holmes replaced Jay Mills at the Hotel Schroeder; Ben Cutler recently completed a month's engagement at the Nicollet Hotel, Minneapolis; Jay Mills went into the Hotel Lowry, St. Paul, May 15, with Les Brown promised at the St. Paul for eight weeks, starting September 28, and during May Paul Pendarvis and Art Kassels brought their orchestras to the Muehlebach, Kansas City.

May 19 Jimmy Joy began playing at the Jefferson Beach Park, Detroit; Henry Busse is scheduled for the week of June 23 at Eastwood Park of the same city and the next week moves over to Westwood Garden. Other dates for the Eastwood spot are Artie Shaw July 14, one week, and 11 days for Larry Clinton beginning August 25. Starting May 13 Freddie Fisher spent seven days at the La Fontaine Hotel, Huntington, Ind.

May 23 Henry King came into the Fairmount Hotel, San Francisco. Russ Morgan and His Music in the Morgan Manner will play at the Grocery Men's Convention in Kansas City, Mo., June 21.

Down South there was a May date for George Olsen at the Hotel Roosevelt, New Orleans; another on the 27th at the Plantation Roof Garden, Hotel Peabody, Memphis, lasting for two weeks; and one for Abe Lyman at the Beverly Hills Country Club, Newport, Ky. Other orchestras recently heard at the Peabody were Griff Williamson, Johnny Hamp and Freddy Martin.

In Dallas there was Leighton Noble at the Baker Hotel beginning, May 13; during the same month Everett Hoagland came to the Adolphus, followed by Bill Bardo; Joseph Sudy arrived June 14, having closed at the Claridge in Memphis on May 25.

May 13 Will Osborne played at the University of Pennsylvania; May 27-31 at the Surf Beach Country Club, Norfolk, Va., and June 2 at VPI, Blacksburg, Va.

At the Cavalier Hotel, Virginia Beach, Va., recent bands have been Bernie Cummings for a week beginning May 27 with Henry Busse on his heels for seven days; Hal Kemp is booked for the week of June 17. Starting June 15 Ramona and Her Men of Music play a one-week date for the Surf Club, Virginia Beach.

Dick Barrie came to the Lakeworth Casino, Fort Worth, Texas, May 19; Dick Stable opened Fort Worth's Show Boat May 28; and Russ Morgan will spend two weeks at the Casa Manana in a return visit beginning July 21; Russ opened at the Rice Hotel, Houston, May 25.

# Stage Shows

THE most startling feature of the past month was the terrific wallop handed Broadway shows by the New York World's Fair. Both legitimate and vaudeville theatres suffered one staggering blow after another until it has just been a question as to whether or not they can hold out until the out-of-town public begins to attend the World's Fair in large numbers. Many shows hope to hold on until the school vacations, when undoubtedly people will flock in from the hinterlands, but several—including "Stars in Your Eyes," "The Swing Mikado" and "Set to Music"—gave up the ghost. The "World of Tomorrow" is undoubtedly the greatest show that the world has ever seen and the New York citizens, quick to

recognize a bargain, have been flocking to the Fair grounds so as to completely cover the Fair before the out-of-town crowds make it uncomfortable. Not even in New York City is there enough patronage to sustain both the world's greatest Fair and a large number of shows, so the theatres have been taking it on the chin. No doubt those that are able to hold out will be amply rewarded when the crowds do arrive, but there are some that probably will not be able to make the grade.

Long run shows include the Rodgers and Hart musical comedy, "The Boys from Syracuse," which celebrated its 200th performance in mid-May, and George Abbott's "The Primrose Path," which marked its 150th performance on the same night.

Two distinguished artists of the Metropolitan Opera Company have been engaged by Frank St. Leger for leading roles in the production of "The Yeomen of the Guard," which he and Felix Brenzano will stage at Central City, Col., for the eighth annual play festival of the Central City Opera House Association. They are Hilda Burke, who will act the role of Elsie Maynard, the strolling singer in the Gilbert and Sullivan opera, and Anna Kaskas, who will play the part of Dame Carruthers, the housekeeper of the Tower of London. Miss Kaskas, a contralto, is the first woman to have won the Metropolitan Opera audition of the air in which there were 800 contestants. At first assigned to singing in the Spring season of the opera in New York, during the last two years she has sung leading roles in its regular Winter season. Miss Burke is a prima donna soprano of the Metropolitan. Both women have also sung in important opera companies abroad. Miss Burke and Miss Kaskas made their first appearance in "The Yeomen of the Guard" some eight years ago with the Chicago Civic Opera when Frank St. Leger was conductor for that company.

The festival will open July 15 and run for two weeks, ending July 29.

We are indebted to the Long Island Daily Star for the following cross-section of public opinion on stage shows.

## INQUIRING REPORTER FINDS PUBLIC WANTS STAGE SHOWS

Seven persons stopped in the lobby of Loew's Valencia Theatre, Queens, by the inquiring reporter of the Long Island Daily Star and asked if they preferred "sort of stage show to a double feature program" declared unanimously for the stage show.

The replies were as follows:  
**ETHEL SOLOMON, 84-74 160th Street, Jamaica, school girl:** "Yes, I like stage shows. Human beings are preferable to their shadows. I like vaudeville entertainment and wish that I could get a chance to see some of the great performers of screen and radio do their stuff in person. Seeing a performer on the screen is not much better than seeing his picture in the newspaper."

**MARY SCHLUESSER, 172-20 89th Avenue, Jamaica, housewife:** "I would like to see stage shows come back because then I could get my husband to come to the theatre with me again. He used to be a vaudeville fan and never missed a bill at a local theatre. These days he prefers to stay at home rather than see double feature bills. He says that he can't sit still so long without seeing human beings and that one feature at a time is enough."

**WILLIAM LEIDER, 198 122nd Avenue, St. Albans, mechanic:** "I'm a movie fan of long standing and I suppose that I will go on taking the punishment of looking at the second feature for a good many months before I quit. These second features are not so hot. Usually they are a crime melodrama or a silly comedy. Give me the good old-fashioned days of a new

vaudeville bill opening every Monday and a place to go on rainy days."

**IRENE DARK, 170-32 Jamaica Avenue, Jamaica, telephone operator:** "I always was a stage show fan and I would be delighted to see them return. Remember it was in stage shows right here on the Valencia Theatre that Kate Smith and Ginger Rogers got their start. I find double features are too long and if one is good the other usually isn't and spoils the pleasure of the good one."

**GERALDINE MCCARTHY, 108-19 97th Street, Richmond Hill, housewife:** "I would much prefer some kind of stage show with one feature. Then the spectator would be getting full value for his money, even if he paid a little extra for his admission ticket. The way it is they put on a good feature film or a pretty good one and then piece it out with a second-rate picture. That is the charitable way to describe most of them. Usually it bores you."

**ELSIE VEERBEECK, 42 East Broadway, Manhattan, waitress:** "I would be glad to see stage shows come back and I would be glad to pay an increased admission for the sake of them. It has been so long since vaudeville was shown at the neighborhood theatres that many patrons have forgotten what it was all about. It ought not to be necessary to spend a lot of money to see stage shows."

**DICK KOTOWSKI, 107-62 Spa Place, Jamaica, chauffeur:** "Sure, I would like to see some kind of stage show with my movies. One movie at a time is enough. When you see two at a time you get uncomfortable from sitting too long and you come out of the theatre with a confused memory of both. If they put on stage shows a lot of people would be put to work and I think a lot of patrons who stay away would become regular theatre-goers again."

Closings for the Summer include the State Theatre, Hartford, Conn., and the R. K. O. Kedzie Theatre in Chicago. Re-openings include the Rivoli Theatre, Portland, Ore.; the Alhambra Theatre in Milwaukee, the Taft and Albee in Cincinnati, and Grauman's Chinese Theatre in Hollywood, Calif. In the latter house Clifford Fisher's "Folies Bergere" grossed \$21,000 in its initial week. An orchestra of 21 men is employed and it is confidently expected that the revue will enjoy a run of 10 weeks in this deluxe theatre.

A statement by Martin Wagner of the one-night department of the William Morris Agency discloses that 10 per cent of the nation's picture houses, a total of 1,500 theatres, are open to one-night bookings. These single daters, together with the large number of theatres that still maintain stage shows, seem to indicate that the means that vaudeville is dead are untrue and that far from being dead it is enjoying a most healthy comeback.

In the following grosses a comparison of the figures of the musical shows in New York City with those of the previous four weeks will show how badly the legitimate theatre has been hurt by the Fair. The tail end of the season in other cities, while bearing grosses somewhat lower than last year, nevertheless shows that the decline outside of New York is in no way comparable to that in the metropolitan district.

For the week ending April 29 "The Boys from Syracuse" in its 24th week grossed \$18,000; "Hellzapoppin" in its 33rd week, \$30,000; "Hot Mikado" with Bill Robinson, seventh week, \$15,000; "Leave It to Me" 26th week, \$27,000; "One for the Money" 13th week, \$13,000; "Set to Music" 16th week, \$13,000; "Stars in Your Eyes" 13th week, \$19,000; "American Way" 15th week, \$32,500; "Mexicana" first week, \$6,000, and "Pins and Needles" 74th week, \$5,000.

In Boston the D'Oyly Carte Opera Company played to capacity with \$23,000, while "Our Town" at the Plymouth grossed \$6,500 for its first week. In St. Louis "My Dear Children" with John Barrymore grossed \$14,000 at the Amer-

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ican Theatre, while in Pittsburgh Lunt and Fontanne drew \$15,000 in "Sea Gull" and "Idiot's Delight." In Minneapolis "Kiss the Boys Goodbye" drew \$4,000 for three performances and this, combined with five one-nighters, gave the company \$14,000 for the week. In Washington Maurice Evans in "Hamlet" and "Henry IV" drew a tremendous \$21,500, while Philadelphia gave the "Brown Danube" \$6,000 and "The Women" in a return engagement at \$1.00 top played to \$8,000 for its first week. In Chicago Walter Huston in "Knickerbocker Holiday" in his first week at the Grand Theatre drew \$17,000, while Gertrude Lawrence in "Skylark" at the Harris also played to an excellent \$14,500. "What a Life" in its eighth week at the Erlanger Theatre drew \$6,000. The bright spot of the week was the tremendous \$25,000 gross enjoyed by "I Married an Angel" at the Cass Theatre in Detroit, Mich.

For the week ending May 6 New York grosses were as follows: "Boys from Syracuse," \$10,000; "Hellzapoppin," \$30,000; "Hot Mikado," \$11,000; "Leave It to Me," \$18,500; "One for the Money," \$10,000; "Set to Music," \$10,000; "Stars in Your Eyes," \$15,000; "Swing Mikado," first week commercial, \$6,000; "The American Way," \$27,500; "Mexicana," \$6,000, and "Pins and Needles," \$5,400. In Boston the D'Oyly Carte Opera Company continued to set a shining example with a gross of \$23,500 for its third week. "Our Town" in its second and final week drew \$7,000 and Frank Fay's Show \$4,500 for its first week. In Chicago "Knickerbocker Holiday" with Walter Huston built to \$18,500 in its second week. "Skylark" with Gertrude Lawrence grossed \$15,000 for its second week and "What a Life" closed its final week with a gross of \$6,500. In Washington, Vera Zorina in "I Married an Angel" gave the National Theatre a tremendous \$25,000, and this in spite of unusually high temperatures. In Philadelphia the "Brown Danube" wound up its two weeks' stay with \$5,500 and "The Women" in its second and final curate week drew \$7,500. The second company of "Kiss the Boys Goodbye" grossed \$10,000 for the week, drawing \$2,500 for two performances at the Auditorium in St. Paul and \$7,500 for five performances at the Davidson in Milwaukee. "Tobacco Road" drew \$3,000 for two performances in Lincoln, Neb., and "Rocket to the Moon" \$4,100 for four performances at the Maryland in Baltimore. On the West Coast "Of Mice and Men" drew \$11,000 at the Geary Theatre in San Francisco; "Our Town" drew \$10,000 at the Curran in the same city, and in Los Angeles

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"Kiss the Boys Goodbye" grossed \$8,500 for six performances.

For the week ending May 13 Broadway sang the blues for fair with the following grosses for musical shows: "Boys from Syracuse," \$11,000; "Hellzapoppin'," \$29,600; "Hot Mikado," \$13,000; "Leave It to Me," \$20,000; "One for the Money," \$10,000; "Stars in Your Eyes," \$15,000; "Swing Mikado," \$4,000; "The American Way," \$25,000; "Mexicana," \$5,500, and "Pins and Needles," \$5,500. In Philadelphia "I Married an Angel" continued sensational business with \$24,000 for its first week at the Forrest. "Rocket to the Moon" suffered the seasonal setback with only \$5,000 for its week at the Erlanger. Chicago gave "Knickerbocker Holiday" \$18,500 for its third week and Gertrude Lawrence's "Skylark" drew \$12,500 for its third session. "My Dear Children" with John Barrymore opened at the Selwyn and drew \$14,000 for its first seven days. D'Oyly Carte closed its four weeks of sensational business in Boston with \$23,000 at the Colonial Theatre. Frank Fay's Show drew \$5,000 for its second week and "The White Steed" \$8,500 for its first week. In Cleveland the second company of "Kiss the Boys Goodbye" rolled up a fine gross of \$9,000 for seven performances. On the West Coast "Of Mice and Men" closed its San Francisco run with \$8,000 at the Geary Theatre, while the Western company of "Kiss the Boys Goodbye" drew \$8,500 at the Biltmore in Los Angeles.

A summary of the 18 weeks' operation of the American Theatre in St. Louis shows a total gross of \$212,000. The Nixon Theatre in Pittsburgh drew \$310,000 for its 24-week season.

During the week ending May 20 Broadway found nine shows in cut rates. At the end of the week a total of 12 attractions had closed since the middle of the month, while a definite closing was announced for "Stars in Your Eyes" on May 27. Grosses for the week were "Boys from Syracuse," 27th week, \$11,000; "Hellzapoppin'," 27th week, \$29,000; "Hot Mikado," 10th week, \$9,000; "Leave It to Me," 29th week, \$18,000; "One for the Money," 16th week, \$7,000; "Stars in Your Eyes," 16th week, \$13,000; "Swing Mikado," in its final week, \$4,000; "The American Way," a new low of \$23,000 for its 18th week; "Mexicana," fifth week, \$5,000, and "Pins and Needles," 77th week, \$5,000. In Philadelphia "I Married an Angel" bettered its first week's gross with a tremendous \$26,500 in its final stanza at the Forrest. "Golden Boy" drew \$6,000 at the Erlanger Theatre in the same city. In Boston "The White Steed" closed its two-week run with \$8,500 at the Wilbur Theatre. "Clean Beds"—which turned out to be a dirty show—played three break-in performances with less than \$2,000 at the Shubert in New Haven, while "Whiteoaks" with Ethel Barrymore grossed \$9,000 for a week of one-nighters, including Ottawa, Ontario; Utica and Rochester, N. Y.; Providence, R. I., and Hartford, Conn. Chicago gave "Knickerbocker Holiday" \$17,000 for its final week and Gertrude Lawrence in "Skylark" \$14,000 for its final session. John Barrymore in "My Dear Children" drew a fine \$14,000 for his second week at the Selwyn Theatre. In Los Angeles the Civic Light Opera Association's first week of the "Desert Song" with the Philharmonic Orchestra drew a nifty \$30,000, while "Of Mice and Men" garnered \$6,000 for six nights at the Hollywood El Capitan Theatre.

Outstanding in the variety field is the fact that fewer theatres than usual have dispensed with their shows for the Summer season. While nothing is actually accomplished from such talk, there is continuous chatter in show business about the advisability of doing away with double features and offering stage shows instead. So far there has been no concerted action along this line, but the wish is often father to the thought and if a sufficient number of managers become convinced that the public has finally grown tired of double and triple bills, next season may see a decided increase in the number of theatres given over to flesh. One thing that has alarmed those managers favoring stage shows is the fact that name bands are not developing rapidly enough to give them a fair run of these attractions over a period of weeks. Many theatres would rather simply spot book the name bands and do without stage attractions the remaining weeks than to play the bands one week in every four or five, whereas if they could secure name bands three weeks out of five, they would undoubtedly fill the remaining weeks with the better class of vaudeville acts available for theatres at the present time.

For the week ending April 30 Jimmy Joy's Orchestra with Tony Martin drew \$20,000 at the Fox Theatre in Philadelphia. In Indianapolis Joe Sanders' Orchestra with Dixie Dunbar and George Givot drew \$9,700 at the Lyric Theatre with Jimmy Dorsey drawing \$8,000 at the

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opposition Circle Theatre. Clyde McCoy drew a splendid \$8,000 at the Chicago Theatre in Chicago with Xavier Cugat bringing a fine \$24,000 into the Fox in Detroit. In New York Henry Busse with Lanny Ross, Shirley Ross and Hal Le Roy drew \$35,500 at the Paramount, while at the Strand Fred Waring, in his first New York appearance in many months, drew \$43,000. Glenn Miller drew \$14,200 at the Paramount in Newark.

For the week ending May 5 Wayne King gave the Lyric Theatre in Indianapolis its best gross of the season with \$14,000. In Philadelphia Eddie DeLange with Ella Logan and Hugh Herbert drew \$19,000 at the Fox Theatre. Paul Whiteman brought \$12,200 into the Newark Paramount, while in New York City Henry Busse drew \$24,000 for his second week at the Paramount, Ben Bernie a meager \$12,000 at the State and Fred Waring \$23,000 for his second week at the Strand.

For the week ending May 12 Dick Himber drew \$44,500 in conjunction with "Union Pacific" at the New York Paramount with Fred Waring winding up his stay at the Strand with \$23,000. In Indianapolis Gray Gordon's Orchestra drew \$9,300 at the Lyric Theatre, while Shap Fields grossed \$11,000 at the Orpheum in Minneapolis. The figure for the previous week with straight pictures in this house was \$4,900. In Philadelphia the hot weather sent grosses tumbling and Horace Heidt and his unit drew \$20,500 at the Fox Theatre, this figure coming far below his previous draw in that city. Wayne King brought \$17,000 into the Riverside in Milwaukee.

For the week ending May 19 Eddy Duchin drew \$33,000 at the Chicago Theatre in Chicago and George Hall \$11,500 at the Hippodrome in Baltimore. In Washington Wayne King drew \$17,500 at the Earle and Charlie Barnet \$13,000 at the Capitol. In New York Dick Himber at the Paramount participated in a \$35,000 gross. Frankie Masters drew \$13,000 at the State, while Ruby Newman and the Adrian Rollini trio drew \$20,000 at the Strand in conjunction with a weak picture, "The Kid from Kokomo."

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# Band Concerts

IN conformity with his practice of the past twenty-one seasons of Summer concerts Dr. Goldman, conductor of the Goldman Band, has promised many new works and band arrangements during the 1939 season of Daniel Guggenheim Memorial Concerts.

The program for the opening night, July 9, will include Grand March, Crown Imperial by William Walton, written for the coronation of King George VI; "Toccata Marziale," written for band by R. Vaughan Williams; Overture, "Prince Igor," by Borodin, in a new band arrangement; a new arrangement of Johann Strauss' "Liebeslieder Waltzes," "Alla Marcia," from Sibelius' "Karelia Suite," suggested for band by the composer; Second Suite of Gustave Holst, composed especially for band, and "Golden Gate," a new march written by Edwin Franko Goldman, which is the official march of the Golden Gate International Exposition.

Other new transcriptions, some made especially for the Goldman Band, include the "Barber of Bagdad" overture by Cornelius; the First Movement of the First Symphony by Borodin; Weber's overture, "Euryanthe"; the complete First and Fifth Symphonies of Beethoven; the complete "Karelia Suite" by Sibelius, and Rimsky-Korsakoff's "Scheherazade Suite."

Symphonic players from leading orchestras make up the Trytons, the World's Fair official band, which plays daily at 4 P. M. in the garden of the Consumers Building at the Avenue of Patriots and Constitution Mall. Conductor is Joseph Littau, formerly director of the Omaha Symphony Orchestra and the Roxy Theatre.

The concerts are devoted to symphonic music, ballets, operatic excerpts and light classics. In addition to the daily programs the band plays the musical part of the spectacle of light, sound and color in the Lagoon of Nations' fountain display.

In the spring of the year memories are revived of yesterday when the Scollay Square district of Boston was the home of many band rooms and all the musicians were friendly rivals. Activity was rife in the rooms of J. Thomas Baldwin and the noted Germania Band, of which George W. Stewart, well-known trombone and baritone player, was manager for many years. Instruments were polished, uniforms repaired and shoes heavily soled and heeled in preparation for a long series of holiday and other annual parades.

Another busy room was that of the late Thomas N. Carter, composer of the "Boston Commandery March," whose band was a fixture at Nantasket Beach. For sixty years Mr. Carter trudged back and forth across the Common from his home to his beloved band room.

In the Scollay Square district two famed factories, pioneers in their field, sent brass instruments to all parts of the musical world, as did several other makers who specialized in the more delicate flutes, piccolos and clarinets.

The band business was in full swing by May 30, Decoration Day, and no musician scarcely ever laid his uniform away until

after the Labor Day parade in September. During the summer there were calls for class days, commencements, excursions, athletic events, concerts, open-air dancing, dedications, conventions, land sales, picnics, weddings and field days.

Today the band rooms are empty, but the memories remain, for Scollay Square musicians have gone down in band history.

Friday evening, May 12, the Pottsville Federal Band, under Michael Slowitzky, observed National Music Week with a concert in the Patterson Building, Pottsville, Pa.

Mr. Slowitzky conducted Sousa's march, "The National Game"; the overture, "Zampa," by Herold; an arrangement by the conductor for brass quartet of Nevin's "The Rosary"; Slowitzky's "March Modernistic" (March of the Machine Men); "Mardi Gras" from Grofe's "Mississippi Suite"; soprano solo, "I Whisper Good Night," by Edwards, Elizabeth Garretson, soloist; Scott's rhythm novelty, "The Toy Trumpet"; Nocturne from "Two American Sketches" by Griselle; the Finale from Tchaikowsky's Fourth Symphony in F minor; Alford's Concert March, "Skyliner"; "Gondoliers" and "Venetian Love Song" from "A Day in Venice" Suite by Nevin; soprano solo of Berlin's "God Bless America," by Elizabeth Garretson; Cailliet's "Memories of Stephen Foster," and the "Star-Spangled Banner."

Thursday evening, April 20, the 34th anniversary of the organization of the IBM Band was marked by the annual Spring Concert at Union-Endicott High School Auditorium, Endicott, N. Y.

The IBM Glee Club sang with the band and L. C. Hallman, conductor, presented as soloists Sam Herman, well-known xylophonist, and Lois Gilbert, soprano.

During the summer months the IBM Band will continue its custom of weekly noon-hour concerts on the factory lawn in North Street, Endicott, N. Y.

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# Grand Opera

A FEW months ago friendly conversations on opera in English between Messrs. Edward Johnson and Lawrence Tibbett of the Metropolitan Opera Association were reviewed in this column. It was evidenced at that time that opera in this country has shown a steady accumulative growth, with the screen and radio cohesive forces building up the interest of many communities.

At a recent luncheon meeting of the Metropolitan Opera Guild Mr. Johnson stressed the importance of opera toward influencing the youth of America.

"I think," said Mr. Johnson, "that the art of music is going to be one of the means of holding and exercising more influence and more control over growing youth, to protect their future. The young people of today, with the mechanism of the radio, broadcasting, with the discs of the victrolas and so forth, have the entire repertoire of all music at their hands, only for the call. In the schools they are gradually getting this foundation that we have acquired only with maturity. They are growing up with an understanding and an appreciation of music as an art, as a culture, that you and I did not have at their age."

"... Between art and religion there is a very close relationship. In fact, that emotional quality which comes out in the music is that very same emotional quality that conveys to you that thought of the spirit, of a being that is greater and bigger than we are. That is the thing that we are developing in our youth and that is the thing that is going to save the world. Whether it comes through religion, whether it comes through music, wherever it comes from or whatever that spiritual quality is, we need it and we want it today more than ever. If, through the soul and through music we are going to make for better citizenship, we shall have accomplished something..."

At the same meeting, Mrs. August Belmont, president of the Guild, cited the economic value of opera. Said Mrs. Belmont:

"... From the point of view of business I have been deeply immersed in the affairs of the opera for the last four years and during that time I have begun to realize what an important part the grand opera plays in the City of New York and in the business life of this community."

"I have been interested in helping to do any small thing that I might to keep the Metropolitan going as an employment center as well as a great center of art. There are employed in the Metropolitan, under the direct management of Mr. Johnson, between 700 and 800 persons. In connection with the manufacture of scenery and the different things that are used on the stage, in connection with the clothes that most of us wear in going to the opera, you might say that the employment of some 3,000 persons as a minimum would be affected if the Metropolitan were to close."

"We had a survey made under the direction of the able editor of our Opera News in which we estimated that some \$400,000 a year extra on clothes, flowers, hotels and restaurants was spent by people because they came to the Opera House..."

The New York World's Fair Festival Season of the Metropolitan Opera Association opened Tuesday evening, May 2, in the Metropolitan Opera House. It was a singularly festive occasion, with a presentation of Wagner's "Lohengrin" marked by the attendance of Crown Prince Frederick and Princess Ingrid of Denmark. It was the closing event of Denmark's first day at the Fair, and Lauritz Melchior, the distinguished Danish singer, sang the title role.

Between the first and second acts the orchestra played the Danish and Icelandic national hymns and the royal guests rose to receive a tremendous ovation. Singing with Mr. Melchior were Kerstin Thorborg as Ortrud, Elisabeth Rethberg as Elsa, Friedrich Schorr as Telramund and Emanuel List as King Henry. Each of the cast was at his best with a resultant glorious performance.

July 3 to 13 "Hary Janos," Hungarian folk opera by Zoltan Kodaly, will be presented at the World's Fair Hall of Music for ten performances. This will be the first of the operas offered in the International Music Festival.

"Hary Janos" is a comic opera based on the incredible story of a non-commis-

sioned officer of Hungarian Hussars in Napoleonic days. The dialogue will be spoken in English, but the songs will be sung in the original Hungarian.

The cast of the production will be composed of leading singers from the Royal Hungarian Opera of Budapest, with Imre Fallo in the title role.

Mr. Kodaly will make his first American visit this summer and it is expected that he will conduct at least one of the ten performances.

On May 14 and 21 at noon (EDST) the "Radio City Music Hall on the Air" Opera Company gave a broadcast of Mozart's "Don Giovanni" in two parts. Joining the company was Anne Roselle, who was heard as Donna Anna, a role which she has sung many times at Milan's La Scala Opera House. Together with Miss Roselle were Robert Weede as Don Giovanni, Jan Peerce as Don Ottavio and Annelles von Molnar as Donna Elvira.

Departing from a custom established early in the history of the Mozart opera the "Music Hall on the Air" presentation included the original cheerful finale, unfamiliar to most opera audiences. "Don Giovanni" was first produced in 1787 under the title of "The Reprobate Punished."

On May 28 Verdi's "Rigoletto" was given, with Rosemarie Brancato in the role of Gilda. In addition to Miss Brancato the "Music Hall on the Air" cast included Robert Weede singing Rigoletto, Jan Peerce as the Duke of Mantua and Dorothy Sarnoff as the Countess Ceprano.

"The Devil and Daniel Webster," premiere production of the newly-organized American Lyric Theatre, was given Thursday evening, May 18. This folk opera, the work of Douglas Moore and Stephen Vincent Benet, treats an ancient theme in the American manner, a short and simple plot with informal, jolly music. The production thus serves its purpose, to further American dramatic and musical arts; for it unmistakably speaks of this country, centering the stage in New England.

It is the story of Jabez Stone who has sold his soul to the Devil for the simple purpose of obtaining security and a wife instead of a rocky farm. It is Daniel Webster who wrestles with the American Mephistopheles in an oratorical struggle for the spiritual release of Jabez.

Heading the cast were John Gurney, singing Jabez Stone; Nancy McCord, Mary Stone; Lansing Hatfield, Daniel Webster, and George Rasely, Mr. Scratch (the Devil).

Sunday, May 21, the Chicago Opera Company, Alfredo Salmaggl, artistic director, began its season of week-end presentations at the Hippodrome with a performance of Verdi's "Aida."

Anne Roselle sang the name part; Maria d'Andes and Neville Lander made their debuts with the company as Amneris and the king; Sydney Rayner sang Rhadames and Mario Cossi Amonasro.

The opening production of the Covent Garden international opera season, Smetana's "Bartered Bride," on May 1, was gaily sung and staged in a manner befitting the colorful Czech opera.

The excellent cast included Arnold Matters in the part of Micha, Hilde Konetsni as Marie, Richard Tauber as Hans and Heinrich Tesmer singing Wenzel.

The Covent Garden schedule for the remainder of the season reads as follows: Wagner's "Ring," "Parsifal," "Tristan and Isolde" and "Tannhaeuser"; Verdi's "Aida," "La Traviata," "Il Trovatore" and "Otello"; Mozart's "Don Giovanni" and Puccini's "Tosca" and "Turandot."

"Cavalleria Rusticana" and "Pagliacci" have been returned to the repertoire at Sadler's Wells. In the first opera Florence Austral reappeared with the company in the role of Santuzza. Miss Austral was supported by Tudor Davies as Turridu, Edith Coates as Lola and Tom Williams as Alfio. For the performance of "Pagliacci" Janet Hamilton-Smith sang Nedda and John Wright, Canio.

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performance of interest was the premiere of Giuseppe Pietri's three-act lyric drama, "La Canzone di San Giovanni," drawn by Arturo Rossato from the play "Il Quartetto," of Lucio d'Ambrà.

The action is laid in a popular background of Rome around the eighties of the last century. It is the story of Lucio d'Ambrà's coffee-house musicians dealing with local types and folk color.

In Rome the novelty of the Royal Opera season was Giuseppe Mule's one-act lyric drama, "La Zolfara" (The Sulphur Mine), part of the composer's newly-styled "Tritico Siciliano." The triptych comprises three single-act operas on Sicilian subjects contrived by Giuseppe Adami.

Stymied by so many obstacles that it appeared for a time that it would be impossible for Oscar Hild, president of the Cincinnati Summer Opera Association, to carry on this year, we have been notified just before our deadline that the problems have been solved and the season will be presented as usual, opening on Saturday, June 24. Brother Hild has assembled an unusually fine company, but details are lacking at the time of going to press. They will be included in the July issue of THE INTERNATIONAL MUSICIAN.

# Tonal Balance

By HENRY WOELBER

"To imitate with the mouth the liquid voices of birds was practiced long before men could play melodious tunes, and delight the ear with music. The whistling of the zephyr through the empty reeds first taught the rustic to blow through hollow stalks. Then by degrees they learned the sweet plaintive notes, which the pipe, pressed by the fingers of the players, pours forth—the pipe, which is now found through all the pathless groves and woods and glades, through the solitary haunts and divine resting places of the shepherds. Thus time by degrees suggests every discovery, and skill evolves it into the regions of light and fame. These melodies softened the hearts of those swains, and delighted them when they were satisfied with food; for then every thing affords pleasure."

Musicians live an awful life of pain and horror because of the terrible sounds which get into their sensitive ears and mangle their souls. Still, they are a blessing to the world, except when they have temperament, which is nothing but an artistic swelled head, used by many as a substitute for paid advertising.

Naturally, musicians are interested in sound pleasing to the ear. When man began in an untrained manner to sing, he soon sought some form of accompaniment, an instrument of strings, a lute. Ultimately, after many years of experimenting, the banjo, guitar, and mandolin, were invented. Some sort of a piano was also in use. Thus the art of singing took on a definite form. Soon it became evident that actual contact with music gained through the study of an instrument was the greatest aid to appreciation, and the study of the piano, the ideal home instrument, gave access to the widest range of musical literature. It is now thoroughly recognized that children taught music at an early age also acquire mental discipline, its study stimulates the creative mind, self-assurance, and self-expression. The piano is a single complete unit in itself, and is capable of producing the structure of any composition. It is noteworthy that most of the great conductors study their piano scores before they rehearse the orchestra. It is to be regretted more of our band leaders do not follow the same custom.

The great composers sent forth their pealings in the form of instrumental trios consisting of piano, cello and violin. Thus the unit idea was enlarged. They also wrote extensively for a string quartet, first and second violin, viola, and cello. This style is considered the very purest in music, as indicated by the scholarly and academic masterpieces of Beethoven, Haydn, Brahms, and many others. It is a moot question whether the Liszt Piano Rhapsodies are more wonderful as orchestra numbers, or purely as piano solos. No one doubts the extreme joy in hearing the Chopin Waltzes alone for piano. As a single unit the piano has done more than its share in pleasing the ear.

When the Creator produced man, He also produced a voice, a sound, or a unit capable of singing an unwritten lullaby, or a resonant speaking voice, a delight to hear. What is more pleasant than the deep voice of a Russian basso, or the highly cultivated voice of an educated Englishman?

Music, and pleasing sound, have always had a noticeable effect upon the human ear. Instruments of the very earliest age were regarded as something to be desired. In fact so much so that an ancient law was passed prohibiting a creditor from seizing instruments for non-payment of debts. Thus was shown the consolation of musical instruments in this humane way.

Just now much is heard about units and industrial concerns adopting certain standards. The President is trying to persuade all businesses to use a code system. If the employing parties could only be induced to engage not less than a 30-

piece band, the difficulties of the professional player would be greatly lessened. Possibly the greatest invention of the age to a musician is the modern symphony orchestra of 96 men, or the opera orchestra of 86. In either case we have the large complete unit. About 1860 an orchestra of 50 or 60 men was considered quite competent, and Theodore Thomas, until towards the end of a notable career, gave many admirable performances with such forces. He finally saw his dream come true in the formation of the celebrated Chicago Symphony Orchestra, and lived to see Orchestra Hall, Boston, dedicated.

But the orchestra was bound to succeed. When Wilhelm Gericke became conductor of the Boston Symphony Orchestra in 1884, he found the usual rough material, but potential possibilities, and before the close of his five-year term he made drastic changes in the personnel of the orchestra. Gradually the number of players was increased until his life's goal was reached—that of attaining a full complement of 96 men.

Gericke had a remarkable sense of euphony and tonal balance. The over-exaggeration of the brasses was horrible to him. Even towards the end of the "Tannhauser" overture, he allowed the three trombones to play but one forte; simply a round, full tone. Addressing himself to the trombone section, he said: "Gentlemen, please remember, one trombone is equal to 32 men; two trombones, 64; and three trombones, 96." This cutting, sarcastic remark delivered in German, made a very lasting and instructive impression on a lot of young brass players. What is more atrocious than the blatant sound of an overblown trombone? Gericke had a habit of shaking his left hand at the cello, and saying: "Softer, softer." Later, the first cellist showed him his part to a Rubenstein symphony which was marked forte. "Suppose it is," replied Gericke, "what do you think Rubenstein know of how an orchestra should sound?" "He sits on the bells of our instruments," cried the brasses; he scarcely allows us to touch our strings," said the string basses. Yet the players soon learned a positive style of playing was being adopted, which has been copied by all the present orchestras of America. With a controlled orchestra this man made many of the Wagner and Strauss works something pleasing to the ear. In 1889, Gericke returned to Vienna on account of ill health. Again taking charge of the Boston Symphony in 1898, during the next eight years, he developed that great machine into what was up to that time the best in the world. When Dr. Karl Muck came in 1906, there was little for him to do.

While there has been no improvement in the making of stringed instruments, the advance in the fingering of the reed instruments has been almost beyond comprehension. Perhaps the players are no better than those of 50 years ago, but no doubt remains as to the evenness of the scale through the Boehm system of fingering.

Then, too, the mechanism of all the valve instruments has undergone great changes, until now the modern band and orchestra is equipped mechanically as never before.

The object in this article has been to stimulate again the interest in the old-time band, which, apparently has almost become a lost art. But unless leaders, contractors, and managers, have some regard for a proper instrumentation and tonal balance, there is no hope of winning public favor as of old. Those great Boston pioneers who formed the Germania Band many years ago, built better than they knew. Sensing at once the utter impossibility of always appearing as a large symphony, or opera orchestra, they used smaller forces. And for all practical and economic purposes, their band was made up of 30 splendid musicians. Their three successive German conductors were almost without peers. All experts in the art of condensing, the Germania band programs soon became indeed a delight for the masses of people.

As an illustration of the musical ideas concerning any section of the famous Germania band, those leaders at no time allowed more than three trombones; the other sections were in proportion. No band of 30 to 65 pieces at any time, except possibly for marching, or outdoor purposes, should have more than three trombones. The brilliant and powerful trombone can be either a thing of tonal beauty, or an abomination. For the sake of the band business every trombone player, and for that matter all brass players, should be obliged to take a complete course of harmony, coupled with a study of piano, and be obliged to attend lectures on musical topics, and above all be compelled to hear the well-balanced woodwind ensembles. Suffice it to say, with such a background, when the trombone finally enters into the otherwise peaceful surroundings, the band or orchestra in part, at least, would have what is sadly needed—Tonal Balance.

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## THE GLORY OF LOVE

"Hot" Arrangement by ELMER B. FUCHS.



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We are introducing this month, with the kind permission of the copyright owners, Shapiro, Bernstein & Co., Inc., a "Hot" arrangement of their tune "The Glory of Love." If our members are interested in such material, we would be glad to make this a monthly service provided, of course, we can get the permission of the various copyright owners to use their songs.

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.

It is our aim to make the magazine as attractive and instructive as possible, and if this feature is another step in that direction we shall feel fully repaid for our efforts.

We would like to be in a position so that our readers could send in their requests for various songs, but the drawback is that permission must be secured from the various copyright owners, some of whom may not feel inclined to permit us to use their songs.

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# HERE, THERE AND EVERYWHERE

## EDMOND J. QUERY

Edmond J. Query, well-known musical director and member of the Board of Directors of Local 66, Rochester, N. Y., passed away on March 23 after a brief illness. Brother Query served as musical director for the Gordon Theatre chain of Boston, Loew's circuit, and for a number of years at hotels in Bermuda.

He is survived by his widow, Susag Tompkins Query, who was at one time violin soloist with Sousa's Band, and two brothers, Phillip A. Query of Rochester, N. Y., and Albert Query of Worcester, Mass.

## JOHN GAGE

John Gage, a member of the Board of Directors of Local 487, Brainerd, Minn., died a hero's death on May 1. The Gage home caught on fire and, in a vain effort to rescue his four small children, Brother Gage was burned to death. He was able to remove his wife from the home, and she is at the present time in a critical condition in the Brainerd Hospital.

In 1889 a bicycle club was formed in Reading, Pa., known as the Penn Wheelmen. Although bicycling has long ceased to be one of its principal functions, the Penn Wheelmen are celebrating their fiftieth anniversary. Their activities at the present consist mainly in helping the under dogs, charity events sponsoring activities for young boys, forming them into athletic clubs, baseball teams, etc. Each year, at Christmas time, the Wheelmen give a party for the poor children of the Reading district.

On April 17, 18 and 19, the Penn Wheelmen gave their fiftieth anniversary entertainment—a modern minstrel show which was produced and directed by Frank L. Diefenderfer, president of Local 135. The show was given in the Rajah Theatre, seating 2,200, with the house sold out every night and 140 standees attending the last performance. The press gave high praise to Brother Diefenderfer for his musical direction, but did call attention to the fact that he should work for nothing because he was one of the best auditors from an audience standpoint that the performers had.

On Tuesday, April 24, Local 367, Vallejo, Calif., honored its retiring president, William "Bill" Stross, with a banquet and entertainment.

Brother Stross became a member of the San Francisco Local forty-six years ago. He moved to Vallejo and became president of that Local in 1915, a position he held until his retirement. The local presented him with a solid gold membership card, presentation being made by Alfred J. Rose, secretary of the local.

Out-of-town visitors included Travelling Representative Albert Greenbaum; Clarence H. King, treasurer, and Arthur Morey of Local 6, San Francisco, Calif., and Gay Vargas, secretary of Local 424, Richmond, Calif.

Local 427, St. Petersburg, Fla., held their Fourth Annual Musicians' Ball at the Municipal Pier Ballroom, April 26, 1939. Four local orchestras, which included Ray Williams and his Southerners who entertained the Tampa Convention last year, Dick Spencer and his orchestra, Merwin Houk and the Coconuts, the Embassy Four, and Bob Porton and his nine-piece unit furnished by the Tampa Local, played until a late hour. The Local used a brass band on a truck for advertising purposes, a large banner on the side telling the story. It attracted much more attention than the usual canned music from sound trucks. The proceeds will be added to the building fund.

The Local is building their own home at 911 Third Street, South, and expect to hold their May meeting at the new club house, although it will not be completed at that time.

The new club house is being built on the back of the lot which will allow for a driveway and parking facilities as well as appropriate landscaping in front of the building. The concrete construction should lower the cost of maintenance and insurance, as well making a cooler building. The secretary will maintain his office in the club and will have regular hours each day. Local 427 invites visiting musicians to look them up when in Florida.

Local 30, St. Paul, Minn., held its annual ball and music show at the Coliseum on May 8. The following orchestras played:

Joe Billo, 9 to 9:30 P. M.; Bill Lee, 9:30 to 10 P. M.; Clyde Frawley, 10 to 10:30 P. M.; Ken De Villiers, 10:30 to 11 P. M.; Glad Olinger, 11 to 11:30 P. M.; Cec Hurst, 11:30 to 12 P. M.; Ed. Fleck, 12 to 12:30 A. M.; Oscar Sundberg, 12:30 to 1 A. M.; Rube Floyd, 1 to 1:30 A. M.; Mitchell Ayres, 1:30 to 2 A. M.; Eddie Fitzpatrick, 2 to 2:30 A. M.; Doc Pettiford's Family Orchestra, 2:30 to 3:30 A. M.; Jam session, 3:30 to 6 A. M.

There were approximately 1,000 paid admissions at the door, about 2,000 came in on advance sale tickets and 1,000 came in on comps. All employers in the jurisdiction received at least two or more complimentary tickets and the attendance kept growing long after 1:00 A. M. All the orchestras that played were very well received. Pettiford, Rube Floyd, Glad Olinger, Ken De Villiers, Clyde Frawley and Bill Lee's Orchestras are all newcomers in the Federation, and they were greatly pleased by their cordial reception. The party was very successful in every way, both socially and financially.

The fourteenth semi-annual meeting of the Illinois Conference of Musicians was held in East St. Louis, Ill., on Sunday, April 30. Fourteen locals were represented by 44 delegates and guests.

The meeting was opened by Lewis Chacus, representing the Chamber of Commerce, after which the gavel was taken by President Peterson of Bloomington, Ill.

Many matters of interest were brought before the Conference, including Social Security, State Fairs and School Bands.

Travelling Representative Hooper was a guest and addressed the Conference, outlining the many problems encountered by the traveling representatives and making many suggestions for the improvement of



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conditions in the jurisdiction of the various locals. Brother Claude Pickett attended as fraternal delegate from the Midwest Conference, and Brother Hooper announced that he would arrange a special attraction for all the delegates who will attend the convention in Kansas City; a foot race between Brother Pickett and "Pump" Anderson (his only rival in avoirdupois) of Eau Claire, Wis.

G. Bert Henderson, assistant to President Weber, represented the Federation. He gave an inspiring address, outlining the many new problems that ever confront the Federation, more especially those continually placing the employment opportunities of our members in jeopardy. He explained the system of licensing booking agents, recording companies and electrical transcription manufacturers, and explained the way in which the locals could cooperate with the Federation by better policing the activities of the booking agents. In the question and answer period he gave much valuable information to the delegates in attendance.

Officers elected for the ensuing year were: President, Frank Leeder of Springfield; Vice-President, Adam Ehrhoff of Jacksonville; Secretary - Treasurer, J. Stanley Simpson of Joliet; members of the Board of Directors, William Schmidt of East St. Louis, James Basso of Bend, William Peterson of Bloomington, G. W. Pritchard of Waukegan and E. C. Wascher of Champaign.

The 1940 Fall Conference will be held in Bloomington, Ill.

Local No. 55, Meriden Federation of Musicians, Inc., celebrated its fiftieth anniversary with a golden jubilee the week of May 2, 1939. A committee was appointed, under the chairmanship of Oswald O. Morache, to handle all arrangements.

The celebration commenced with a band concert on May 2 in Meriden City Park, the music being furnished by the 118th Medical Regiment Band, C. N. G., under the direction of Warrant Officer Phil J. Azzolina.

This was followed by a symphony concert on May 3 by the Meriden Symphony Orchestra under the direction of Professor Peter Barucci. Later there was continuous dancing by the guests to the music of the orchestras of Roger Westman and Hal McIntyre.

The celebration wound up on May 10 with a banquet at Waverly Inn, Cheshire, Conn., with 150 members of the local and their friends in attendance. The toastmaster for the banquet was President R. D. Logozzo. Among the visiting guests were Arthur Ehehalt, secretary of Local 234, New Haven, Conn.; Louis Greenberg, secretary of Local 400, Hartford, Conn., and Julian Norton, manager of Lake Compounce Amusement Park, who spends over \$35,000.00 per year with members of the Federation for music.

The banquet was addressed by Frank Trieber, secretary of Local 55; John E. Stacey, treasurer of Local 55; Frank Field of Local 52, South Norwalk, and president of the New England Conference; John McClure, president of the Connecticut Conference and Business Agent of Local 63, Bridgeport, Conn.; State Senator Charles H. Ledwith, who is also president of the local branch of the I. A. T. S. E., and G. Bert Henderson, assistant to President Weber, representing the American Federation of Musicians.

It was regrettable that Timothy Crowley of Hartford, Conn., was unable to attend due to the fact that he was ill in the hospital in Hartford. Brother Crowley is a charter member and first president of Local 55. Brother Edmund H. Whiting, first secretary of Local 55, and Brother Edw. Korn were present.

A musical program was presented by Jules Logozzo, son of President Logozzo, who sang three solos, an accordion solo was played by Peter Cereglioli, Jr., six-year-old son of Peter Cereglioli of Local 55.

After the banquet the members and guests danced till the wee small hours of the morning.

Local 424, Richmond, Calif., as its contribution to Music Week, gave a program in the Richmond Junior High School Auditorium on Thursday evening, May 4. The orchestra was under the direction of Gay Vargas, secretary of the Local. Guest artists were Earl Remington, baritone; Faye Childs, soprano, and Dolores Miller, violinist.

## MUSICIANS' CHARITY SHOW AND DANCE SUCCESS

On Tuesday, May 9, 1939, Local 77, Philadelphia, Pa., gave its charity show and dance at the Bellevue-Stratford Hotel, featuring Harry James and his orchestra, the McFarland Twins and their orchestra, Eddie DeLange and his orchestra, Billy Kalitz and his orchestra, Herb Woods and the Swing Idols, and an all-star show furnished through the courtesy of Harry Biben, and last but not least, Miss Dusolina Giannini of the Metropolitan Opera Company as the guest star attraction.

In making this report I regret that I cannot give a definite financial statement, but I can at least say that approximately \$2,000.00 will be shown as a clear profit. This amount will go into our relief fund to be used for the benefit of our unemployed brethren.

Through this column, on behalf of the committee, I would like to extend my sincere thanks to men who have lent their support in making this affair an outstanding one. I would like to mention the names of our president, Frank P. Luzzi, whose ever ready assistance was manifested on many an occasion; our secretary, A. Rex Riccardi; Bill Harrer, president of the Stage Hands' Union; Music Corporation of America, for their cour-

teses; Tom Kelly, president of the American Federation of Actors; our citizens' committee, and the following who devoted much time and effort toward the success of this affair: Ralph Kirsch, Harriet Plincus, Harry Kammerer, A. Paul Capp, George Hartung, Herb Woods, Carmen Ventresca, and Romeo Cella.

In closing, to all who entered into the spirit of this occasion, I want to say, thanks.

ABE NEFF, Director General,  
Charity Show and Dance Committee.

**AMERICAN ACCORDIONISTS' ASS'N  
GRAND PRIZE DATE EXTENDED**

Announcement of the winner in the grand prize lyric contest will be announced Friday, August 4, during "National Association Musical Merchandise Wholesalers' Day" at the New York World's Fair.

The AAA is cooperating with the music trades and will have the largest massed accordion band ever assembled, which will be directed by Pietro, president of the AAA.

This contest officially closes August 1. Lyrics submitted are to synchronize with the melody "March of the AAA." Write to AAA headquarters, 46 Greenwich Avenue, New York, N. Y., for your melody copy. Contestants must be accordionists and must be members of the AAA. Prize award, \$25.00 cash.

None is more fully acquainted with the difficulties of having a popular song published than members of the American Federation of Musicians. For this reason, our members will be particularly interested in the advertisement in this issue of *The Song Hit Guild, Inc.*, 1619 Broadway, New York, N. Y., and its affiliated music publishing house, Santly-Joy-Select, Inc., which is promoting a nation-wide search for new songs and writers. The method of the search is very novel. Amateur songwriters are invited to "Write a Song Hit with a Hit Song Writer." Ten famous lyricists and composers have written the words or music to ten songs and collaborators are requested to complete the songs; write the words to the music, or the music to the words. The ten best submissions will receive \$100.00 each as advance royalty awards.

The ten incomplete songs are contained in Folio Number One, now being issued by the Song Hit Guild in a legitimate plan to seek this new talent. The advisory Board which will aid in selecting the winning songs consists of Paul Whiteman, Guy Lombardo, Billy Rose and Kay Kyser. The names of the successful participants will be published in *Look* magazine in the November 21 issue, on sale November 7. Certified royalty checks and contracts will be mailed on that day.

Readers are urged to write to the Guild for additional particulars.

The Connecticut Conference of Musicians was held at Arcanum Hall in Bristol, Conn., on Sunday, May 14. Thirteen locals were represented by 41 delegates.

Many matters of interest to the locals of the state were discussed, of which the most important was the report of the committee headed by Chairman Martin Gordon, in reference to the bill now pending in the senate extending the hours of operation of bars and taverns to 1 A. M. This has the endorsement of the Connecticut State Federation of Labor, and it is likely that this bill will be passed by the Legislature.

G. Bert Henderson, assistant to President Weber, represented the Federation and assisted the conference in coping with its many problems. He gave a most interesting address, covering the many difficulties encountered by the Federation, including those caused by the encroachment of canned music upon our employment opportunities. The fall meeting of the conference will be held in Torrington, Conn., on Sunday, October 8.

Announcement is made by Sam C. Rowland, secretary-treasurer of the American Accordionists' Association, that the AAA will sponsor the first national championship contest to be held in this country. Date of contest to be August 2, during National Music Trades Convention in New York City. Accordionists from all over the country are expected to be in New York during this convention, and this contest will inaugurate the first annual competition carrying national championship prestige.

Here are the rules: 1. The contestants must be members of the AAA; 2. Contests will be held for accordion soloists, duets, trios, quartets, bands and/or choirs; 3. Accordion bands or choirs must consist of 12 members up to and including 20 members to enter Class B competition Groups having playing membership of 21 or more will be Class A. Musical directors are not included as part of the playing personnel; 4. It is expected that there will be between 500 and 1,000 participants in this competition; therefore, judges will run off preliminary competitions during

the entire day of August 2 and select the 10 most outstanding in each group to compete in the finals that same night; 5. In preliminary competitions all contestants will play one selection of their own choosing not to exceed three minutes in length; 6. Finalists will be judged on one three-minute selection of their own choosing. This selection must not be the same the contestant played during the elimination competition. These rules apply to all groups.

Address inquiries to Secretary-Treasurer, American Accordionists' Association, 46 Greenwich Avenue, New York, N. Y.

Four months ago a tall, blonde haired young man alighted from a plane at Newark airport from Hollywood to take up the baton to lead the largest popular orchestra on any commercial program on the air. He was a man with no little radio experience for he had been in radio eight years. He had a big job ahead of him, for he had never conducted either a program or an orchestra in New York prior to his coming here.

His name is Raymond Paige and his program is "99 Men and a Girl," heard every Wednesday, 10 to 10:30 P. M., E. I. S. T.

He started his professional music career working in Sid Grauman's Chinese Theatre as concert master of the orchestra. A short time after that he was heard over Station KHJ on local sustaining. It was not many weeks after that, that Paige went on the C. B. S. network directing the "California Melodies" program. Then came his first commercial, "Hollywood Hotel" of which he was the musical director, until he came east to direct his current show, "99 Men and a Girl."

Now, every Wednesday, you can drop into C. B. S. Playhouse, Number 1, anytime from 12 o'clock on and find Paige directing an orchestra that overflows the stage of the theatre. To seat all of the musicians that make up this tremendous orchestra a special seating arrangement had to be made, banking chairs high against the back wall of the stage.

The program is made up of an orchestra of 90 men, a choral group of eight male voices, a soloist, (Hildegard, until recently), and Raymond Paige. One hundred people in all. The sectional make-up of the orchestra consists of 21 violins, six violas, five cellos, three basses, two harps, one piano, one guitar, eight flutes, four oboes, eight clarinets, four bassoons, eight saxophones (four altos, two tenors, one baritone and one bass), seven trumpets, seven trombones, one tuba and four percussion. In addition to the eight saxophones, the clarinet section doubles on saxophones and the saxophone section also doubles on clarinets, which gives Mr. Paige either 16 clarinets or 16 saxophones if the arrangement requires them. The flute octet is a featured section and also many unusual effects are obtained by using four English Horns which are played by the four oboists. The clarinet section is sub-divided into four Bb clarinets; two alto clarinets and two bass clarinets.

The entire orchestra is then assembled and while George Zachery, production man, sits in the control booth making a check on the musical balance, Paige rehearses the entire group, the two comparing notes via special two way "mike" conversation.

It was found, after several programs, that the old system of hand signals was not adequate for an organization as large as this. So, a special "stop and go" light system was installed. If the tempo is too fast Maestro Paige gets a red signal from the booth and he pulls the orchestra in; too slow and the green light flashes; there is still another set of signals centered around a white light which consists of series of flashings on pre-arranged signal, which will signify too much brass, too much bass or will cover any other part of the band.

Many have said that Paige's orchestra was not practical and just an expensive stunt for the air. They claim that a microphone can't carry half the number of instruments that he uses. Paige points out that any swing trio can produce more volume than the entire philharmonic-symphony orchestra, but it's the tone and the color a large group puts on the air that counts. He further states that it would be impossible to get the tone quality or play the arrangement he uses with an orchestra smaller than his present combination.

It is interesting to note the kind of musicians that Paige has in his orchestra. He has enough of the top swing men to make up a fine swing band. Naturally they are the best men in their field and they play anything that is put before them. He has concert men from the major concert orchestras in New York.

Rehearsals are not hard on the men in the orchestra, for Paige is a very patient director. He is the first person to look for the funny side of things that might happen during a rehearsal. He'll gener-

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ally come up with a "wise" crack, whenever the opportunity affords itself.

To back up Paige's feeling about a large orchestra his sponsors have just renewed his contract for a second 13 weeks.

With this renewal, Paige and every member of his organization feel that they have a great opportunity to open wide the field for a new era of larger orchestras for commercial broadcasting, which will assist the musical men of radio to bring to the listeners the finer things in music.

The second annual Milwaukee Musicians' Ball, held in the Eagles' Ballroom on Easter Monday, turned out to be the biggest party ever held in that city. Over 5,000 people attended and danced to their heart's content to every type of music imaginable.

Never in the history of Milwaukee had so many musicians congregated in one place. From the time the doors were opened until closing, music and entertainment were continuous. First came Russ Roland and his band. Then Bill Davidson played a jam session with his six men. Immediately following, Bill Ehler and his Billy Goats gave a half-hour of delightful entertainment. At the same time upstairs on the second floor, Tony Kezman and his Croation Tamburitza orchestra entertained. Even at the check room entertainment was provided by the inimitable Red Roberts. Bands and more bands followed one another.

At midnight President Dahlstrand "Dahl" conducted the drawing, the lucky patrons receiving an electric refrigerator, a radio and an electric roaster. Then "Dahl" provided the surprise of the evening when he took up the baton and directed a massed orchestra in several numbers.

The party was such a great success that there is no longer any question that it will be an annual event for years to come.

The spring meeting of the New Jersey State Conference of Musicians was held in Jersey City, N. J., on Sunday, May 21. Forty-nine delegates were present, representing 15 locals. Frank Field, fraternal delegate from the New England Conference attended and extended greetings from that body. A number of matters were discussed by the conference, including Social Security and State Unemployment Compensation Tax and the problems arising from continued attempts to cut down the number of musicians on WPA projects. Local 248, Paterson, was able to report that the CIO charter granted musicians in that jurisdiction, had, as a result of strenuous efforts on the part of the local, been revoked.

G. Bert Henderson, assistant to President Weber, represented the Federation and explained President Weber's inability to attend the Conference. He gave a very interesting talk, citing the many attempts made by the Federation to regulate canned music through the licensing of recording companies and the accomplishments in stopping the dubbing of music and stealing of recordings from the air. He explained the benefits derived by the Federation and its locals through the licensing of booking agents and cited the great number of chiseling bookers that have been eliminated through this system.

The fall conference will be held in September in Atlantic City.

The New York State Conference of Musicians was held at the Commodore Hotel in New York City on Saturday and Sunday, May 20 and 21. On Saturday eve-

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ning, following the meeting of the Executive Board, the delegates and guests were entertained at a banquet given by Local 802. The entertainment was supplied by a concert orchestra, and Guy Lombardo and Hal Kemp presented several numbers by their orchestras during the intermissions on their regular engagements.

The Sunday business session was attended by 86 delegates, representing 26 locals. Guests of the Conference included Executive Officers C. A. Weaver and J. W. Parks; Edward Canavan and G. Bert Henderson, assistants to President Weber; Frank Field, fraternal delegate from the New England Conference; Harry J. Steeper, fraternal delegate from the New Jersey State Conference; Stanley Ballard, secretary of Local 73, Minneapolis, Minn.; Frank Luizzi, president, and Rex Riccardi, secretary of Local 77, Philadelphia, Pa., and Edward W. Winkelman, State Supervisor of the WPA.

The reports of the locals in most instances showed an increase in membership and improved working conditions over last year. Several locals reported that they would have band concerts for the first time in several years, this year. Included in this category was Gloversville, N. Y., where these band concerts are being paid for by public subscription. Interesting addresses were given by Brothers Chauncey A. Weaver, J. W. Parks and Frank Field. At noon the del-

gates and guests were given a luncheon by Local 802. A splendid orchestra, consisting of members of the N. B. C. and C. B. S. Symphony Orchestras, played a beautiful concert under the direction of Harold Sanford. Carol Dies, famous radio soprano, sang several numbers, accompanied by Joseph Kahn.

The afternoon session was given over to the discussion of the problems of trying to secure the passage of School Competition and Band Tax bills and plans were laid for another campaign at the next session of the New York State Legislature. President Weber was prevented at the last minute from attending the conference on account of illness, and Secretary Fred W. Birnbach was called upon to act in his stead. He addressed the conference, explaining the policies of the Federation in regard to radio and canned music and the results accomplished through the licensing of recorders and booking agents. He cited the many vicissitudes confronting the present-day professional musician and the constant efforts being made by the Federation and its officers to protect their employment opportunities. Mayor Fiorello La Guardia interrupted his many duties to attend the afternoon session for the purpose of briefly addressing the conference. He stated that the locals of New York State, particularly Local 802, had the respect of all the citizens and assured the delegates that he would always do everything in his power to assist the professional musician.

Officers elected for the ensuing year were Ralph Eyclesheimer of Troy, president; J. Leonard Bauer of Yonkers, vice-president; Ernest Curto of Niagara Falls, secretary-treasurer; George Wilson of Syracuse, Jack Rosenberg of New York City, Herman Magnuson of Jamestown and Charles E. Morris of Saratoga Springs, members of the Executive Board. The conference closed with a rising vote of thanks to the New York Local for its splendid entertainment.

**THE AQUARIUM**

When P. T. Barnum started that famous promoters' slogan to the effect that a sucker is born every minute, he didn't mean the several varieties that occupy glass tanks in the Aquarium today. He meant the variety that paid him up to \$225.00 for the privilege of sitting in that same space for Jenny Lind's first concert, back in 1850. Files of the WPA Federal Writers' Project in New York City show that there wasn't even a roof on the building in those days, and besides, it was 300 feet from land, right out in New York's bay. (No, it hasn't been moved in; the land has been built around it.) Jenny got \$10,000 for the engagement and gave it all to charity.

The squat grey building that now looks like a half-buried railroad roundhouse has a gay old past. Originally built (1807-1811) as a fortress, it was successively known as Southwest Battery, Fort Clinton and Castle Clinton, but no shot was ever fired from its battery of 28 guns. By 1823 the Federal Government felt it was all pretty useless and ceded the building to New York City. In 1824 it was leased to private enterprise and converted into America's largest and most sumptuous amusement palace and concert hall, known as Castle Garden. A bridge connected it with Battery Walk; just across the park lived the town's "best people," and Greenwich Village was a distant suburb.

So that is how it happened that the belles and beaux of another period carried on their flirtations where now the sting ray waves her voluminous skirts, the slender dog fish flirts a wary tail, and the little cow fish, looking like a dowager in yellow silk, barges about her tank.

The city fathers found Castle Garden the ideal spot in which to receive visiting dignitaries and its list of gorgeous public receptions and balls makes our more recent Broadway and ticker-tape receptions seem a bit dull. Lafayette was received there in 1824. At the ball given in his honor, 6,000 were present and it was described in Foster's *Tour of Lafayette* as "a scene of enchantment which the mind could not bring itself to believe was a reality. . . ." Six thousand people bowed and curtsied in cotillions! Compare that, you modern fans, with 6,000 jitterbugs.

Among other famous Castle Garden receptions were those for President Jackson in 1832; President Tyler in 1843; Jenny Lind in 1850; Kossuth of Hungary in 1851; the Prince of Wales in 1860.

Castle Garden was the first real home of the opera in America. Its roofless condition was convenient for the rabble who took to the sea in boats and surrounded the Garden on the water side.

As the city grew and fashionable folk moved farther uptown, Castle Garden was abandoned by society and for some 30 years served as an immigrant receiving station. In 1896 it became "The Aquarium," and as such remains today. The original walls and enormous spike-studded doors of the old fortress still stand.

**FIRST KANSAS CITY CONVENTION**

(Continued from Page Three)

Local No. 10, Chicago, Ill.—Charles M. Currier, Charles Hahn, Ed. A. Drach.  
Local No. 11, Louisville, Ky.—Paul Mueller.

Local No. 15, Toledo, Ohio—Gus Kohler.  
Local No. 16, Newark, N. J.—Christian Abbe, C. J. Vandenburg.

Local No. 19, Springfield, Ill.—Charles F. Rauth.

Local No. 20, Denver, Colo.—J. Hoffmann and P. Frank Spiegl.

Local No. 22, Sedalia, Mo.—Charles Hartenbach.

Local No. 23, San Antonio, Texas—G. C. Nordhaus.

Local No. 26, Peoria, Ill.—Anthony Kiefer

Local No. 28, Leadville, Colo.—Karl Stoll.

Local No. 29, Belleville, Ill.—Owen Miller.

Local No. 30, St. Paul, Minn.—John B. Wood.

Local No. 31, Hamilton, Ont., Canada—Stephen S. Bonbright.

Local No. 32, Anderson, Ind.—Clyde Kenney.

Local No. 34, Kansas City, Mo.—William E. Lee (appointed to replace George R. Bennett as delegate and Ernest W. Berry was appointed as sergeant-at-arms).

Local No. 35, Evansville, Ind.—Frank Hubbard.

Local No. 36, Topeka, Kan.—S. S. Snyder.

Local No. 37, Joliet, Ill.—Charles E. Johnson.

Local No. 40, Baltimore, Md.—George Nachmann.

Local No. 42, Racine, Wis.—Hy. Schulte.

Local No. 43, Buffalo, N. Y.—Harry Asmus.

Local No. 44, St. Louis, Mo.—Wm. Wilkinson.

Local No. 49, Cripple Creek, Colo.—Jos. B. Moore.

All of the above named delegates had credentials to the National League Convention except those from New York, N. Y. They were not members of the M. M. P. U. of New York but came from the Manhattan M. M. P. U.

This newly organized convention laid claim to be the legal convention of the National League of Musicians. A "Joint Committee on Amalgamation" of the National League of Musicians with the American Federation of Musicians was appointed, composed of the following delegates:

From the National League: C. M. Currier, Jos. B. Moore, Paul Mueller, H. Schulte, Chas. Melber, Jr., Otto Ostendorf and E. B. Mills.

From the A. F. of M.: M. H. Bissenherz, Stephen S. Bonbright, George Nachmann, I. J. Masten, Frank Spiegl, W. C. Bryant and John McAdams.

Chairman Currier of the committee stated that the object of this joint committee was to devise ways and means for the amalgamation of the two bodies, namely the National League of Musicians and the American Federation of Musicians. The motion, "That we amalgamate the two bodies referred to and affiliate with the American Federation of Labor" carried unanimously. Then the joint committee of the whole of both organizations was called to order by Delegate Nachmann. A motion made "That a committee of two be appointed to notify the delegates that the National League of Musicians and the American Federation of Musicians are in joint session as a committee of the whole, and to request them to take their seats." Carried. Otto Ostendorf and William Koch were appointed. In that session a motion was made "That the recommendation of the committee on amalgamation be concurred in." Carried unanimously. It was then moved that the words "The National League of Musicians" be stricken out and the words "American Federation of Musicians" be substituted; this was amended by Delegate Hahn that the name be "International Federation of Musicians." A substitute motion by Drach that the name be "National Federation of Musicians" lost. A new motion, that the name be "The American Federation of Musicians." Carried. Owen Miller was then elected as president and Jacob I. Schmals secretary.

The litigation of the case lasted over a period of five years. The legal steps and contentions taken by the American Federation of Musicians proved to be correct according to the decision of the court, this decision meaning the end of the National League of Musicians and expansion and success for the American Federation of Musicians. To the best of the writer's knowledge the only men still living that took part in that memorable convention are Anthony Kiefer of Peoria, Ill., George R. Bennett and Ernest W. Berry, the two sergeant-at-arms.

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**EXECUTIVE BOARD MINUTES**

New York, N. Y. May 17, 1939.

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

The Laws of the organization are discussed at length.

On motion, Article VII, Rules of Order, Section 1, is amended to read as follows:

For Rules of Order Roberts' Revised Manual shall be the guide unless otherwise provided, and the manner of voting shall be viva voce, unless otherwise ordered. The vote at election or the vote on roll call shall be in accordance with Article V of the Constitution.

Article I, Section 6 G, is amended by adding the following sentence:

The emoluments for the members of the Board for these meetings shall be the same as provided in Article I, Section 6 F.

The above amendment is adopted for clarification only as these provisions have for many years been self-understood.

The Board considers a situation that has arisen in the jurisdiction of Local 180, Ottawa, Ont., Canada, in connection with Case No. 790 of the 1938-1939 Docket.

The Board recognizes the contract of member Page; the Local to be advised that except in his case the edict of Forbidden Territory remains in effect and is instructed to advise all parties concerned.

The matter of the reopening of the claim of member Everett Hoagland against James B. Sparks of Stockton, Calif., for \$175.00, alleged to be due for services rendered (Case No. 833, 1938-39), is considered.

On motion, the case is reopened and by reason of the agreement between Hoagland, Local 189 and Sparks, the claim is reduced to \$125.00.

A request submitted by Local 120, Scranton, Pa., on behalf of a number of proprietors to have territory recently granted Local 130, Carbondale, Pa., declared neutral territory is received.

The Board does not entertain the request.

The Board considers a request of Subsidiary Local of Local 661, Atlantic City, N. J., to have the Board of Trade of that city placed on the National Unfair List. On motion the request is ordered sent to the Board of Trade for its reply.

Request of T. W. McConkey for remission of \$100.00 National Initiation Fee imposed upon him (Case No. 579, 1937-38), is considered.

On motion, the Board modifies its decision to a National Initiation Fee of \$50.00, to be held in abeyance pending his future department.

Request of Local 327, Baraboo, Wis., for permission to change its name to the Associated Musicians.

The Board grants the request.

Case No. 319. Request of Local 467, Brantford, Ont., Canada, for an extension of its jurisdiction, adding other places thereto, and objections interposed by Locals 279, London, Ont., Canada, and 418, Stratford, Ont., Canada.

On motion, the request is granted with the exception of Ingersoll and Woodstock.

The Board receives a petition of the Non-Partisan Committee for the Defense of Fred E. Beal.

The Board endorses the petition.

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

The Board allows a claim of \$150.00 against Sherman, and Sherman is ordered to return the deposit of \$50.00 to Oleson.

Case No. 911. Claim of member Maurie Sherman against the Associated Orchestra Exchange (Ben Lyne and L. Porter Jung) of Eau Claire, Wis., Bookers' License No. 30, for \$50.00, alleged to be due him.

The Board holds that the \$50.00 collected is the property of the employer, and inasmuch as member Sherman has been made to return the \$50.00 to the employer, Lyne must remit \$50.00 to the Federation, to be turned over to Sherman.

Case No. 776. Claim of James Felton against member Aurelia Scott of Local 289, Dubuque, Iowa, for \$86.00, alleged damages sustained through breach of contract. The case is read.

The Board dismisses the claim as the



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No one knows where he who invented the plow was born, nor where he died; yet he has done more for humanity than the whole race of heroes who have drenched the earth with blood and whose deeds have been handed down with a precision proportionate only to the mischief they wrought.—CALEB COLTON.

## The Musicians' Journal

IN the report of the Publisher of THE INTERNATIONAL MUSICIAN to the 1939 Convention is outlined the ever-recurring problem which must be solved each year in order to keep THE INTERNATIONAL MUSICIAN on a paying basis.

During the past year increased printing sales to the tune of better than \$9,000 were the deciding factor. Your Editor must never relax his efforts to solicit additional printing business from the Local Unions.

At this particular time, when the Brotherhood of Paper Makers is conducting a union label campaign, we desire to co-operate with that organization and point out to our readers that nothing but union watermarked paper is used in the production of everything printed in THE INTERNATIONAL MUSICIAN printing plant from the smallest order up to and including the Journal. In the jurisdiction of many Local Unions it is impossible to find a printing plant that uses union watermarked paper. Locals, to be consistent, should always insist that their printing be done on union-made paper, and they can best adhere to this principle by ordering their supplies from their own printing plant.

## The Heart of the Issue

THIS subject of "the cost of transportation" needs some clarifying. It is easy enough to damn the railroads for alleged high rates—it's another thing to show how, under present conditions, they can be expected to lower them.

The *Lakeview (Oregon) Tribune* hits the nail on the head when it says: "The railroads maintain their own rights of way, something that is not done by any other type of transportation. Most waterway transportation is subsidized; all truck services pay only a nominal fee for their use of highways. . . ."

"If the railroads obtained even a portion of the subsidies granted other types of transportation there would be no railroad problem. . . . Freight rates . . . could be drastically reduced if the railroads obtained the same consideration granted other types of transportation. Even higher rates are paid at the present time through concealed subsidies to other types of transportation which have to be paid by the consumer in the long run."

These concealed subsidies obscure the real truth about the rates charged by various common carriers. The seemingly low rates charged, for instance, by certain inland waterways are the product of tremendous subsidies which must be paid by all the taxpayers. Various surveys have shown that, if all costs are figured, the average waterway cost is substantially greater than the rates charged by railroads.

A recent comprehensive study of highway costs comes to the conclusion that over a representative ten-year period ending in 1932 the American taxpayers donated, through hidden subsidies, the sum of \$10,000,000,000 to motor vehicles!

The whole issue boils down to this: Either all carriers should be subsidized in the same way and to the same extent, or no carrier should be subsidized, and all should be treated equitably. So long as that basic issue remains unresolved, the transportation problem will remain—and will continue to plague the country, and hold back all industry.

## Summer Concerts and Opera

AT the time of going to press we have been advised that the Cincinnati Summer Opera and the Robin Hood Dell of Philadelphia have gained their objective, with the result that both these worthy projects will carry on during the present summer.

"Symphonies Under the Stars" in Los Angeles, the Aquacade Symphony Concerts in Cleveland, the St. Louis Municipal Opera in Forest Park, the Summer Symphony Concerts in Ravina Park in Chicago, the Louisville Light Opera Productions in Iroquois Park and the Memphis Summer Light Opera Association are others that will resume activities this year.

As a result of the co-operative efforts of the musicians last year, popular concerts by members of the Minneapolis Symphony Orchestra will be given in the Municipal Auditorium in Minneapolis and in the St. Paul Municipal Auditorium in St. Paul. The New York Philharmonic Symphony Orchestra will play its usual ten-week summer season in the Lewisohn Stadium.

These summer music projects are of great benefit to members of the American Federation of Musicians who, in the past, have had altogether a too short season as members of symphony orchestras. Many of these activities have been instituted and carried on mainly through the untiring efforts of officers of our Local Unions and those citizens who love music above all the other arts. The example set by these fine organizations may well be followed elsewhere, so that in the end all these musicians may be provided with a sufficient amount of summer work so they need not look to the miscellaneous field for an income sufficient to provide them with a living wage.

## Road to Security

AT this very moment many thousands of people of advancing years are living in peace and plenty. No longer engaged in commercial activity, they are free to travel, to play, to live as they wish.

These people, for the most part, were never rich. They never earned big salaries, or headed great companies. They were ordinary workers and professional people.

Then how did they attain their enviable security? They did it by systematic savings and investment, through agencies such as life insurance. They put aside dollars regularly, in small quantities, during their productive years, against the non-productive years ahead. They are examples of the ultimate happiness that stems from planned thrift. Labor's own Union Labor Life Insurance Company provides an admirable plan for members of organized labor.

## What of the Future?

IN another column in this paper will be found an article setting forth the tremendous difficulty of securing proper hotel accommodations for delegates at the Convention. At the time of this writing it appears that the number of delegates at the 1939 Convention will be between 650 and 675. The total cost of a Convention of this size will probably be about three times the total surplus of the Federation at the close of the fiscal year in 1932. Such a cost sets one to thinking, and therefore we say: "What of the future?"

If, for any reason, the income of the Federation should be curtailed to a considerable extent, it is obvious that such a Convention would place the Federation in an embarrassing financial position. Many factors could result in curtailed receipts, and it is a problem that requires considerable thought, for sooner or later something probably will have to be done about it. If the Convention grows any larger we face a prospect of having only about five or six cities in the entire jurisdiction of the Federation that will have facilities to take care of us. The Kansas City problem did not lend itself to an easy solution, yet we were fortunate enough to have four or five first-class hotels within a few blocks of the meeting hall at the Auditorium.

The least that can be said about the entire situation is that it contains food for thought.

## Nazi Show Badly Muddled Up

THE steady deterioration of conditions of life in Germany today have been exposed again and again by critics of the Nazi regime.

Here is testimony from a supporter of the Nazis, a warm admirer of Hitler who believes (to use her own words) that he is a "man full of ideals and good intention."

In a letter to a friend, a reader of the Catholic paper, the *Universe* (by whom it is published) this perplexed supporter of the Fuehrer writes:

"I am not going to sign this letter. . . . I don't want to be traced. There are so many ready to betray.

"Of course, you were disgusted about the treatment of the Jews recently, and with you were the majority of decent Germans, too. The measures taken were simply appalling.

"Germany was sailing along so beautifully, but the 'bull in the china shop' system has broken out at the worst possible moment. It has thrown Germany back

again and has given her enemies the cudgel that they have long been waiting for.

"Will Germany never learn?"

"This comes, of course, of appointing inexperienced men—many of them the scum of the earth—to prominent posts. I am sorry for our leader, who is a man full of ideals and good intentions.

"The whole show has got so muddled up both before and behind the curtain, that, as it is, we must demand better management or the curtain will come down with a bang and the public clamour for the return of their ticket money. . . ."

"Our transports and deliveries at Christmas were disastrous. Parcels came after fourteen days' delay—a nice state of affairs in this country of order and organization! The causes were manifold and not entirely due to the severe weather we have been having.

"I had the doubtful pleasure of returning from a visit to my daughter at M—in a carriage lighted by a tallow candle. This journey took sixteen hours! This, mind you, not in the heart of Africa or the Australian bush; 1939 and candlelight in a modern railway carriage!

"In any case it is useless to complain. One cannot get one's rights nowadays."

## Prevent Tomorrow's Fires

PREVENT tomorrow's fires by building today's buildings safely.

There's a motto that should never be out of the mind of anyone planning to erect a structure of any kind—or civic authorities responsible for local building codes.

The National Board of Fire Underwriters has made a new study of building fires. This study shows that there are "several outstanding factors which not only in themselves increase the probability of losses because of inherent conditions, but also prevent effective fire fighting." These factors make up a lengthy list. Some of the major ones are: Excessive areas, open stairways, uninsulated steel-work, lack of fire doors, and weak floors and structural members which fail swiftly when fire breaks out. Another danger, found in many buildings, is the existence of inaccessible places where fires can grow without discovery until they have gone beyond immediate control.

The solution to bad building, naturally, lies in the passage and rigorous enforcement of up-to-date building codes. It is true that a sound code may increase costs of construction to some extent. But it is also true, in the words of the National Board, that "each day examples arise in which some cheapening of construction has caused the loss of a life or the destruction of property values which may influence the economic well-being of the entire community." Certainly saving a few dollars in the initial cost of a building isn't worth the risk entailed.

The National Board has also issued a new bulletin on building codes as an instrument of fire prevention, which will be sent free upon application to its offices at 85 John Street, New York City. There isn't a town in America, no matter how small, that can afford to be without a sound building code—or to continue in force a code that is obsolete and out of accord with the conditions of today.

## Part of Main Street

WHO owns the chain stores of America? Think twice before answering "A group of wealthy financiers!" For, according to a nation-wide, industry-wide research survey recently completed by five national associations serving chain stores and certified by a well-known firm of accountants, the chains are owned by that very well-known group of citizens—the general public.

Mr. and Mrs. General Public, including citizens of all forty-eight States, own about two-thirds of the stock of the representative chains. Officers and employes of the companies own 22 per cent. of the common stock and 25 per cent. of the preferred. Bankers, insurance companies, brokers, etc., own but 14 per cent. of the common and 10 per cent. of the preferred.

The survey discloses some other highly significant and little-known facts about this industry. Chain systems' directors are definitely not concentrated in the metropolitan centers of wealth. More than 85 per cent. of chain directors live outside of New York City, and only 7 per cent. of them are bankers, brokers or investment underwriters. More chain food directors were found to reside in the medium-sized city of Houston, Texas, than in any other city. And in the case of the drug chains, as many directors were found to reside in Washington, Baltimore, Fort Wayne and Pittsburgh as in "iniquitous" New York.

The survey also goes into the question of the chains' interest in community activities. It was found that donations to local welfare enterprises and organizations averaged \$90 per store for the surveyed year. A group of 78 representative systems reported that over 12,000 of their employes were officers, committee chairmen or other important officials in chambers of commerce, service clubs, etc. And almost 300 of them held elective civic positions, such as Mayor.

The chains are large enterprises—but they have been made large by the investments and labors of tens of thousands of people in all walks of life. Like all major industry, they are more a part of Main Street than of Wall Street.

## THE INTERNATIONAL MUSICIAN

Vol. XXXVII

NEWARK, N. J., JUNE, 1939

No. 12

## PRESIDENT'S REPORT TO THE KANSAS CITY CONVENTION

To the Delegates of the  
Forty-fourth Annual Convention:

THE recognition of the rights of the common people began in the seventh century through the enacting of the "Bill of Rights" by the English Parliament. This precedent having been set, the masses of the people in many other countries began to clamor and insist upon the same rights. It all meant the intelligent awakening of the common people. In England the forming of labor unions began. They insisted in particular upon the rights of workers to have a voice in the determining of working and wage conditions. The example set by the worker in England was followed by those in other countries and eventually millions of them were organized into unions, more especially in England, France, Germany and the United States.

During the time of these developments which gained more and more in momentum, the dependence of workers upon the employers was not then, as now, massed dependence of many thousands of workers upon individual employers, as mass production made possible by technological progress had not as yet developed. In these times almost all material things necessary for the protection and subsistence of human beings, such as shelter, clothing and farm products were the result of handwork for which primitive tools were invented and used.

During modern times and more especially during the last three decades, technological progress has made such gigantic strides so as to mark a new age in civilization, namely, the machine and mass production age.

Mass production in itself could be considered progress if the masses of the people would be benefitted thereby. However as long as it results in over-production and the creating of unemployment for millions with its accompanying economic misery, it cannot be considered that it does so.

Unemployment is the prime problem today which confronts all democracies, France, England and the United States, more especially the latter, as here mass production made its greatest strides. In some other countries a totalitarian system, in Russia openly avowed, and in Germany and Italy practiced under the guise of Nationalism, is now established, and it is alleged by them and for them that all workers in said countries are protected against unemployment, but if so, such protection is poor compensation for the loss of all economic and political liberties and the right of voice in the determining of conditions under which they work. In these countries the State is the master and the people its servants. In the United States, France, England (including all its affiliated countries, such as Canada and South Africa), Belgium, Poland and other countries, the people are not as yet ready to adopt a totalitarian system, and may never do so as the spirit of democracy is deeply rooted in them. There is no true liberty without freedom of the press, free speech and free assemblage, and the worker now insists upon freedom from misery caused through unemployment.

There is no gainsaying that the object of a true democratic form of Government must be the safeguarding of all these rights.

The labor union movement in our country began to develop approximately

a century ago. It has forever stood for democracy and will continue to do so even though here and there small defections may appear among them subscribing to the preferences of a totalitarian economic system. However, preference for such will never be shown by the mass of American workers.

The economic depression which our country experienced during recent years, and which has not as yet entirely passed, and which condemned millions of workers to unemployment, clearly established the duty of the Government to in future protect them against such. Our Government realized this as it has relieved millions of unemployed, which willingly or unwillingly it will be obliged to continue until the problem of unemployment is solved. That this must be done within the framework of our democratic institution, is, of course, understood. Rugged individualism (a policy of everybody for himself and may the devil take the hindmost) is no longer, as it formerly was, recognized and accepted as the very essence of democracy, as it is not such. Real democracy is, if all fundamental human rights are recognized, and this includes the right to be protected against unemployment and its resulting misery.

Technological progress in industries has placed millions of able bodied men and women in fearful economic distress. The development of this condition could be foreseen, as such progress resulted in mass production, that is creating more than could be consumed and hence resulted in unemployment. It is true that through mass production the cost of material things is cheapened. This is conceded. But the corresponding mass unemployment caused by such production also lowered the purchasing power of the masses to the same relative extent. This had the result that the number of consumers was narrowed, and a vicious economic cycle was established, consisting of over-production, unemployment and resulting under-consumption which the Government, in spite of all strenuous efforts, has so far been unable to break.

Now it is said that the wealth of a nation consists of things produced by it and the more of such it has the wealthier it is. If agreeing to this we would have to say that at the beginning of the recent economic depression we were the wealthiest nation on earth, as in mass production we had outdistanced every other nation, yet mass unemployment and mass hunger have during same starved our nation more than any other.

If wealth is created through mass production of material things, then it would have to be admitted that the economic misery in which millions suffered during the last decade was the result of our country being too rich. Otherwise, the theory that the wealth of a nation consists of material things produced, would certainly receive a considerable jolt, and such it did during the depression.

In the solving of this problem the rights of men must be placed above the dollar and the right of a decent living must be conceded to the masses as a matter of course. The introduction of machinery should go hand in hand with the reduction of hours and days of labor to the extent that a worker cannot be displaced by same. Precious little attention has been given by Congress to this fundamental—in fact, none at all and yet it is the only remedy which promises the solv-

ing of the problem. To say that the consequences of the use of machines in production cannot be avoided and that it represents progress in spite of the fact that it condemns millions to misery is the result of intellectual poverty or a woeful disregard of human rights. We continually hear the statement that an employer who introduces a machine has a right to discharge workers if he has no further need for them, as it was his money which established his business, that to rob him of this right would be undemocratic; that therefore his judgment should be final. In response to this, reply can well be made that money in itself is valueless, that it is merely a medium of exchange, that it is frozen labor.

A country is only as prosperous as the bulk of its people in general are, therefore, if millions upon millions are unemployed, the purchasing power of the masses is reduced to such an extent that the country cannot possibly be prosperous and millions will continually suffer for want of food, clothing and decent shelter. What is the answer? As long as the attempt is made to change these conditions through methods used in prosperous times and before technological progress created mass production with resulting unemployment and economic hopelessness for millions, the problem cannot be solved and its consequences avoided. If such attempts continue, the Government will have to accept the inevitable and consider the relief of millions of unemployed, as a permanent obligation. However, this will never have the result of raising the standard of life of the rest of the mass of the people as their prosperity is dependent upon the purchasing power of the masses which is reduced in the same degree as unemployment prevails. What can be done? In attempting to answer, we must always realize that we are in a new era of civilization—the machine age, and until the principle is recognized that the introduction of machinery must benefit all the people, the problem will, and cannot be solved—that the worker who creates the product which can be bought for money gave money its value, therefore the laborer has a right to employment, and to be secured against becoming the victim of technological advance.

Services of laborers, however, continue to be necessary in spite of technological advance, and the human element remains the determining factor in all production. Without same machines would merely be a useless mass of metal. For these reasons, the manufacturer who introduces a machine as well as the state, should have the obligation to protect the workers against economic misery, being caused to them.

As pointed out before, if the unemployed become so numerous to affect the purchasing power of the masses, then the market for the absorbing of the goods of the manufacturer is thereby also greatly reduced and finally the manufacturer finds himself minus prosperity for the reason that whereas the machine enabled him to create material products en masse, it has at the same time greatly weakened the market necessary to absorb them.

Within the framework of our democratic institution, a way must be found to bring about a condition of economic justice, which means the rights of workers to a decent existence.

The American people will eventually solve this problem; their genius will not fail them, but it will of necessity be the result of experiments and errors and slow development as ever is the case in anything which really constitutes real progress. Meanwhile, the Government cannot shirk its duty to care for the worker who is unemployed against his will.

Of course, unemployment also stalks the ranks of our members, perhaps relatively more so than those of other workers, as in some industries, through their total mechanization, their employment opportunities have practically disappeared. There is not one labor organization or one class of workers that can secure economic advance to the extent of being sure to be protected against unemployment, unless the problem of such advance is solved for all workers.

The machine age in which we are now living is also the age in which the wage workers' right to organize has at last been recognized by the Congress of the United States by the passing of the Wagner Labor Act. Although we may have cause to protest against the interpretation and application of this Act by the National Labor Relations Board, same nevertheless represents true progress.

Labor organizations are now recognized as an indispensable institution in the advancing of the interests of the masses. Economic experiences this last decade have taught a good portion, but not all industrialists, the lesson that they cannot prosper without the masses also prospering, and consequently now show an inclination, not because they love the worker, but in order to protect and advance their own interest, to agree to their organizing and have a voice in wages and working conditions.

Of course this is yet a far cry from all employers realizing the truism that their well being is inseparably bound to the well being of all the people. However, that this is so is at least now more generally recognized than it has ever been before.

#### The Federation and Locals

The activities of the Federation and its local unions in United States and Canada have been highly beneficial to members. I will not at length dwell upon such which have accrued to them in the past but will endeavor to show how necessary the locals and Federation will be to them in future, more especially as changed conditions in their employment field are so radical that an organization is peremptorily necessary even in the attempt to regulate same to the advantage of members. Without organization musicians would be utterly helpless to prevent a total loss of their right and opportunity to be an important factor in the determining of the conditions under which they render services, or in other words, are willing to work.

In the United States and Canada, carpenters and printers formed the first unions. The musicians followed. The first musical union was formed in the City of Baltimore in the middle of the last century and the musicians of New York organized a few years thereafter. Finally, enough such were formed in other centers to make an effort to form a National organization. The first effort to do so proved feeble and nothing came of it. Some years thereafter, another attempt was made and a National organiza-

tion was formed which continued for some years. During that time the American Federation of Labor was organized and proved to be a virile successor to the Knights of Labor, the first attempt to organize all workers on National lines. The then existing National Union of Musicians held aloof from the American Federation of Labor. However, an element in same contended for its affiliation with that organization. The final result was that the American Federation of Musicians was organized and became part of the American Federation of Labor, and the National organization it superseded finally passed entirely out of the picture.

The first president of the Federation was the late lamented Owen Miller of St. Louis, who, in 1900, became the secretary of the organization. In the formative period of the Federation, he did as much as conditions made possible to give the organization momentum so that it may grow in a National organization of prominence. However, its failure to make speedy progress was traceable to the policies followed by it, chief among which was that even though local unions had formed a National organization and were members of same, no member of a local union had any right to work in the jurisdiction of any other local union without its consent.

The result was failure. Musicians would not have such rights denied them as they had always exercised same. However, as such denial was attempted by the organization, many thousands of them held aloof from it, maintaining that interfering with their rights to seek a livelihood was not protecting them. It cannot be disputed that in this they were entirely correct. Finally conventions of the Federation began to realize all this and decided upon the liberalizing of Federation laws.

This change of attitude was soon reflected in the progress of the Federation, as from then on it began to grow in leaps and bounds and finally it became one of the best organized International Unions in the entire labor movement.

Many conditions affecting the employment of musicians are found which do not exist among other workers, at least not to the same degree as with us. For instance, every member of our Union is practically in competition with other members playing the same instruments, and members of a local union in one jurisdiction are in competition for employment with members of local unions in other jurisdictions. It is this latter condition which the National League and the American Federation of Musicians, during its formative period, attempted to correct and in which they failed. However, no member can be blamed for insisting that employment in his own jurisdiction should be reserved for him by his local, but there are certain fundamentals which he fails to recognize when doing so, one of which is that members, as the experience of the Federation has proven, will not and cannot be held in the following of their profession, to the limits of the jurisdiction of their own local.

Musicians, long before we ever dreamt of an American Federation of Musicians, accepted engagements wherever they were proffered them. An effort prohibiting them from doing so will always prove abortive. The fundamental is involved that a National organization of musicians may regulate the conditions under which its members leaving their own jurisdiction may work elsewhere but it cannot prohibit same as prohibiting a man's opportunity for employment, is not advancing his economic interests and so that same may be advanced, he joins his union. It is true that in some National organizations, even though a member may go from city to city, that when arriving in the jurisdiction of another union, is placed on a waiting list and can only accept employment after those ahead of him on said list have been absorbed by the industry in which he is active and now works. However, such a condition is unthinkable in our profession as mus-

icians work in groups, such as bands and orchestras. Were they subject to the rule that they would have to await their turn, we would simply force them out of the organization. Furthermore, a musician next on the list may lack the qualifications to fill the employment to which his place on the list would otherwise entitle him. He may be qualified to fill other employment but such may not be available.

We have unions in other international labor organizations which practically divide a town into districts, as for instance, in the City of New York, where some such organizations have twenty or more unions, and these unions have certain districts in which their members accept employment, and in none other. However, there is no division in the necessary qualifications to fill such employment as same is always of the same nature. If, for instance, the musical union of New York could divide same into about one dozen different unions, each with their own headquarters, set of officers and more or less their own rules and regulations, the result could be better imagined than explained as members in one district could not accept employment in any other. What would happen? By reason of the conditions in our profession which are so decidedly different than in the field in which other workers find employment, these unions would be in each other's way and none of them could be successful. The result would be that the unions would be unions in name only, and the members thereof would become utterly dependent upon individuals who controlled them. To realize the impossibility of such an arrangement, we need only consider the difference in the employment of our members, which runs the scale from jazz to symphony or vice versa. In the continual intermingling with members—men may be found in an aggregation of musicians during one season and an entirely different one the next. As an illustration, how impossible this all would be, we would have to assume that the members of the New York Philharmonic Orchestra could only work in a district in which such orchestra generally gives its concerts, that is, in that part of Manhattan in which Carnegie Hall is situated. Musicians in radio stations could only work in such districts in which the station was maintained and in none other. The above is merely given as an illustration how totally different the conditions in our profession are than in fields in which other workers find employment. Therefore, it will be easily recognized that the argument that other labor organizations regulate members from other jurisdictions who come to theirs in a different manner than we musicians are compelled to regulate ours, avails us nothing. The conditions in our profession simply do not lend themselves to such an arrangement. All the convention would have to do is to place a circle around each jurisdiction and follow the policy that no other musicians must enter same without the consent of the local union and the result will merely be that the Federation will lose much of its authority to regulate and control the activities of members visiting other jurisdictions for professional purposes. Suffice it to say that in the beginning of our Federation, as already pointed out, we were not successful in building up an organization truly representative of our profession for the reason that we made attempts to freeze each member to his own jurisdiction and not until we realized the impossibility of doing so, did our organization become successful to do something appreciable for its members.

The nature of services which our members are called upon to render, varies and is in many respects dependent upon the preference of the public. As an illustration will say that hardly a short generation ago, traveling military bands were exceedingly popular and in many of the representative amusement parks in our country, such were employed as attractions. In addition to this, such famous bands as Gilmore's, Sousa's and others,

toured the country to give concerts in theatres with highly successful financial results. All this has become a thing of the past. The taste of the public has entirely changed. This brought about the development, during silent moving picture days, of stage presentations with orchestras which remained popular until the mechanization and the recording of music on sound films developed.

Whatever the public prefers it will get. This is the reason why the developing of the traveling dance orchestras reached unexpected proportions. They always existed, even though not so named. Orchestras and bands left their home towns to fill engagements elsewhere even before the forming of the first musical union in the middle of the last century.

Before the mechanization of music which destroyed employment of our members in moving picture theatres, presentation shows with orchestras on the stage or in the pit or both, were in vogue and offered the most remunerative employment to our members. However, practically beginning with the loss of this employment, the radio industry began to develop. Before national radio chains were formed which now comprise about 300 of the more prominent stations, each station was dependent upon services of musicians in the town where located. The forming of transcontinental networks reduced the number of musicians which had been locally employed. As soon as a broadcaster in a town or city joins a network, he receives from the key stations such network programs which make it unnecessary for him to employ the number of local musicians he formerly employed. This condition has meanwhile been somewhat ameliorated through the successful efforts of the Federation to have the radio industry absorb more musicians. In its efforts to bring about this result, the Federation advised the radio industry that otherwise it would be forced to take under consideration the withdrawal of all our members from the industry. The necessity to do so was avoided by the radio industry practically doubling the number of musicians then employed by it. However, this only applies to musicians directly employed by broadcasters belonging to the networks—it does not include such musicians who are directly employed by sponsors which buy time from radio networks but furnish their own attractions inclusive of orchestras. The latter employment approximately doubles the amount earned by musicians in the radio industry. In addition to transcontinental networks, many smaller networks have been organized by independent broadcasters, that is such which are not affiliated with networks. Whereas the number of independent broadcasters exceeds the number of networks broadcasters, their combined gross income is merely about one-sixth of that of the combined networks broadcasters.

The Federation made efforts to increase the number of musicians employed by the radio industry as a whole through making a similar agreement with independents as it made with the network broadcasters, and in this it was as successful as conditions permitted. However, the field to be explored was rather limited as the large independents which control the largest share of the business of all of them, had already a goodly number of musicians in their employ.

In addition to the efforts to have the radio industry employ more musicians, the Executive Board also made efforts to have musicians re-employed in theatres.

In explanation as to the ownership and control of theatres will say that the number of places in which sound film plays are shown approximates 17,000. Of these about 7,000 can be classed as more or less prominent theatres, inclusive of the so-called de luxe houses in which formerly the largest number of musicians had been employed. Corporations representing the film industry own about 1,500 theatres, and have interest in many more, but not to the extent of controlling their policies.

Some policies of the film industry are

challenged as, for instance, block booking and in some respects double features. As to block booking I will not permit myself an opinion, as same may or may not be necessary for the successful continuance of the industry. However, as to the showing of double features, we do hold that with the withdrawing of same, the employment of musicians in theatres would be stimulated.

An attempt was recently made by the film industry to end the showing of double features. They decided to sell films only to such exhibitors who agreed not to show them. However, an exhibitor appealed to the courts which promptly decided the corporation would have to sell as many films to an exhibitor as he desired, and could not interfere with the showing of as many as he chose.

Up to the time of the writing of this report the Executive Board held two conferences with the representatives of the film industry, in reference to the re-employment of musicians in theatres. Protracted arguments were made during same by both parties. Finally, before the ending of the first, representatives of the film industry requested that our Executive Board reduce their arguments and propositions concerning the matter to writing and submit same to them in that form. This was done as follows:

Los Angeles, Calif.,  
November 3, 1938.

Mr. Nicholas Schenck,  
Loew's State Bldg.,  
New York, N. Y.

My Dear Mr. Schenck:

Mindful of the request made by the representatives of the moving picture film industry to representatives of the American Federation of Musicians during our joint conference on October 25th that the Federation should submit in writing its request that the film industry should be helpful to solve the problem of thousands of unemployed musicians who were formerly employed in theatres of all kinds, namely, vaudeville, moving picture and legitimate, we hereby do so.

Our request was made to the film industry for the reason that the technological progress in same has resulted in such wholesale destroying of employment opportunities for musicians as to make same in its extent incomparable with the destroying of employment opportunities of other workers through technological progress in any other industry.

The misery of the mass of musicians by reason of this wholesale destroying of their employment opportunities becomes more and more appalling. In place of many thousands of musicians formerly employed in theatres, a mere handful of musicians now suffices to furnish all musical services necessary to the film industry, which provides thousands of theatres with moving pictures having music film tracks. The music which the musicians record on these film tracks is enjoyed by millions upon millions of theatregoers.

The film industry profits hugely through the services of a few musicians, yet did or does next to nothing to help to solve the problem of the mass unemployment which these services, multiplied through mechanization, create among thousands of others.

Three hundred musicians or thereabouts today render musical services for the moving picture industry. Upward of eighty million people listen to music produced by them. Two years ago Congress appropriated less money for the relief of unemployed for the reason that it held that private industry would absorb many workers. Private industry did so up to the beginning of the new depression, which we all hope has now passed, but not a single unemployed musician was absorbed by the moving picture industry. On the contrary, until recently the dubbing of music—that is, using old film music on new pictures—added to their unemployment.

To alleviate the distress among musicians, we at the first of our recent meetings submitted the proposition to the representatives of your industry to help us solve this unemployment problem by reinstating musicians in theatres.

You made answer that this was an impossible proposition, stating in effect, first, that the public was no longer interested in living musicians in theatres; and, second, that film producers only controlled a small group of theatres or places where moving pictures were shown; that the

number of all places which used moving pictures was approximately 17,000, of which only 1,500 or thereabouts were controlled by the moving picture producers to the extent of determining their policies.

We then modified our request, stating that in the 1,500 theatres directly controlled by the film industry musicians should be employed, to which answer was made that this would increase the cost to these theatres to an extent of placing some of them in the red. In other words, your position was that you could not see that anything could be done in the matter.

As a result, it was agreed to adjourn the meeting, to meet again a few days hence. This was done. At the following meeting, request was made by us that you should submit a counter-proposition. To this, answer was made that you could not see how you could do anything in the matter.

Thereupon we submitted for your consideration the proposal that the cost of a film should include a certain charge figured on the number of reels of the picture and the number of days same were played. That such a plan would make the increase in the price of a picture merely negligible; in the first run houses to the extent of approximately \$35.00 per week, in the second run houses less and in the remainder of the theatres or places finally to a sum possibly so low that exceptions thereto would appear ridiculous. We emphasized that such an arrangement the industry should agree to, as it had a moral obligation to help in the alleviation of the distress of the musicians by reason of the immensely valuable services which the musicians continually render to the industry, and the havoc which the mechanical developments in same played with their employment opportunities. Of course, if such arrangement would not yield an appreciable amount to allay the economic distress of musicians, that then some other arrangement should be taken under advisement.

To this, retort was made that our proposition was in the nature of creating a dole and you positively would have nothing to do with it. We made answer to the effect that we did not hold the arrangement as providing for a dole—that we intended to use the monies raised through such or any other arrangement to relieve musicians by creating employment for them, and that it was the intention of the Federation to employ its members so that it may at least somewhat lessen their misery. To do this, musical ensembles would be founded. Musicians would be paid for their services, and the latter used in a direction of benefiting the public at large. That the film industry, in which the musicians contributed so much, had a moral obligation to contribute something to their relief.

Then the Federation called attention to the fact that the musicians were the only workers who directly manufactured the product which destroyed their employment, and that much less than any other workers have opportunities for re-employment, as they can only remain active in their chosen field for which they have prepared themselves by many years of hard study and development.

Furthermore, that there was not only an economic but also a cultural question involved. If the field of musicianship is unduly narrowed, less and less musical talent would become developed, and finally the moving picture film industry itself would have difficulty to find sufficient good musicians to keep up its present standard. This is an additional reason why something should be done. The Federation is desirous not to be forced into a position involving its friendly relationship with the film industry, and it is also in the interest of the film industry to assume a like position.

Verily, the position of the musicians and the value of their services to the industry deserves your careful consideration to the extent of helping us at least in part to solve the problem of unemployed musicians and to ameliorate the misery which has been brought about among them.

For all these reasons, we hope that at the meeting in January some solution will be found to solve this problem, and that the film industry will recognize its moral obligation to be helpful. We repeat that thousands of musicians were displaced by the film industry; that approximately merely three hundred musicians are now employed by it; that the industry furnishes its product to 17,000 theatres or other places; and that the music of a few musicians—multiplied through mechanical devices—is lis-

tened to by eighty million or more people.

Upon your query as to how much money would be involved to afford relief to the unemployed musicians, we answered—in the neighborhood of twenty-five million dollars, which would be practically one-half of the amount the musicians lost through losing employment in the moving picture industry alone, to say nothing of wages lost by approximately 10,000 musicians formerly working in other theatres (legitimate and vaudeville), which the success of the moving picture industry destroyed.

We asked you several times to make a proposition to us to be helpful, and the stereotyped answer was always, "nothing could be done."

Our arguments availed nothing. You remained steadfast in your position.

Then finally we agreed that we meet again on January 9th for the purpose of considering the question, and it is to be hoped, in fact expected by the American Federation of Musicians, that some counter-proposition will be made by the film industry which will be helpful to solve the problem of unemployed musicians, which in the greater part was created by the development of the industry which took such great and immediate advantage of the mechanizing of music.

Sincerely yours,

JOS. N. WEBER, Pres.

JNW:LJ

At the beginning of the second conference their answer to our letter was submitted to the Executive Board and was as follows:

**PRODUCERS' COMMITTEE**

PAT CASEY, Chairman

724 Foothill Road, New York Office,  
Beverly Hills, 1600 Broadway,  
California, Room 909,

Jan. 11, 1939.

Mr. Joseph N. Weber, President,  
American Federation of Musicians,  
1450 Broadway,  
New York City, New York,

Dear Mr. Weber:

I beg to acknowledge receipt of your letter of November 3rd, relating to the unemployed members of the American Federation of Musicians.

You state in substance that by reason of the introduction of sound in pictures, a wholesale destruction of employment opportunities for musicians in vaudeville, legitimate and motion picture theatres has occurred and that consequently there is a moral obligation upon film producers to provide "relief" for the unemployed musicians. You further state that the industry "profits hugely" through the services of a few musicians.

Without in any way minimizing the unfortunate position of the unemployed musicians, it appears that the Federation has a complete misconception of what you claim to be the profits which have inured to the film industry through the mechanization of music.

As you well know, prior to the advent of sound in pictures some ten years ago, the film producers employed no musicians in the production of motion pictures. With the introduction of sound, the producers were forced into large capital expenditures in equipping studios with electrical sound recording apparatus, constructing and remodeling sound-proof stages, completely changing sets and stage lighting and training personnel in the intricacies of a new art. Untold millions were spent during this transitional period. In addition, thousands of employees were added to the payrolls of the studios in the form of sound engineers, electricians, technicians, arrangers, musicians and a host of others whose services directly related to and were intimately connected with the production and recording of sound. Statistics will show that sound in pictures has cost film producers millions upon millions of dollars, that it has resulted in higher and continually mounting production costs and that it has resulted in a tremendous increase in studio employment, including some three hundred musicians.

I beg to remind you that in 1927 and in the early part of 1928 when the transition from silent to sound films occurred, a majority of the film producing companies owned very few motion picture theatres. Thus, the loss of employment occurred for the most part prior to the acquisition by the producing companies of the theatres presently owned by them and at a time when the musicians were not their employees.

With the introduction of sound in film, exhibitors throughout the country had substantially the same experience with respect to their theatres that film producers hail with respect to their studios. Theatre owners were compelled to invest large sums in reproducing equipment, theatres had to be remodeled and reconditioned for proper acoustical results, thousands of additional operators and sound men were employed in the booths to operate the sound equipment, a large staff of field sound engineers were employed and maintained to service the reproducing equipment, and a vast electrical industry was built up and maintained for the manufacture and supply of a reproducing equipment and parts.

The technological advance did not result in unemployment as is generally the case and as you contend. On the contrary what happened was that a shift in employment took place and countless thousands of new jobs were created for engineers, electricians, technicians, service men and innumerable others, not to mention the many thousands of workers who were given employment in the production and manufacture of recording and reproducing apparatus and equipment.

It is indeed unfortunate that during the past ten years the displaced musicians have been unable to secure employment in their chosen field or to adapt themselves to other professions or lines of endeavor. The dislocation of musicians is no more tragic than the dislocation of skilled workers or artisans which has taken place in other industries as the result of the unrelenting march of the machine age. I hold no brief for or against the merits of technological advancement. The cold facts are that motion picture production had to change to meet the public demand for sound pictures or else the industry would have gone backward with unpredictable consequences to both labor and capital.

No scheme has been worked out by either the government, labor or industry to support or maintain displaced artisans, or skilled workers. We cannot accept the financial burden or moral responsibility for the unemployed musicians. Today the musicians demand relief, tomorrow the former stage hands may demand relief, and the following day the pantomime artists of the silent film may make their demand for relief. You can readily see that the logic of your contention would drive us into a position where once a person is employed in the industry, the industry must assume the responsibility of furnishing him with continuous employment or, in the alternative, with relief when his type of service is no longer required.

I am sure you recall that during the depression a number of companies in the industry were forced into receivership. One company is still in receivership. Another company has been hard put to raise funds with which to continue operations in face of repeated annual losses. Another large company has shown a slight profit but is faced with a \$29,000,000 maturity on September 1, 1939, with no means at hand to refund the issue. The foreign revenues of all companies are diminishing daily due to the restrictions by foreign governments on the withdrawal of money, the imposition of the quota laws and other restrictive regulatory measures. In addition to the foregoing, this industry is beset and beleaguered by suits of the Federal Government which seeks to divorce our theatre holdings, enjoin our trade practices and regulate our production methods. The outcome of this litigation remains in the realm of the unknown. If the government succeeds in its litigation this entire discussion will become academic for there will be no film industry as we know it today.

Let me remind you that in the last year and a half this industry has passed through a complete unionization of practically all studio, theatre and exchange employees. The union agreements run close to the 100 mark. With practically each agreement there has been an increase in pay, shorter hours and better working conditions. This added bill runs into the millions. Only recently, we met your demands with respect to studio musicians and the non-use of dubbed music. When we made these concessions we believed we were satisfying all your grievances. Your present complaint has come as no little surprise. Frankly, we can do nothing further to solve the unemployed musicians' problem, which is now ten years old. We have done all we possibly can do. Our backs are loaded to the full and we are now endeavor-

ing at great odds to carry on for the benefit of our hundreds of thousands of workers, our investors and the world of people who depend upon motion pictures for their entertainment.

Very truly yours,

(S) PAT CASEY.

In answer to the foregoing arguments of the representatives of the film industry, our Executive Board, in effect, said the following:

That their statements did not help us to solve the problem of unemployed musicians, that the services of the musicians in the making of sound tracks for film plays did destroy the employment of musicians in theatres, and that for this reason alone if for none other, the film industry should be helpful in ameliorating the unemployment of musicians by having them re-employed in at least such theatres which they controlled.

To this they made answer that it was not ill will but rather the impossibility to be of assistance to us in this matter which prompted their negative reply. They repeated their statement that over the vast majority of theatres they had no control whatsoever and if they reinstated musicians in theatres which they did control, they would place themselves in the red.

To this the Executive Board replied that the moral obligation if none other, rested with the industry to be helpful to us in the matter.

After further lengthy arguments pro and con, it was finally agreed that we meet again on April 17th.

The Executive Board convened again on April 14th and was ready to continue conferences with the Film Industry on the 17th.

On April 6th I advised the chairman of the representatives of the industry that we were ready to meet them on said date. This was satisfactory. However, on April 11th, the chairman who had come to New York from Los Angeles to attend the conference, advised me that Mr. Schenck of M. G. M. was unavoidably detained in Hollywood but had requested the gentleman who was to represent the Fox Film Corporation to, beside being spokesman for his own corporation, also represent the M. G. M. This was also satisfactory, but the representative of the Fox Film Corporation took suddenly ill, and at the writing of this report is still confined to a hospital. As through this unfortunate mishap two of the major corporations of the film industry would not have been represented at the conference, same, even if held, would have served no purpose. For this reason it was postponed with the understanding that as soon as possible same should be held which may or may not be before the convening of the Convention.

**Executive Board, President's Office,  
Interpretation of Laws**

The conditions under which our members must seek and fulfill employment are exceedingly complex and are regulated by local and Federation law. However, new situations and complexities national in their scope and interest do often develop between conventions and as such cannot be regulated, hence the duty and authority to so regulate them must rest with someone. In former years such duty entirely rested with the President's office. That of the International Executive Board was held in narrow limits. Outside of being an appeal board, the general necessity of meeting changed conditions in matters involving the interest of members by properly regulating same was not imposed upon it and yet the Board, of necessity, often exercised such authority and its opinions and decisions were always accepted without question by the conventions. However, this always presented the danger that some of the Board's opinions could be challenged as not having any warrant in law. So the President some five years ago submitted to a convention certain recommendations enlarging the authority of the Board which same enacted into law. The Board

now has the authority to legislate between conventions in all cases which could not be regulated by a convention. This is a marked and radical departure from the former policy of the Federation that all such cases constituted emergencies and that therefore the responsibility rested solely with the President to regulate same.

The President is now obliged to decide such cases which must be immediately met therefore constitutes an emergency or wherein an existing law is so clear that there can be no question concerning its proper interpretation.

Questions of great importance to the organization have been referred to the Board for its possible adjudication, as for instance, the creating of more employment for musicians in the radio industry, the regulation of the recording industry and the reintroducing of orchestras in theatres, the establishing of the licensing of music recorders and the regulating of the services which members render for same, etc. The carrying out of all these policies, of course, devolved upon locals and the President's office of the Federation which could not be otherwise as, for instance, in the radio industry it involved the entering into contracts with local broadcasters to the amount of 300 or more.

The work of the Executive Board increases from year to year. The number of cases which are now considered by it as a Board of Appeals becomes larger and larger and the time is fast approaching when merely the attending of the routine business of the Federation will necessitate several sessions of the Board between conventions.

The last session of the Board was held in the City of Miami. Its docket was very heavy; the President had no opportunity to completely acquaint himself therewith, yet as Chairman of the Board, he must have advance knowledge of all cases and their involvements coming before the Board as many of them are extremely intricate. For this reason, the President, as Chairman of the Board, in order to expedite the business before it, requested the Board to hold morning sessions to enable the Chairman during afternoons to prepare cases for the next session. This was agreed to with the understanding that if necessary, evening sessions would be held, which was eventually done.

As to the duties of the President's office, same include the calling attention to the proper interpretation of laws and rules of the Federation; the issuing of orders necessary to guard the interests of the organization or its members; to watch every development of new conditions, to confer with Federal authorities on matters affecting our interests, to refer matters to the Executive Board if they necessitate the enacting of a new rule, to issue official orders in all cases if same are necessitated by the interests of the organization; to decide questions developing between bookers, recorders or broadcasters and the Local or Federation, to insist upon and if possible correct or be helpful in all cases and under all circumstances in the correcting of conditions which are unfair to members (this includes W. P. A.), to correct wrongful interpretations of existing laws or rules, to assist and advise local unions as to how to proceed in difficult situations, which through erroneous procedure may involve them in harmful litigation and other manifold and diverse activities and duties, which includes the determining of the position of locals in the question of the division of labor between the A. F. of L. and the C. I. O., as well as to when our members should in a labor dispute, make common cause with other labor organizations, etc. In fact, all the complexities coming in the wake of our profession are continually reflected in the activities of the President's office.

Concerning the necessary interpretation of laws which has developed into one of the most important functions performed by the President's office, will say that a mere glance of the folio containing

the constitution, by-laws, rules and regulations of the American Federation of Musicians is convincing that their full and complete understanding can only be the result of careful study, and even if this is done, that unforeseen complications may nevertheless arise which make it difficult for a member or even an officer of a local to immediately know what particular rule or law may serve to properly correct same. There is no other labor organization which is in need of and actually enacted such numerous rules to properly cover the activities of its members among themselves and between themselves and their employers, as is our Federation.

A few illustrations of necessary interpretation of laws will suffice to illustrate all the aforesaid. For instance, in a winter resort a traveling band received an engagement. The band played a few weeks and their engagement abruptly closed, and the members of the band found themselves practically stranded. A short time thereafter, they were able to secure another traveling engagement. The local in whose jurisdiction this occurred, promptly assumed the position that this traveling band had established a residence in its jurisdiction and therefore, under the law of the Federation, could only play engagements outside their jurisdiction and none other. Now, then, was this the correct and equitable interpretation of the law? It is true that if a traveling band does not enter the jurisdiction for the purpose of a traveling band but merely for the purpose of establishing its headquarters therein, it cannot fill any engagement in such jurisdiction. However, in this case the band entered the jurisdiction to play a traveling engagement and inasmuch as a traveling band may play another traveling engagement following the one to play which they entered the jurisdiction, this band had a perfect right to accept such other engagement. The protest of the local that the band did not immediately secure its second engagement directly after the close of the first, and therefore had no right to accept same, could not be held as valid, as the unfortunate circumstance that the first engagement abruptly closed was not traceable to any fault of the band. To prohibit this band from playing its second engagement would have subjected the members of same to insufferable hardships which unemployment generally has in its wake. As all laws have for their purpose the creating of justice and from this premise must always be interpreted lest they fail of their purpose, the local was advised that the band could play this second engagement.

Another example: A band was employed in a winter resort. The contract did not provide for a season's engagement or otherwise stipulate the length of same. After the engagement was played for four weeks, the employer advised them that same had ended. A protest was made to the President's office and it was held that inasmuch as in the amusement field it always has been accepted as a custom that in the absence of any other understanding, an actor, singer or musician was entitled to two weeks' notice, if they are employed for an indefinite period, such notice should be given. The employer was so advised. Two days thereafter, the leader of the band offered his contract for the engagement inclusive of all correspondence between him and the employer in reference to same as proof that he was entitled to notice. The contents of these documents made it clear that the agreement provided for the employment of the band for a period of four weeks, with the option to the employer that he may keep them longer. The option if exercised, did not bind the employer to keep the band for any specified time after the expiration of the first four weeks. The band was anxious to remain on the engagement. The two weeks' notice could not be enforced. The leader of the band was advised, however, that if under such conditions the band continued on the engagement, to insist that the employer at the beginning of

each week, advise them whether their services will be required the week next following. This engagement continued for a considerable period after this incident.

Another case was where an employer deducted a charge for rehearsals from a traveling band leader, stating that he had been advised under the laws of the local that he was entitled to six hours free rehearsal.

I advised the business agent of the local that inasmuch as the rehearsals were held between the hours of 2 and 6 A. M. to inform the employer that they must be paid for and it was promptly done. The decision in this instance did not set aside the local law which provided that six hours free rehearsals could be given, but certainly such law did not contemplate that such rehearsals could be held after midnight.

Another incident which clearly proves how highly technical our laws must be to meet the conditions in our profession is illustrated by the following:

In the jurisdiction of a local, a symphony orchestra is maintained. The local permitted the importing of necessary instrumentalists from other jurisdictions. They deposited their transfer cards, which the local returned each season to the local which issued same. However, some of them held contracts for longer than one season, and some of them established a permanent residence in the jurisdiction of the local, but finally some of these members requested that the local accept them as full members, which the local refused to do, basing its decision on Section 51, Article X, page 88 of the By-Laws, enacted by the 1935 Convention, which provides the following:

"Sec. 51. A member of a Local accepting an engagement with a symphony orchestra in another Local, where his salary is \$40.00 or more per week, is prohibited from playing other single or steady engagements that are not of a symphonic or grand opera nature, without the permission of the Board of Directors of said Local, and at the expiration of his contract may not become a member of said Local without the consent of the Local."

The members appealed to the President's office. Now reading Section 51 above mentioned alone, the local could be held as having acted within its rights. However, Section 51 was adopted at the 1935 Convention, but the 1924 Convention enacted Section 4-Q, Article XII, page 107, of the By-Laws, as follows:

"4-Q. A member who, in conformity with the laws of the Federation, accepts a symphonic engagement in the jurisdiction of a Local other than that to which he belongs, and said engagement covers several seasons, all of which together exceeds a period of six (6) months, cannot, in the interim between said seasons, withdraw his transfer card, but must, six (6) months from the day of deposit of his transfer card, become a full member of the Local. Excepted from this rule is a member who withdraws his transfer card with the permission of the Local."

Reading both laws together, it is clear that Section 51, Article X does not amend Section 4-Q, Article XII. Under the last named law the local had no right to return the transfer cards as the engagement of the imported members was for longer than one season, in fact, the members were obliged by the law to become members of the local consequently the local had to accept them. Therefore the local could not enforce Section 51, Article X in this case as same only applies to members employed by symphony orchestras for single seasons.

However, this being clear, another question is raised by reading both laws (Sec. 51, Art. X and Sec. 4-Q, Art. XII) together, namely, whether the members who hold a contract for longer than one season and receive more than \$40 per week are prohibited from playing for the first season of their contract, single or steady engagements that are not of a symphonic or grand opera nature, without the permission of the Board of Directors of the local in whose jurisdiction they play. To this there can only be one

answer, and that is that during their first season such members may be prohibited from playing miscellaneous or other engagements which are not of symphonic or grand opera nature but as soon as they become entitled to full membership in the local, (under Section 51 of Article X), they may do so.

As a further illustration of the unavoidable involvement of our laws, we find in the following:

A radio station is maintained in a jurisdiction. This station also maintains a studio in the jurisdiction of another local. The local in whose jurisdiction the station is situated raised the question whether they were not entitled to tax the members who played in the studio situated in the jurisdiction of the other local, as their musical renditions were wired to the station situated in their jurisdiction. It was held, as it could not otherwise be, that it does not matter whether a studio is in one town and the radio station in another, that the local whose members fulfill an engagement in their own jurisdiction were entitled to play same and the fact that their musical renditions were transmitted to a radio station in another jurisdiction, did not give jurisdiction over the engagement to such other local. As an illustration, one of the largest stations—WOR (Bamberger's)—is maintained in the jurisdiction of Local 16, Newark, N. J., but maintains a studio in New York in which members of Local 802 play. It could not be held that by reason of the station being in the jurisdiction of Local 16, that such local could tax the members of 802 who played in the radio station in their own jurisdiction.

However, in the first mentioned case another complexity developed. It appeared that in the jurisdiction in which the studio of a radio station is maintained, the orchestra playing at same consisted of members and non-members of the local. This orchestra did a general business, that is, its services were not confined to the radio studio alone. The local permitted the employment of some musicians for the orchestra from elsewhere for the reason that the local's supply of instrumentalists was exhausted. Question was raised whether this orchestra was not in fact a traveling orchestra, as it played engagements in and outside of the jurisdiction of said local. The answer was that a band or orchestra composed of members of more than one local or such consisting of members of one local which play traveling engagements outside of the local's jurisdiction for one week or more are considered traveling orchestras. However, the orchestra referred to did not play out-of-town engagements to the extent of coming under such classification. However, if it remained away from its jurisdiction for a week or longer to play an engagement or engagements, it would for the time being become a traveling orchestra, but it ceased to be such as soon as it returned to the jurisdiction from which it came.

The fact that the local permitted some importation to complete the personnel of the orchestra did not make it a traveling orchestra, and did not rob it of the opportunity to play out-of-town engagements.

Then the question was raised, but not further discussed at the time, whether as the result of the same reasoning a local union had the right to immediately make all members of a traveling orchestra members of the local. However, the answer to this would have had to be that a local had no such right for the reason that a traveling orchestra enters the jurisdiction of a local to play a traveling engagement for which it made prior arrangements, and not for the reason that the local needed its members to perfect a local musical ensemble in order to be enabled to play local and out-of-town engagements.

Controversies as to most interpretations of law almost continually develop and often place the President's office in a position to be forced to interfere in situations between locals and members, which have become rather bitter.

The developing of such cases are, of course, regretted by the National Officer to whom they are submitted for his opinion. His consideration of the case must be objective, his opinion based upon the law or an equitable interpretation of same, and to this principle a National Officer must conform in all his decisions or opinions.

Another illustration we find in the request of composers, all resident members of one jurisdiction for National legislation to protect their interests. This request was referred to the International Executive Board which gave it careful consideration. The Board held that if it attempted to regulate the activities of composers Nationally, efforts would have to be made to organize composers throughout the entire jurisdiction of the Federation and that thereafter a composition of such merit to deserve to be played by a symphony orchestra could not be so played by such unless the composer was a member of the Federation.

Of course, we are in sympathy with composers who try to have their interests protected; but this is a far cry from the practical application of a National law which could prove really beneficial to them. The enacting and attempted enforcing of such would present the possibility that the Federation could be charged with trying to hinder the recognition of mental creations of a genius for the reason that he was not a member of the Federation.

A pianist, member of a local, has a recording outfit. He makes recordings for amateurs, and if necessary accompanies them on the piano. So far so good. However, these recordings are afterwards played over a radio station for the advertising of a commercial product, and thereafter the amateurs who had the recordings made are furnished with copy of same for their own use. The Local desired to know whether this pianist should not charge such station the costs of a half-hour radio engagement. The answer was that inasmuch as these recordings were used by radio station for commercial purposes, the pianist would have to charge the station the full price for such recordings. It may be said that the recordings were originally made for an amateur, and therefore the station could not be charged for the recordings. However, recordings used for commercial purposes ought to be paid for, and in this case such obligations clearly rest with the person or party making such use of them.

The foregoing is only an explanation of a few misunderstandings which continually develop in great numbers in reference to the proper application of the laws. This cannot be otherwise for the reason that the conditions which our members must continually meet in the field of their employment are extremely complex and involved.

### The Laws of Our Organization

The nature of our business is such that complexity in our laws cannot always be avoided. That such complexity is not desirable is, of course, clear, as it makes the understanding of the laws and their proper and prompt application difficult, therefore we must be circumspect to only legislate for matters which have real national importance and to avoid legislating in order to correct minor local situations or to enact laws which have the tendency to actually divide the membership into classes or such as discriminate between them as to working conditions.

In the enacting of a law we must realize the fundamentals upon which our organization is based. Deviating from this will not bode well for our success. Certain fundamentals must be recognized and never be ignored, as upon them the entire structure of our national organization is based. The result of the ignoring of these fundamentals may not always be immediately recognized or realized, but sooner or later they will force themselves to our attention by reason of their tendency to weaken the structure of our International Organization, which must not

be weakened, as by doing so the organization will lose its ability to as far as possible advance the interests of the general membership.

These fundamentals are: First, that every member has a right to make a living, and that the regulations under which he may do so must be fair and just; second, that the freedom of the intermingling of members for professional purposes must not only be regulated but in no wise hindered; third, the organization must forever and always maintain a sound fiscal system and, that if the one maintained by it has proven to be such, not to disturb it.

With these few observations and being mindful of the truisms they contain, I would suggest that the Convention take under advice the passing of new, and the changing or modifying of the following existing laws of our Federation.

The following is recommended to you to be enacted into law for the purpose of ending certain unfair competition among traveling bands:

"No member of the Federation can either personally or through any agency on his behalf, enter into an agreement with an employer in consideration of an engagement offered to him by such employer, under which the employer participates or has an interest in future earnings, commissions, or any substitute thereof, while the member is in his employ, or after the termination of such engagement with such employer. Neither is such member on his own behalf or through an agency permitted to offer the employer rebates, gifts, or any substitute thereof, in consideration for securing such engagement. No member of the Federation is permitted to render services on any engagement except under such conditions."

The above has been enforced as an order issued by the President's office up to the date of the opening of this Convention. It was done for the reason that no matter how scientific we may be in the adoption of laws to cover all possible exigencies which may develop in our profession, the development of new exigencies cannot always be foreseen and, therefore, the President's office, under authority of Article I, Section 1, is often called upon to issue orders or to make explanations to local unions in order to regulate them, or to instruct and request locals and members of the position they should assume in reference thereto.

Misunderstandings often develop in reference to engagements played by traveling orchestras. These laws provide that all engagements of one week or more played by an orchestra or members outside of the jurisdiction of their home local, and played in public dance halls, etc., are considered traveling engagements. These laws also provide that a week consists of six or seven days, and furthermore, that the first six or seven days of such engagement, which may begin on any day of a week, constitutes the first week of same. Moreover, if a traveling orchestra plays an engagement in the jurisdiction of a local, it cannot accept miscellaneous engagements either in or outside of said jurisdiction.

These laws were sufficient during a considerable period but changes in conditions necessitated changes in law in reference to traveling orchestras. Formerly traveling orchestras were often employed to play six or seven days a week to play more or less permanent engagements in the jurisdiction of a local and during such engagements services during six or seven days were exacted from them. They played the same number of days each week, and this number strictly conformed to the rules of the Federation as to the days which constitute a week's engagement.

At the present time, however, in many instances and more especially on engagements played in dance halls, the playing days of such orchestras are cut to five per week. This places orchestras playing such engagements in the position, even though they remain longer than one week in a local jurisdiction, that they are not playing traveling engagements, as they con-

tinuously play less than six or seven days per week and therefore they are not subject to the depositing of transfer cards with and paying of dues to the local in whose jurisdiction they play.

In addition to this we have orchestras which locate in the jurisdiction of a local to play regularly for a lesser number than five days per week, and do so for considerable periods. For the reason that such orchestras locate in the jurisdiction to play such engagements, they ought to be obliged to deposit their transfer cards with the local and pay dues to same. It also often occurs that a traveling orchestra returns to its home jurisdiction and while at home accepts miscellaneous engagements which are rather out-of-town engagements, but does so under the guise of a traveling orchestra. Inasmuch as a traveling orchestra as soon as it returns home becomes a local orchestra, it cannot for the purpose of playing out-of-town engagements accept such as a traveling orchestra, and thereafter more often than not be placed in competition with other members of their local.

In reference to what constitutes a week insofar as traveling orchestras are concerned, the International Executive Board held that

"A week consists of five, six or seven days."

If the Convention agrees to the above, then several changes in the laws must be made. For instance, Section 10 of Article XIII, page 138, the first three lines of which read:

"Only dance engagements of not less than one week," etc.,

should be changed to read as follows:

"Only dance engagements of less than one week which may consist of five, six or seven days, as the case may be," etc.

Section J of Article XIII, page 142, which reads as follows:

"Traveling dance orchestras which accept permanent engagements," etc., should be changed to read as follows:

"Traveling dance orchestras which accept permanent engagements of five, six or seven days per week, as the case may be, in the jurisdiction of a local," etc.

If the Convention agrees that for a traveling orchestra a week should consist of five, six or seven days, and agrees that a traveling orchestra does lose its status as such if during its tour it plays less than five, six or seven days during some weeks, and furthermore that if a traveling orchestra returns home it cannot accept out-of-town engagements under the guise of a traveling orchestra, and moreover if members of an orchestra which locate in the jurisdiction of a local for a considerable time (which we may consider to be two weeks or more), that then they should be obliged to deposit their transfer cards in a local and pay dues to it; then it would, of course, become necessary that the Convention enact the following or a similar law:

"A traveling orchestra, which during its continuous tour, has broken weeks, that is, plays engagements of less than five or six days during same, does thereby not lose its status as a traveling orchestra. However, if during such tour, a traveling orchestra returns to the jurisdiction to which all its members belong and leaves the jurisdiction to play engagements elsewhere during more than one day but less than five days during any one week, then same constitute out-of-town engagements and must be played in full conformity with local and Federation laws governing same.

Furthermore, traveling cards can only be used by members of traveling bands if they play bona fide traveling engagements. Their use on single miscellaneous out-of-town engagements under the guise of playing traveling engagements is prohibited.

"A band or orchestra locating in a jurisdiction more than one week for the purpose of playing engagements in same from two to four days per week, are termed 'location' orchestras, and they must deposit their transfer cards with the local in whose jurisdiction they play the engagements, and pay dues to same."

If the above is agreed to, then an addi-

tional paragraph must be added to the five stipulations of Article XIII on page 118, which contains the five examples governing every agreement in reference to the 10 per cent surtax. This paragraph to read as follows:

"6. An orchestra on location must charge the price of the local wherein playing, plus 10 per cent."

Paragraph L of Article XII, page 121, provides as follows:

"Engagements played in neutral territory, for which the Federation does not maintain a price, may be governed by locals whose members play same."

As engagements are played in neutral territory by traveling as well as local orchestras, the International Executive Board enacted the following rule:

"Single engagements played in neutral territory by traveling bands must be charged for and paid at the rate of no less than \$5.00 per man each; leader \$6.50."

It appears advisable that both these laws should appear as one, and therefore Paragraph L of Article XII, page 121, should read as follows:

"Engagements played in neutral territory, for which the Federation does not maintain a price, may be governed by locals whose members play same. Single engagements played in neutral territory by traveling bands must be charged for and paid at the price of no less than \$5.00 per man each; leader \$6.50."

In references to engagements in neutral territory, I also beg to advise you that the collecting of taxes from members playing such is beset with such difficulties as to make same negligible, and therefore it appears advisable that you consider the following addition to the law:

"No Federation tax or surcharge applies to engagements played in neutral territory."

Article XIII applies to orchestras and Article XIV applies to bands only. However, in both Articles, orchestras and bands are mentioned, therefore same should be amended by striking the word "orchestra" from Article XIV and the word "band" from Article XIII.

The Louisville Convention decided that a local may accept members of another local to full membership. The purpose of this law has been misconstrued by locals as entitling them to accept members of traveling bands or out-of-town orchestras as full members. Through this, locals financially profit through collecting of initiation fees, but the traveling bands or such as play out-of-town engagements escape the necessity of charging the surtax which otherwise would apply to their engagements, and the Federation loses a revenue to which under the law it is entitled.

For this reason I would suggest that you take under consideration the following law:

"A local may confer full membership on a member of another local even though he resides in such other local's jurisdiction. However, it cannot confer membership upon members of traveling bands except in strict conformity with the laws of the Federation regulating the conditions under which traveling bands may or must join a local, neither can a local confer membership upon other bands and orchestras, composed of members of another local or locals who play engagements in its jurisdiction."

If the revenue of the Federation can be reduced, then it will not be long before the delegates to a convention will be confronted with the necessity to consider new ways and means to insure sufficient remuneration to the Federation so as to make its successful continuance possible.

Every local union must have an interest in the Federation and this should preclude any efforts of any local to assist members to sidestep the fiscal laws of the Federation for the reason that it is profitable for them to do so or any other reason.

Section 12 of Article IX, page 54, and the addenda thereto, read as follows:

"No local shall permit contracts to be made by its members for a period exceeding one year."

(This section shall not be so construed as to prevent any local, through its authorized officers, from entering into trade agreements for a period not exceeding three years, if such agreements shall be proven advantageous and shall receive the sanction of the Executive Board of the American Federation of Musicians.)

As this law provides that a local cannot permit that its members make contracts for a period exceeding one year, and the note thereto (in parentheses) provides that the authorized officers of a local may enter into trade agreements for a period not exceeding three years, it was construed that this carries with it the right of a local to also permit its members to enter into three-year agreements. Such construction of the law was plainly erroneous. However a local should have the opportunity to permit its members to make agreements for a period not exceeding three years provided it explains its reason for so doing to the International Executive Board and secures its approval.

If the Convention agrees, then I suggest the following law:

"No member of the Federation shall contract for a longer period than one year, provided that a contract may be made for a period not exceeding three years if and when approved by the International Executive Board. The Federation or a local thereof may make a trade agreement for the engagement of members not exceeding three years. However, if same is made by a local it must be approved by the International Executive Board."

Paragraph K, Section 10, Article XIII, page 142, reads as follows:

"All contracts with members of traveling dance orchestras wherein a specified number of weeks is not named, can be cancelled by either party giving two weeks' notice to the other."

Some locals held the law to mean that if traveling dance orchestras had accepted a single engagement with an employer, it could at all times give two weeks' notice to cancel same, as no specific weeks were named in the contract.

It is clear that the law was merely intended to cover notice between leader and members, and was not to be applied to contracts between employers and members.

For this reason I would suggest that the law be amended to read as follows:

"All contracts between leaders and members of traveling dance orchestras wherein a specified number of weeks is not named can be cancelled by either party giving two weeks' notice to the other."

Section 53, Article X, page 89, last paragraph, reads as follows:

"A traveling leader or a licensed booking agent is subject to the same rules and regulations that govern local members in soliciting engagements in the jurisdiction of a local union."

Now it develops that some local unions may adopt rules which cannot be met by traveling orchestras but nevertheless attempt to hold them amenable to them.

Therefore, to avoid misunderstandings in reference to duties of traveling orchestras in reference to the obeying of local laws in general, the above law should be revised to read as follows:

"A traveling leader or a licensed booking agent is subject to the same rules and regulations that govern local members in soliciting engagements in the jurisdiction of a local union provided that such laws, rules and regulations must not be of such restrictive character as to destroy the opportunities of traveling orchestras to compete for engagements."

Another change in the law which the Convention, by reason of changed conditions, may well take under advice is the percentage which traveling orchestras playing radio engagements may be taxed. Concerning this question, will say that the traveling orchestras, with few exceptions, are no longer able to demand and receive the high remuneration for services which they formerly did, hence one of the reasons why they were heavily taxed for the playing of radio engagements (if this

be a reason) does no longer exist. A tax of such magnitude as is imposed by our Federation upon such engagements never was or will be imposed by any other labor organization upon its members. The tax should be reduced so as to afford us the opportunity to consistently defend same. If a traveling orchestra plays a season radio engagement in the jurisdiction of a local, it being understood that playing such engagement for more than a week on a single day or days, is considered to be such, then the tax should be higher than if an orchestra, during its tour, incidentally plays a single radio engagement in the jurisdiction of a local, which could never be considered as being taken in competition with local members.

Under the present law in the first case 100 per cent and the second a 50 per cent tax applies.

Therefore, I would suggest that Paragraph D, Section 2, Article X, on page 65, be amended to change the

- Figure 100 per cent to 50 per cent.
- Figure 75 per cent to 35 per cent.
- Figure 25 per cent to 15 per cent.

And that the fourth paragraph of the same section be amended by changing

- Figure 50 per cent to 25 per cent;
- first figure of 25 per cent in the same paragraph to 15 per cent;
- second figure of 25 per cent in the same paragraph to 10 per cent,

so that the paragraph may read as follows:

"Traveling orchestras entering the jurisdiction of a local to play a series of radio engagements of one week or longer over a radio network, with or without at the same time playing another engagement in the same jurisdiction in hotels, restaurants, cafes or any other places, must pay a tax of 50 per cent, figured from the price of the local in whose jurisdiction the engagement is played. The full amount to be collected by the local and forwarded to the International Financial Secretary-Treasurer weekly, 35 per cent to be returned to the local and 15 per cent to be retained by the Federation.

No tax for rebroadcasts on the same day and date.

Traveling orchestras en tour and filling a single radio engagement or engagements of less than one week over networks, with or without playing another engagement in the same jurisdiction, must pay a tax of 25 per cent, figured from the price of the local in whose jurisdiction they play, 15 per cent of which should go to the local and 10 per cent to the National organization."

I would strongly urge the Convention to consider this, as the maintenance of the present tax has left us open to the charge of exercising our power in an arbitrary and capricious manner.

I know the Convention will pardon me in thus speaking plainly. The object is to guard our organization against the perpetuation of an error. Were I to fail to do this, I would feel that I failed in the performance of a duty. If the Convention in its wisdom continues to maintain the tax, then I will subscribe, as I always did and will do, to the truism that many heads are wiser than one, but unfortunately, however, in this particular case I will remain the victim of the shortcoming of never being able to realize the righteousness of such tax.

In many instances leaders and bookers, to gain advantage in competition for engagements, entered into their contracts with employers a specification that they will pay the Social Security Tax, which otherwise should be paid by the person or party for whom the services are actually rendered.

The following suggestion enacted into law would regulate the matter insofar as our organization is concerned:

"The making of any contract or agreement by a leader, contracting member or, on his behalf, booker or personal agent of a band or orchestra assuming liability for the payment of taxes under Federal or State Social Security legislation which should be paid by the person or party for whom musicians' services are rendered, is prohibited."

**Electrical Transcriptions For Sponsored Programs**

In connection with recordings for electrical transcriptions for sponsored programs, will say that the price for each fifteen-minute program, for which rehearsing and recording must not exceed one hour and fifteen minutes, is \$18.00. For each half-hour program, time for rehearsing and recording not to exceed two hours and thirty minutes, the price is \$24.00. This raises the question whether a half-hour program can consist of two fifteen-minute programs. Some employers naturally construed it that way. However, they were advised that this was not the meaning of the law. A fifteen-minute electrical transcription program must be one entity, and therefore two entities of fifteen-minute programs cannot be made in a half-hour, as the half-hour program likewise must be an entity. For instance, if a sponsored program takes fifteen minutes to go over the air, one hour and fifteen minutes may be consumed to make its recording, but if such a program consumes one-half hour to go over the air, then two hours and thirty minutes may be consumed in the making of the records.

In Article XV, page 161, we find the following law in reference to the matter:

NOTE—Electrical transcriptions for sponsored programs in which commercial continuity, including announcements, etc., is part of the record.

- For each 15-minute program.....\$18.00
- Time for rehearsing and recording each program not to exceed 1 hour and 15 minutes.
- Each half-hour program..... 24.00
- Time for rehearsing and recording each program not to exceed 2 hours and 30 minutes.

So as to avoid misinterpretation of this law I would suggest that the following be added thereto:

"Two fifteen-minute programs cannot be recorded in lieu of a half-hour program. Each program, whether it be a half-hour or fifteen minutes, is to be considered as an entity in itself."

**Phonograph Recordings**

The last Convention enacted the following law in regards to phonograph recordings:

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

And the following questions in reference to the law have forced themselves to the attention of the officers of the Federation and can only be properly answered through amendments to same. For instance, the law provides for price of \$24.00 for two hours' service. During these two hours, eighty minutes can be used for rehearsing and making phonograph recordings, the remainder of the time to be used for rest periods. This law resulted in no end of misunderstandings and protest. The reasons therefor are as follows:

As before said, eighty minutes time of rehearsal or recording or both may be played. It is clear that if an orchestra has already been rehearsed, that is, has a repertoire, as is the case with many orchestras, it may not need any rehearsals, and hence the employer may use the entire eighty minutes for the making of records, whereas an orchestra which has no repertoire would perhaps have to use the major portion of such time for the rehearsing of a record. Therefore, an employer naturally prefers orchestras which have a repertoire, as they can make a great number of records during the eighty minutes, compared with an orchestra which has to use some of their time for rehearsing.

This places orchestras which have rehearsed, and such which have not, in a position of unfair competition with one another in playing for phonograph recordings. The recorders themselves are at a disadvantage with one another through

this law. Some may be able to procure rehearsed orchestras to make records, others may not, and naturally those that engage a rehearsed orchestra, as already said, have the opportunity to have many more records made during the eighty minutes than the recorder who is compelled to employ an orchestra which is not rehearsed, in other words has no repertoire.

Therefore, the proper solution of the question would be that we follow the same policy with phonograph recorders as we do with electrical transcriptions, and charge a certain sum for the making of each master record. I recommend, therefore, that the Convention consider the following:

Change stipulations appearing in Article XV, page 161, under the sub-caption "PHONOGRAPH" to read as follows:

**PHONOGRAPH RECORDINGS.**

- For 3 hours recording, not more than four 10-inch master records to be made..... \$30.00
- For 3 hours recording, not more than three 12-inch master records to be made..... 30.00
- For each additional 10-inch master record, per man..... 7.50
- (Three-quarters of an hour to be permitted to record and rehearse same.)
- For each additional 12-inch master record, per man..... \$10.00
- (One hour to be permitted to record and rehearse same.)

Contractor to receive double price.

For recordings of symphony orchestras on 10-inch or 12-inch master records and the number thereof to be made, the price and conditions shall be as determined in each case by the International Executive Board.

In reference to phonograph recordings will further suggest the enactment of the following law:

"Members of the Federation are not permitted to make phonograph recordings which contain commercial advertisements, nor are they permitted to make recordings to be used by or for actors as accompaniment for or in connection with their performances anywhere."

In concluding the foregoing recommendations and observations concerning the subject of our laws, I am constrained to repeat that the nature of our business is such that the complexity of these laws cannot always be avoided. However, such complexity should in our interest be guarded against whenever and wherever possible.

**Finances of Our Organization**

Nothing would be more conducive to hindering the progress and opportunity of our Federation to be of invaluable service to its members, than an unsound fiscal system, or unfair laws exacting too great a burden on members through taxes or unworkable laws which provide for too great a difference between the price for services to be charged by local or traveling members of our organization. Nothing would be more dangerous and more surely lead to the weakening of our organization in all its opportunities or possibilities to advance its interests, which, of course, means the interests of its members, than errors in such direction.

At our Convention now, by reason of it having been made possible for a great number of smaller locals to be represented by delegates, it becomes imperative that these delegates be advised or informed of the very background which must be considered in the changing or adopting of laws which directly pertain or indirectly affect the fiscal policy of our organization. For this purpose past experiences must be explained.

During the formative period of our organization, and this consisted over a period of from eight to ten years, its income chiefly consisted of per capita tax and fines. The latter formed a great proportion of such income, which, of course, reflected the condition that a great portion of its members were not acquainted with Federation law, or did not hold the organization itself as competent enough to enforce its own rules. From time to time changes were made in

the fiscal system, which, however, were not radical in their nature, and neither was then the advance in the success of the Federation so. Now here it is timely that an explanation be made that our organization is one of the few National Labor Organizations which provides for benefits of its members when on strike. As time went on and the Federation and its locals began to control the majority of the employment of musicians, the necessity to protect the members in such employment also grew.

At that time theatre employment was one of the principal sources of income to our members, at least insofar as permanent employment was concerned, and the controversies concerning employment in this field were many. It was also during this time that the control of theatres became more and more monopolistic. Therefore, at a Convention a proposition was made that inasmuch as strikes could only develop in permanent employment, and theatres represented the majority of such, that a special fund should be created out of which in case of disputes, strike benefits should be paid to musicians who were either locked out or had been withdrawn from theatres for the reason that an employer attempted to reduce their working conditions and wages.

In the neighborhood of 14,000 theatre musicians had special meetings in various jurisdictions, and agreed to the plan, and a tax establishing a theatrical defense fund was enacted by a Convention. During this same time the traveling bands and orchestras developed to considerable proportions, and members of locals became apprehensive of their competition, and as the sympathies of the Conventions were in their favor, laws were enacted to the effect that traveling orchestras must charge 30 per cent in addition to local price, that said amount must be deposited in the treasury of the Federation, and only be paid to the members of the orchestra after the close of their engagement. With the passing of this law a period of utter lawlessness began in our organization. Some traveling orchestras of note and reputation naturally received a good deal more than the 30 per cent in addition to local wages, but the bulk of traveling orchestras were unsuccessful in having employers pay the additional price, and rather than forego employment opportunities, took recourse to all sorts of subterfuges and devices to make it appear that they collected and received same, when quite the contrary was true. Fraudulent contracts were made en masse, in same, of course, the proper price was named, but the engagements were played under entirely different conditions, and inasmuch as the Federation price of 30 per cent more than the local price could not be obtained by the host of such orchestras, they also began to treat the local price with contempt, and then instead of protecting local members in employment and destroying competition by traveling orchestras, the result was that many traveling orchestras played for even less than local wages.

Elsewhere in this report I have fully explained the result of prohibitory instead of regulatory laws. Here we had to do with one which positively called the future successful existence of the Federation into question. The 30 per cent monies were collected in most instances and sent to the National Treasurer. However, usually it was only advanced by the employer and finally paid back to him by members, and in many cases was directly sent by the employer to the National Treasurer under the subterfuge that the Federation regular price was paid to the members of traveling orchestras, but that in addition thereto he had advanced the members the amount represented by the 30 per cent and therefore he was entitled to it.

All efforts of Conventions to change the law failed, as the conditions had not as yet become intolerable enough to make it plain that instead of advancing the interests of members the law had the contrary effect.

At that time the general treasury of the Federation had become extremely weak. This is easily understood. Per capita tax paid by members of our organization is merely nine and three-quarter cents per month, whereas, in some organizations such amount is paid per week, and in others per day. Inasmuch as our organization is composed of professionals and non-professionals, which means that a great many of our members do not follow music as a livelihood, it was out of the question to increase the per capita tax.

The result of the increased cost of the maintenance of the Federation, in many respects also the 30 per cent law in respect to undermining the Federation's authority, was that our entire fiscal system had to be changed, as the time was fast approaching that the general fund of the Federation would have been exhausted.

The Federation realized that members should only be called upon to contribute to the maintenance of their organization to the extent that they are benefited by its activities. That in this a sound principle is enunciated cannot be gainsaid. So finally at a Convention the 30 per cent law, which had become more and more infamous insofar as its unfavorable reaction upon our organization was concerned, was abrogated. In doing so, the Convention performed the greatest service to our Federation imaginable.

However, the recognizing of an error and its subsequent correction was not in itself a panacea to strengthen the financial resources of our organization which had become sorely in need of such. An organization of our kind must necessarily maintain a budget, its outlay must never exceed its income. This is especially true as its taxing ability is circumscribed, which is but natural. Yet the finances must at all times be sufficient not only to take care of the current necessities of the organization, but also to insure that its further progress be not inhibited through a wrong fiscal system. Well, what then was to be done?

Instead of a 30 per cent increase over local price if an engagement was played by a traveling orchestra, and which the members of such orchestras were supposed to receive, the Convention established a surcharge of 10 per cent on traveling and out-of-town engagements, which must be added to price of the engagement.

The receipts from the surcharge of 10 per cent are sent to the National Treasurer, to be divided as follows:

Four parts to the local union in whose jurisdiction the engagement is played; three parts to the Federation; and three parts to the members.

With this arrangement, the Federation, locals and members are benefitted. The principle underlying this method of taxation is that it is really not a tax upon members, as by receiving three parts of the surcharge of 10 per cent, they actually receive this money in addition to their wage for the engagement.

In addition to this our local unions profit through this policy and the finances of the Federation are placed upon a firmer basis, in fact so much so that the per diem paid to delegates to Conventions could be raised to the extent of being greatly helpful to the smaller locals to be represented at Conventions. Therefore, the Convention which passed this constructive surcharge law thereby greatly benefited the entire organization. Of course, like in all benefits which may be derived by a member or a local union, it is but natural that attempts be made to have same increased. The surcharge is paid by the employer in addition to the price of a local engagement, and naturally varies with same. If a local increases its price, the surcharge is automatically increased thereby, and only in such way should increase be made. Attempting through National law to increase the 10 per cent surcharge to a larger sum presents the danger of inviting a recurrence of the disastrous 30 per cent experience.

During the time of the 30 per cent law, this percentage was merely a question between employers and employees, that is, the members were to receive for themselves 30 per cent more than the local price for their engagements. However, in the 10 per cent surcharge the employers, locals, members and the Federation are involved.

In a surcharge, the same caution should be applied as should be applied to all taxation, that is, have same extremely reasonable, as generally overtaxation leads to disappointing results.

As to the abrogating of the 10 per cent, and assuming, of course, that such a proposition would be made to a Convention in all good faith, it can only be said that a mere cursory knowledge of past experiences of the Federation in tax questions should be convincing, that to enter upon such an experiment would be followed by such unfavorable fiscal results as would call into question the possibility of the continued successful maintenance of our organization.

We are the only organization that has a fiscal system in which a surcharge is made on wages for our employment, and our experiences with this method of taxation have been so satisfactory that in our interest it appears preeminent that we do not tamper therewith.

## The Recording Industry

### ROYALTIES

#### MUSICAL RECORDINGS

In my report, to the last convention, concerning the radio industry, I made mention of the fact that same was closely linked with the recording industry for the reason that hundreds of stations use electrical transcriptions and phonograph records and some of the smaller stations do so almost exclusively.

The control of the use of phonograph records is difficult for the reason that they can be bought for a song in the open market and no doubt the recordings of the small stations are so acquired.

This is not so with electrical transcriptions. Many scores of smaller stations are patrons of recording corporations which maintain a library of such transcriptions. These libraries consist of standard music, music in public domain which is free of royalty, as well as of popular music. These corporations also manufacture electrical transcriptions for sponsors. Same generally have no value after their use by the sponsor. However, the music on them was often dubbed by the recorder for the use of library programs.

We had the same condition of dubbing in the film industry also, where music made for one picture was used for another. The possibility of doing this did cost the musicians dearly but has since been corrected.

Now, then, the question was how to best regulate the manufacture of recordings. The Executive Board of the Federation was inclined to hold that no recordings should be made to be used by anyone who does not employ musicians, or to be used in places where otherwise musicians could or would be employed. This arrangement could not be successfully consummated as it would have involved the Federation to an extent which did not promise to be to its advantage. It is true that no one can compel musicians to make recordings if they do not so choose. It is also true that the Federation may establish conditions under which recordings can be made. However, action by the Federation prohibiting its members making recordings did not appear advisable as it may have led to wholesale importation of recordings or to aggregations of musicians outside of the Federation or even our country to make them. Surely if an industry cannot have the services of our members, it will be forced to do without them. Of course, the industry would not have the advantage of the best renditions of musical services which are only rendered by members of our organization, but it would have been forced to get along as best it

could and this is exactly what would have happened. The loss of employment for our members had to be considered and whereas it is sure that everyone of our members would have accepted such loss without a murmur, had it led to the creation of more work for the musicians by taking recording out of the competitive field, quite the contrary would have developed if it appeared that the loss was sustained in vain.

The second proposition, the regulating of the manufacture of recordings by our members as well as the subsequent use of same was possible to adjust the matter in such a manner as to be of benefit to our members. This is the policy which was finally decided upon by the International Executive Board and after numerous conferences with recorders throughout the entire country, a form of license was agreed upon which permits recorders to employ members of our organization and this license regulates the conditions under which our members may work for recorders which ameliorated the chaotic and unfair conditions which previously prevailed in the industry insofar as our members were concerned.

Copy of the license at the time appeared in the columns of THE INTERNATIONAL MUSICIAN, therefore suffice it to merely call your attention to some very highly advantageous stipulations.

First among them, we find that the licensee will only employ members of the American Federation of Musicians. Second, that the licensee must not require a member of the Federation to play for recordings in violation of any provisions of the license. Third, dubbing is prohibited. The re-recording of any record is likewise so. Furthermore, no recording can be made without the knowledge and consent, in each instance, of all the musicians whose music is recorded. Moreover, the licensee must not make new recordings or matrices from library or any other records, and further that nothing in the license can be so construed as in any manner affecting or imposing a restriction upon a member in respect to any possible royalty rights in any recordings made by a member for licensee.

The licensee also agreed that all contracts between himself and members of the Federation are to be subject to the rules and regulations covering hours, wages and working conditions as maintained by the Federation. The license also provides that the licensee may have his license revoked within eight days if the Federation finds he violated any provisions thereof.

The last Convention accepted the recommendation of the President's office to increase the price for phonograph recordings and electrical transcriptions. The price agreed upon represents an increase of well over 100 per cent, but nevertheless is as yet not in fair relationship to the use made of musical recordings.

This brings us to the question of the interests of our members regarding recording in general. Efforts are made with recording corporations to secure a copyright in the disc on which recordings appear. To this we do not agree, as the question as to whether we may not be successful in securing copyright on the intangible services, that is, the music which we play and which is on the recorded disc, is as yet unsolved.

To make efforts during this session of Congress to secure such rights was inadvisable, as the question of general or rather mass interests preoccupied the time of Congress almost to the exclusion of all else, and therefore questions solely of particular interest to our members or any other individual class of persons could receive scant attention of Congress.

Recently the Senate of New York State Legislature passed a law with but one dissenting vote to the effect that stealing of music or any other program from the air is unlawful. That this question is of utmost interest to our entire organization has been repeatedly explained, and we are making efforts now to have Congress prohibit the stealing of music or any other program from the air, as only

through such action can we become successful.

The enacting of such law by some State Legislatures would only protect us in these States, and it can readily be seen it would not get us anywhere, as a thing which was unlawful in one State could easily be done in another, and the transmission and receiving of such records over the air not being unlawful, the making of same in some States being merely so, the stealing of music from the air would continue to flourish.

Progress in getting Congress to give us relief in this matter will be slow, but we will continue to press for same until it is granted. As an illustration of what nuisance the stealing of music has developed, will say that an owner of a radio station in a middle-sized city picks up the program of another radio station through the medium of a radio set in his own home, and has same carried to a transmitter by telephone wire to his own station.

The stealing of music from the air is rather a common occurrence. There are some recorders who make a regular business of it. This must and will be stopped, and in our efforts to do so we have caused the following Bill to be introduced in Congress:

#### A BILL

to amend the Communications Act of 1934 so as to prohibit, under penalty, the unauthorized recording of radio broadcast programs.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Communications Act of 1934 is hereby amended by adding after Section 505 thereof a new section reading as follows:

"Section 506. It is hereby declared to be unlawful for any person, for purpose of profit or gain (a) to record or cause to be recorded within the United States any program or part thereof communicated by wire in interstate or foreign commerce or emanating from any radio station licensed under the laws of the United States without the consent in writing of the person or persons performing such program or part thereof, or (b) to offer for sale, sell, lease, or license any recording of any program or part thereof communicated by wire in interstate or foreign commerce or emanating from any radio station licensed under the laws of the United States which was obtained and taken in the United States or its territorial possessions or in any foreign country without the consent in writing of the person or persons performing such program or part thereof, or (c) to have in his possession for the purpose of sale, lease or license any recording of any program or part thereof communicated by wire in interstate or foreign commerce or emanating from any radio station licensed under the laws of the United States which was obtained and taken in the United States or its territories or in any foreign country without the consent in writing of the person or persons performing such program or part thereof. Any person violating this section shall upon conviction be punished as provided in Section 501; and recordings or records made therefrom in violation of this section may be seized on a warrant issued by or under the direction of the Attorney General of the United States and the appropriate district court of the United States or any judge thereof may on proper cause shown order the destruction of such recordings or records."

A copyright does not extend to the discs on which music is recorded; however, the composer of such music is entitled to royalty.

If a composer permits the recording of his own composition by one party, then everyone else may likewise record same by paying 2-cent fee per record manufactured. In such case the composer cannot demand an additional royalty unless the record is used for profit. For the use of records on coin machines, if they are not operated for profit, no royalty can be charged. As a result, a composer may set up the claim that if importations of records are permitted in the United States to be used in performances for profit, that his interest is injured thereby and make attempts to prevent it. Whether such attempt will eventually lead to the

curbing of the importing of recorded music remains to be seen.

At the present time four times as many phonograph records are exported as are imported, and for this reason Congress may not be ready to agree that the importing of such records should be curbed. It is true that under the Tariff Act of 1930 the Tariff Commission may raise the duty as much as 50 per cent on an item in cases where it is found that the foreign cost of production is less than that in the United States. Of course, the Tariff Commission does not decide such cases without full investigation, and in this investigation it must be clearly proven that the injury to American industry clearly demands that the tariff be increased.

However, the Tariff Act of 1930 is amended through the trade agreement between the United States-United Kingdom, in which the duty on records is reduced from 30 per cent to 15 per cent ad valorem. It is, of course, known that the entering into of such trade agreement is the present fiscal policy of the Administration, and that the President recently threatened to veto any new tariff provision which would conflict with same.

However, in the importing of musical recordings, the question also arises that inasmuch as such export is four times the amount of import, whether we would be successful in proving that an extensive injury is being done to an American industry. The importing of recordings includes master records from which countless numbers of records may be printed in this country. This master record is made by foreign musicians, yet the records printed from them are used in this country, so the fact that nearly one-fifth records are imported as against four-fifths being exported, does not give a clear picture of the use of recordings of a foreign origin in our country. That these pressings from foreign records are used for the purpose of escaping the paying of an American wage is, of course, clear.

It has also been said that recording companies at times when pressings are made by master records put their own label on same so as to make it appear that the recordings are actually made in this country. However, it is clear, as already pointed out, that the United States-United Kingdom trade agreement which reduced the duty on records will preclude any favorable action by Congress to increase same.

Recently the efforts were made by recorders to cause the Federal Communications Commission to strike down the rule which provides that broadcasters should make announcements of recorded music. They attempted to convince the Commission that the mandatory announcement of recorded music was a "stigmatic announcement" and that such was not made in Britain, and that the British listeners did not care whether music is transcribed or not. They also stated that the transcription business had been retarded by the unions and copyright groups.

The President's office and general counsel, as soon as becoming aware of the efforts of recorders in this matter, took immediate steps to try to protect the interests of the musicians in the matter. For that reason, the following letter was sent to the Chairman of the Federal Communications Commission:

(Copy)

April 8, 1939.

The Honorable Frank R. McNinch,  
Chairman,  
Federal Communications Commission,  
Washington, D. C.

Dear Mr. Chairman:

As president of the American Federation of Musicians (a union affiliated with the A. F. of L., consisting of 140,000, practically all, commercial musicians in the United States who earn their livelihood by playing for radio broadcasting and the usual entertainment establishments), I am addressing you relative to the testimony of Mr. Gerald King, who, it appears, is president of a transcription association of Hollywood, California, composed, it is represented, of several transcription producing and recording companies.

A cursory examination of the transcript for March 14, 1939, shows that Mr. King testified to what he deemed to be the superior quality of transcriptions as compared with network programs; he stated that the transcription business is retarded by the mandatory announcement required by the Commission's regulations; he characterized the required announcement as a "stigmatic announcement"; he stated that no stigmatic announcement is made in British broadcasts of transcribed programs, adding that "British listeners are not aware and do not care about them being transcribed." He also stated that the transcription business had been retarded by the unions and copyright groups.

The Commission files will show that heretofore on many occasions efforts have been made to have the Commission eliminate the rule requiring such announcement, the basic reason assigned in each instance being that the announcement was harmful to the broadcasting or transcription interests. Likewise in the present instance the reason assigned is that the announcement is "stigmatic" of transcriptions, claimed by Mr. King to be superior to network programs, and hurts the transcription business.

It is true that the American Federation of Musicians has done what it reasonably and fairly could to restrain the use of transcriptions and records so as to preserve as far as possible the employment opportunities of living musicians from sacrifice to mechanical reproductions. Perhaps in all the fields of employment in this country there is none in which "technology" has contributed so much to unemployment as in the field of commercial music. The various mechanical devices have wrought great destruction of employment opportunities in this field.

It is not to be expected that such technological devices can be, or should be, absolutely stopped; but it is difficult to see why government should make a special effort, even to the point of aiding in concealing the truth, to stimulate the production of such devices and give an impulse to their use which, as increased, puts more and more musicians out of employment and finally on government relief. It is difficult to understand how the simple truth, as contained in the announcement, can be regarded as stigma. If the transcription is superior, the announcement should be helpful; if it is not superior, the announcement should not detract from whatever quality it has; and, in any event, it would seem to be in the interest of the listening public to be told the truth that the performance is a transcription in order that listeners may not be misled into mistaking a substitute for actuality and may draw their own conclusion as to whatever relative merit the mechanized products have.

Reference to a list of licensed recorders reveals that the recording companies in Hollywood are far in the minority, producing less than 10 per cent of the recordings made in the United States. Even if all recording companies should concur with Mr. King no weight would be added to his contention. The broadcasters have agreed with the Federation that—

"Announcement of a mechanical production must in all cases be clearly made, consistent with FCC regulations."

Whatever the truth may be about British listeners not knowing and not caring to know whether the music they hear is mechanized or not, such is not the situation with respect to the American and Canadian listening public. In Canada mechanized music cannot be used over radio lines during the evening hours and the listeners know when to expect music or other entertainment features that are not mechanized.

If the Commission wishes to hear further from the Federation relative to this matter, upon notice to that effect the Federation's General Counsel, Samuel T. Ansell, Tower Building, Washington, D. C., will be glad to appear for that purpose. For the present I wish to protest against this effort, the most recent of many, all of which are in essence nothing more than to have the Commission become a party to deceiving the public in order to stimulate the manufacture of canned music, thus further narrowing the employment opportunities for musicians.

May I respectfully request that, if compatible with your procedure, this letter will be read into the record of your hearings.

Very respectfully,

(s) JOS. N. WEBER,  
Pres., A. F. of M.

On April 18th, 1939, I personally appeared before the Commission and stated that aside from any reason which we had to protest, to insist, that recorded music should be announced as such when transmitted over the networks, it was in the public interest that such announcements be made. Doing otherwise would be deceiving the public. The Commission has not as yet rendered a final opinion in the case. However, we do not expect that the Federal Communications Commission will change its rules that announcements of recorded music must be made by the recorders.

The statements made to the Federal Communications Commission that the transcription business had been retarded by the unions (too bad!) appear to have to do with the regulation of the wages and conditions which the musicians must receive under the rules of their organization when rendering services for these transcription companies. It is most likely that our demands for and insistence upon a fair wage for our members is considered by the recorder or recorders making such statement to be retarding their business.

#### Radio Lines

Much misunderstanding and dissatisfaction has developed in reference to the use of radio lines. It is maintained that bookers preempt their use exclusively for traveling orchestras so that local orchestras are excluded from such use. It is no doubt true that here or there such conditions may exist, but whether the restriction of the use of lines by bookers will solve the problem in conformity with the interests of the Federation, that is, the greatest good for the greatest number, remains to be seen. If ever a question must be considered from a National viewpoint, this one imperatively demands that it be done.

In our own interest, we must recognize that radio broadcasting of music keeps the public music-minded, and the more this is or becomes so, the more advantageous it is to us. There is no gain-saying the fact that were it not for radio, musical employment on sponsored programs on the radio and in hotels, restaurants and cafes would have never developed to the important source of employment for our members it constitutes today.

The question of the use of radio lines became acute from the time on that the Federation insisted that radio corporations should not act as booking agencies for orchestras. At that time Columbia Broadcasting System, Inc., and National Broadcasting Company, Inc., both had booking agencies and naturally the orchestras which they booked had lines furnished them by these corporations. That is to say these corporations made the same use of their own lines as do bookers, with the exception that such use was more exclusive than it is under the present arrangement. As a result of the Federation licensing bookers and agents, many broadcasters requested licenses and had same been granted, then within a short time the radio corporations named and scores of individual broadcasters would soon have been in control of the majority of engagements. This would have developed for the reason that each broadcaster would have advertised the orchestra or orchestras which he booked. The Federation would have found it difficult to avoid the miscarrying of such arrangement to the extent of knowing that Union rules and regulations were adhered to. Our experience with one prominent radio corporation which maintained a booking department was indeed such as to be convincing as to what the outcome in licensing broadcasters for booking purposes would be. In order to avoid this, the Federation insisted that the radio corporations or broadcasters should not act as booking agencies for orchestras.

However, as above stated the National, as well as the Columbia corporations had many orchestras under contract, some of

these contracts undoubtedly lawful, covered a period of several years. So, on one hand we insisted that the broadcasters could not act as agencies, and on the other hand they held contracts which they had made with our members before we decided upon such policy. Therefore, this matter had to be compromised.

As a result, the NBC went into an arrangement with the Consolidated Radio Artists to take over all their orchestras, on condition, however, that their lines must be continued by them so that the income that the corporation had from this source should not be diminished without their consent. A similar arrangement was made between the CBS which transferred its orchestras to the Music Corporation of America. It was further agreed to by both the NBC and CBS that their lines must not be controlled by individual bookers, thereby protecting the use of their lines by orchestras of other bookers or individual orchestras. This has been conformed to and no individual booker exclusively or actually controls the lines of any radio network. So these arrangements simply meant that instead of the lines being used by orchestras with which these corporations had contracted, such use should be continued to the agency to whom they had transferred them. No other arrangement was possible at the time, but it was understood that these agencies should not make use of these arrangements in competition for engagements by stating to an employer that unless they would employ their particular orchestra, that an employer could not have the use of a radio line. No doubt it has been done in individual cases, and if done constitutes unfair business tactics.

However, some local unions insist that the use of radio lines should not place local orchestras at a disadvantage in competition, and that therefore such use be made available to local orchestras as well as to traveling orchestras. In this we must consider, that, as the radio corporations and broadcasters are responsible to the Government as to what goes over the air, they reserve for themselves the right to be the sole judges in the matter and in the exercising of their rights, they even now reject orchestras which are submitted to them by the Consolidated Radio Artists or Music Corporation of America.

Assuming that we prohibit bookers to have control over radio lines, which we know is not exclusive, then we must consider two questions: first, whether control of these lines should not revert back to the CBS and the NBC, and put them back into the booking business, which would raise the question whether or not all other broadcasters should then also be entitled to be licensed as bookers by the Federation, and, second, if this can be avoided, whether the returning of the lines to the broadcasting corporations would solve the problem of competition for radio lines between local and traveling orchestras.

Outstanding in the entire question is that we have no authority and never will have, to decide as to what should go over the air, as this authority strictly rests with the broadcaster, as a prerequisite to their responsibility to the Government concerning the purposes for which broadcasting is used.

Assuming that we were inclined to hold that bookers could no longer book orchestras if the use of radio lines was assured to them, it would necessarily follow that in connection with the matter we would have to consider the following:

Should orchestras buy these lines direct from broadcasting corporations, and could the radio corporations be prevented from using their prerogative to agree to sell only to such which they preferred, or assuming that they would sell to none but would transfer the use of the lines to hotels and similar places by selling to them, what would be our position?

If radio lines were sold to orchestras direct, it would bring about an insufferable condition in competition among them for same. Furthermore, the networks could, and no doubt would sell the lines to the

orchestras they considered the best for their purposes and could even discriminate between them as to the cost of same. If the lines are sold to hotels or other places, we would be in an awkward position if such places ever became unfair to us. In the selling of such lines, the broadcaster could also discriminate between hotels and other places by demanding a line charge which some could not or would not meet. In this we speak from experience, but even if all the above should not be the development, hotels gaining control over lines would naturally continue to pick their orchestras (from such as are satisfactory to the networks), and as all orchestras strive to get on the air, it is clear that thereby an advantage would be created for hotels to turn this new element of competition among orchestras to their own advantage.

In everything we may do in connection with this matter, we must follow the policy not to make the public less music-minded. Some three years ago there was a considerable drop in the employment of musicians for sponsored programs, as other forms of entertainment became more and more popular. However, the crest of this danger has been passed, and it is to our interest to see to it that it may not reappear, at least not by reason of any activities on our part.

Owners of hotels, restaurants and similar places employing musicians, have often raised the question whether the expense in doing this is in proper relationship to the advantage they gain thereby, and some of them have answered this in the negative. However, the advertising which they receive by the music of their orchestras going over radio networks, is of advantage to their business, and this is worth consideration for the reason that it is helpful to keep musicians employed.

Before going any further it is well that you be advised of the following condition.

The time that the networks reserved for sponsored or advertising programs is, during the week days, from 7 to 11 and on Sundays from 5 to 11 P. M. We must not fall into the error that time of radio networks (and this comes chiefly into the question here), is so plentiful that it would be easy to divide same so as to give all orchestras the opportunity to be heard over the networks, as such is not the case. The time available for orchestras other than played for sponsored programs generally falls between the hours of 11 P. M. and 3 A. M. each day, and this time is divided as follows:

The CBS has 28 half-hour periods available before or after the time between 11 P. M. and 2 A. M. during a week. Of this time, one booker has 20 periods available and uses on the average about 18 of them, which means nine of his orchestras go over this network during a week.

At the present time CBS has eight half-hour periods open. Of these, three periods are assigned to independents, that is, orchestras without bookers, one from New York, one from Los Angeles, and one from Chicago. The NBC has practically the same arrangements. Orchestras which play other than sustaining or sponsored programs are also featured from 11 P. M. to 2 A. M. This corporation has two networks, hence instead of 28 half-hour periods per week they have 56. The Consolidated Radio Artists has approximately about 20 periods assigned to it. The rest is open time, during which orchestras controlled by other bookers or independent orchestras are broadcast. However, these other bookers, inclusive of the Music Corporation of America, have no guarantee of wires.

So from the above it will be seen that 84 half-hour periods are available for broadcasting purposes on both major networks, which are chiefly assigned to orchestras. Figuring two half-hours to each orchestra, and such is the general assignment, then at the most 42 orchestras can play during the periods which these networks are able to assign to them for this purpose.

This is an index to the percentage of orchestras which may get the opportunity to have periods assigned to them.

The records of the National Treasurer disclose that in the neighborhood of 1,500 traveling orchestras are off and on on the road. Of these, approximately 1,000 are almost continually so during any one year. Adding to this the countless numbers of local orchestras, it can be readily seen that not even one-tenth of all the orchestras can ever hope to be heard over radio networks. This condition cannot be changed, the time is merely not there.

The policy followed by the major networks is to first check on an orchestra that may be placed by them for the first time on a radio line and to listen in on their performance, and thereafter refer the matter to their Artists Bureau for its opinion as to the advisability of keeping same on the line, and then if the response of the public voicing appreciation of the orchestra is made by the wholesale through letters, post cards or other means, the orchestra is "pushed" (to speak in a business term) by the networks, and eventually may become one which is known as a name orchestra and thereafter is, of course, preferred by them.

The majority of the name orchestras which secure a radio line through a booker or through individual efforts develop through this method. Others usually reach prominence through musical recordings that they have made and such prominence comes them in good stead to also be considered by networks.

If a local orchestra has become known by reason of its musical excellence, then at times a network may offer it an opportunity of a line, with the understanding, of course, that it must subject itself to the same check which is applied to other orchestras.

The above is a short description of conditions in reference to radio networks as they actually exist. The two principal booking agencies have only guaranteed time for 18 to 20 orchestras on the major networks, but the orchestras they proffer to the networks are not always accepted by them. The NBC has no commitment with the Music Corporation of America, yet often uses many MCA and other orchestras and may do this in preference to orchestras offered to it by the Consolidated Radio Artists, with which it has a commitment. The fact is that the decisions of both major networks in such cases are always based upon the promise to give the public such musical services as they feel will please them. In other words, the networks always and ever have the last word to say about the matter.

Speaking of the two principal booking agencies, it is an error to assume that they book the majority of all traveling orchestras, as they do not.

It is also of interest to know that contrary to the belief, to which I myself formerly subscribed, that networks corporations hugely profited through charges for lines; however, such is not the case, as the bulk of money received by them from such sources is paid by them to telephone companies, to which the lines belong.

#### Agencies and Their Regulation

Employment agencies always existed in the amusement field, the same as in others; however, their use by musicians became greatly increased through the development of the traveling orchestra.

As short as three decades ago, the employing of agents to secure engagements for bands or orchestras was rather a rarity as the leaders or contracting members then generally acted in such capacity. Through the extensive use of agencies by musicians, some of them became established as large institutions. The larger generally find it to their interests to strictly adhere to the laws of the Federation. A vast number of the others were often very unscrupulous in regard to them. Often members, in order to secure employment, made common cause with such agencies to gain a complete

advantage in competition over other members. The exception of a few larger agencies only respecting the laws of our organization was not conducive to advance the economic interests of our members and for this reason the President of the Federation some years ago in one of his reports to a convention, stated that sooner or later the activities of agencies in reference to our members should be regulated by our Federation, and finally a convention decided that this be done.

The Actors' Equity was the first labor organization which determined the conditions under which agents could serve their members and issued licenses to such as were willing to meet same. Their action was immediately contested in a United States Circuit Court, which denied them the right to do so. Upon appeal, however, the United States Circuit Court of Appeals set aside the decision of the lower court and sustained the Equity in its position. Thereupon the case was appealed to the United States Supreme Court, which refused to consider same, and hence the decision of the United States Circuit Court of Appeals has become the law of the land. Since then labor unions may exercise control over agencies serving their members. As far as our Federation is concerned, as soon as a convention decided upon regulating activities of agencies, rules and regulations covering them were promulgated by the President's office and the International Executive Board. Agents serving our members were licensed. This to a great extent meant the beginning of the end of wholesale chiseling indulged in by members in collusion with agents upon whom they had become more or less dependent for engagements. The Federation received an avalanche of applications for agents' licenses and for the time being almost all of them were granted. However, as time went on many hundreds of these licenses were cancelled, the interest of the Federation imperatively demanding that such be done.

This resulted in greatly minimizing the number of agencies and a stricter adherence to union rules by those who hold licenses. In many cases now if an agent violates the conditions of his license, he is denounced by other agents as being in unfair competition with them. In other words, agents begin to police one another. We dare not say that we are 100 per cent successful in this matter, as such success is never reached in anything fundamental undertaken by man, but nevertheless the establishing of agencies greatly benefits our members, as now in the vast majority of employment secured for them by agencies, union conditions do now prevail. Of course, here or there members themselves as yet enter into collusion with agencies to secure engagements under conditions unfair to other members, that is, in violation of union rules, but the disciplining of these members whenever a case is established against them is so sure and the revocation of the agent's license so immediate that such cases represent the exception and not the rule.

There is much misapprehension as to the relationship between our members and their agents.

Agents are often held to be employers of members. That such is generally not the case is obvious. An agent is merely a representative who seeks employment for members, the members always remain the principals. The relationship between agents and members is based upon contracts between them. Members are free to select their own agencies—in doing so, of course, choose the one which they hold to be likely most successful in securing employment for them. During the term of the contract if an agent fails to secure employment for the member or members, during a period of six weeks, the latter are free, insofar as the Federation is concerned, to annul their contracts with him.

The outstanding fact in the matter is that the relationship and contract between agent and musician is voluntary. However, both are governed by the rules

of the Federation in reference to conditions on engagements. The success of agencies, as far as engagements for musicians are concerned, greatly depends on the preference of the public for traveling orchestras, at least in that portion of the amusement field represented by hotels, restaurants, dance halls, and in some degree also theatres.

Whenever the public demands for traveling orchestras ceases, the institution of agencies insofar as musicians are concerned will correspondingly lose much of its prominence. However, as long as such demand exists, and there is no gain-saying that it does, members will of necessity make use of agencies.

This is clear therefore, as any rule or regulation which has for its purpose the hindering instead of regulating the activities of agencies would mean that a certain class of members would be hindered in seeking certain employment, which means that we would determine what particular members should or should not be employed. This, if attempted, would leave out of consideration public desire, yet it is really the determining factor in the case. This explanation concerning agencies and members is based on realities. The employing of our members must in general remain a matter of regulation as to the wage and working conditions and must never have for its purpose the protection of employment for one class of members at the exclusion of another.

A musician, the same as any other worker, joins his union to find protection against exploitation. In other words, to have his interests better guarded through the efforts of a local union as he found his individual efforts to do so in vain. If in place of protecting the conditions of his employment, he is prohibited by union rules to accept such, then the reason why he joined the union no longer exists. Your attention was called to this in the chapter of this report in which explanation is made, why the Federation, in its beginning was only moderately successful, in fact, to such small degree that it could be challenged whether it was successful at all. If interference with employment affects thousands of members, the result will be a weakening of the organization to the extent that, finally, the members who expected to be profited by such a policy will find that their Federation will have lost much of its influence to protect them and their local against uncontrolled competition of musicians who were driven out of the organization.

Great resentment exists among local members against members playing traveling engagements, and in a lesser degree also against such as play what we term "out-of-town" engagements. In both instances, members of locals are placed in competition with members of other locals. The same resentment exists among traveling members against local interference with their employment opportunities. In both cases such resentment often becomes very bitter. Yet all are members of the same organization and need its protection or else both would soon experience a lowering of their wages and working conditions. However, much can be said in defense of the resentment of local members who find themselves in competition with traveling members and such as play out-of-town engagements. Therefore, if a local union, through lawful activities, can induce employers to give preference to local musicians, it is always preferred by the Federation, but such activities must be based on a premise of equity. This is not the case, however, if it be true, as has been reported, that in some instances locals approached the employers with a proposition that unless they give preference to local musicians, the local price for engagements, such as may be played by traveling orchestras, would be made so high as to make it impossible for the employer to meet same.

Such activities cannot be subscribed to as being in conformity with the policies of the Federation, as they will eventually result in greatly unfavorable repercussions.

Local prices must be respected by traveling musicians, but it is only the Federation which can give this protection to locals. If this is taken advantage of by them to the extent above explained, such protection would have to be withdrawn from such locals in the interest of the entire Federation. Protests against such activities of locals have reached the Federation.

The activities of traveling musicians are all regulated in such a manner as to preempt local engagements for local musicians; for instance, a traveling orchestra playing a permanent engagement of a week or longer in the jurisdiction of a local cannot during that time accept miscellaneous engagements. Employers may be placed on Forbidden Territory List if they employ traveling orchestras for a lesser wage than provided for by Federation and local laws. If a traveling orchestra, composed of members from various locals, enters the jurisdiction of a local for the purpose of establishing its headquarters therein, they cannot accept any engagements in said jurisdiction. Traveling orchestras, composed of members of one local, cannot when at home for less than one week accept out-of-town engagements as traveling orchestras. Traveling orchestras must contribute to the subsistence of a local by paying dues if they remain in the local's jurisdiction for longer than one week. Members of traveling orchestras must carry traveling cards for the purpose of their identification as such, and furthermore, must charge 10% more than the local price of the local in whose jurisdiction they play an engagement. However, in spite of all the above restrictions and regulations, the appearing of traveling orchestras in the jurisdiction of a local continues to be resented.

In some cases, such resentment is unique, in such where the number of local members belonging to traveling orchestras playing elsewhere is larger than the number of members of traveling orchestras which play in the jurisdiction of the same local.

It is, of course, realized that unfavorable economic conditions are responsible for this resentment, and therefore local members desire to have all the employment in their jurisdiction preempted for them, forgetting that all members, whether of local or traveling orchestras, are members of one organization, that is, the Federation, and were it not for this, very few locals, indeed, could then, as already pointed out, protect their members against unregulated competition of traveling orchestras or musicians from elsewhere.

The only proper way to regulate such matters is to consider the National organization as a whole and recognize the rights of all members to make a living under union regulations, which, I repeat again, must not be prohibitive, as doing so would do violence to the principle upon which all labor organizations rest, and upon which our organization must rest, namely, not to legislate in favor of one class of members as against another.

The institution of agencies for musicians is inseparable from the institution of traveling orchestras, and will rise and fall with success or failure of the latter. Neither has any determining influence upon this, as same rests and will continue to rest with the public.

It is seldom that we hear anything else of traveling orchestras except complaints against their competition for engagements with local members. However, the policy of name orchestras in establishing a respectable price for musical services cannot but in general benefit our entire profession. This cannot be denied. Employers who were in need of traveling orchestras by reason of the demand of their patrons for same, were thereby caused to pay them a higher wage than they were formerly accustomed to pay for the services of musicians. This, of course, in a general sense has the tendency to create the possibility for locals to bring local

prices to a higher level. This cannot be gainsaid.

It must be repeated that the origin was and their continuance is dependent on public preference. This preference at the present time, at least, helps to keep the public music-minded. How deep-rooted they have become as an institution, and what their replacement may mean, is best described by the following incident:

Radio broadcasters in Chicago for a long time exacted no line charge from hotels, cafes and restaurants. About two years ago they changed this policy and insisted that each such place in Chicago should pay a line charge of \$100 per week.

The result was that the proprietors of these establishments formed a combination and ceased having the music of their orchestras transmitted to the broadcasting stations. However, as a direct result, they ceased employing traveling orchestras, but did not replace them by the same number of local musicians. Finally other employers who employed local musicians began to employ less. The danger existed that unless this situation was corrected, the final result would be that all employers, inclusive of those which formerly employed traveling orchestras would revert to their old custom of employing only small combinations of musicians. Here we had a convincing example that the withdrawal of the traveling orchestras from the radio broadcasters did not result in the employing of local musicians, but rather resulted in lowering the number of such as were formerly employed.

Brother Petrillo, realizing the unfavorable situation, caused a hotel proprietor who formerly employed traveling orchestras to pay for his radio line and to begin the re-engaging of traveling orchestras. Thereupon, others did likewise, and as a result not only members of traveling orchestras, but also local members were re-employed. Thus an unfavorable situation was properly remedied. Of course, such a situation can only develop in larger centers, but it certainly is conclusive proof of the preference of the public for name orchestras, the reason for which I have already explained.

### The Regulating of the Services of Our Members

#### TRAVELING REPRESENTATIVES

At the 1938 convention a resolution was adopted instructing the President in effect to fully inform the convention of the activities of traveling or field representatives. This evidently meant that this convention should be advised of these activities so it could consider whether the cost to the Federation by employing them was justified. In reference to the matter, the set-up of our Federation must be considered.

The organization consists of approximately 730 local unions. These are divided into large, middle-sized and smaller locals. With the exception of the last two conventions, at least three-fifths or more of the smaller locals have never been represented at such. Between many of such locals and the officers of the Federation communications were formerly largely confined to notices in reference to the payment of per capita tax or to the 10% surtax on traveling and out-of-town engagements. Consequently, of the acts and doings of these locals the Federation had extremely limited knowledge and of those of the Federation these locals had less. It was not their fault that no closer relationship existed between them and the Federation and that the majority of their members knew same practically only by hearsay. This, however, was only one of the reasons why a department of traveling representatives was established by the Federation. The duty of traveling representatives is to visit locals, to ascertain whether the laws of the American Federation of Musicians are strictly observed and to adjust many misunderstandings which had developed, more especially in reference to the 10% surcharge. In addition to these duties, the representatives investigate traveling orchestras of whom suspicion exists that

they are lax in respect to the adherence to Federation law, more especially the 10% tax. Furthermore, they are instructed to advise locals in local disputes as well as jurisdiction questions. However, they have no authority to render decisions in same.

In the beginning it was feared that some local unions would resent the visits of traveling representatives to perform the duties above explained, but our experience is that the vast majority of locals rather welcome them. Many, more especially such which formerly could not afford to send representatives to conventions, expressed extreme satisfaction with visits and stated that they now knew that they belonged to a National organization which recognized and acknowledged the importance of their affiliation with it and that as a result they no longer felt that they were really forgotten locals.

Traveling representatives are often called upon to perform other miscellaneous duties in addition to those already referred to. One of them was assigned to investigate and report the conditions under which members were employed by circuses and, even though the last season proved disastrous for circuses and consequently shortened the employment of members with them, the fact nevertheless remains that we have now established some supervision over this sort of employment and regulated working conditions and wages in same in a manner representing great improvements over those under which members formerly worked.

Another representative was assigned to the City of New York for the purpose of supervising conditions under which musicians are employed on ocean-going steamers, as well as to work with and assist the local in the discovery of activities of chiseling bookers. In this city, booking licenses have been revoked by the score to weed out this class of bookers and, whereas the results are not as yet entirely satisfactory, they represent great improvement over former conditions, and such improvement continues.

In another case a field representative was successful in having a fake booker placed in jail as he sold orchestras which he could not deliver, accepted deposits from employers on engagements never filled by members of the Federation, as they knew nothing of them. Through the activities of the traveling representatives, violations of Federation laws have become minimized. That in itself is a highly important result, to say nothing of the closer cementing of the relationship between many local unions and their International organization.

To make a special report of each individual traveling representative's activities is impossible. However, their reports are at the disposal of any delegate who desires to peruse them.

There is no written report of the activities of the traveling representative assigned to New York available, as none has ever been requested of him as he continually reports in person to the President's office. The office confines itself in the matter to observing activities of this representative, and, if deemed necessary, advises and instructs him what to do.

A successful national organization cannot be maintained without some supervision by it over all its locals in reference to their strict adherence to Federation laws, principles and policies. The vast majority of locals are, of course, not especially in need of same, much to the advantage of the Federation, but as a general policy it is not advisable that exceptions in supervision be made, as often irregularities are found in places least expected.

I can only repeat to you that the maintenance of traveling representatives is highly beneficial to our organization, no matter what the expense caused thereby is. No labor organization will ever prosper, or did ever prosper, at least internationally, if it omitted proper supervision over its affairs, and did so in order to avoid the cost. It can well be said in

connection with this that it is futile to expect to get more out of a thing than one puts into it.

This last year the Federation had the experience, not entirely new but, of course, only developing in few individual cases, to find that traveling members of the Federation, as well as the Federation, had been cheated out of their respective portion of the 10 per cent surtax by the default of local agents or officers who had the collection of same in charge. In some instances it was necessary to threaten to put the case in the hands of the district attorney before restitution was made. However, in some instances, the defalcation also involved local funds and in them locals generally made the defaulting officer or agent the recipient of great magnanimity by not proceeding against them, as otherwise they would have had considerable time to regret their unlawful activities as inhabitants of penal institutions.

Generally defalcations, insofar as the Federation is interested, are discovered through the Treasurer's office or the investigation of traveling representatives.

The following members of the Federation are active as traveling representatives:

- LEONARD CAMPBELL
- RAYMOND JACKSON
- A. A. GREENBAUM
- CLAY W. REIGLE
- W. B. HOOPER
- WM. H. STEPHENS
- HENRY PFIZENMAYER
- J. L. J. CANAVAN
- FRED MILLER
- GEORGE A. KEENE

**State and District Conferences**

The number of state and district conferences of local unions has greatly increased during the last decade. They prove of inestimable value, not only to the locals which maintain them but the Federation as a whole. The interchange of opinions concerning working and wage conditions and all matters of interest to all locals in a district or state leads to a better approach to meet local problems. The experience of many locals more often leads to the recognition and appreciation of what method is best to be pursued in gaining results and to advance the economic interests of members as well as that of individual locals. State and district conferences become more and more helpful for those purposes. The danger that their activities miscarry lies in but one direction, namely, that they may attempt to interfere with matters properly belonging before a convention. This danger, except in one individual case, the conferences have so far avoided. It is well that this is so as otherwise instead of being an advantage to the local unions which comprise same, they would prove a disadvantage to them as well as to the Federation as a whole for the following reasons: If delegates to a convention conform to the instructions of their locals' state or provincial conference to which their locals belong as to the position they should assume in any question before a convention, it would lead to factionalism and the developing of a political nuisance in the convention, leaving in its wake the positive weakening of the prestige, authority and influence of the Federation. A convention's decisions must not be the result of a barter between factions, rather than representing the consensus of the opinion of a deliberate body, reached after full and comprehensive discussion of a subject matter deliberated upon by it without delegates being committed as to how to vote on a question before such discussion was had.

However, as the present activities of conferences strictly conform to the interests of the Federation, that is, are not in the dangerous direction referred to, same are certainly constructive and praiseworthy and their value to locals and the Federation is indisputable.

A Federation representative attends all conferences to guard the authority of conventions and to in general discuss and explain affairs of the Federation to same

to the extent that the locals represented at the conferences may be kept well advised as to current activities of their national organization. It is clear that the more knowledge of such activities is disseminated among locals, the more their interests in same are stimulated.

Local unions eligible to membership in a conference should in their own interest acquire such.

The following is a list of the twenty-nine conferences during last year:

- June 12, 1938 (Southern Conference), Tampa, Fla.—Fred W. Birnbach.
- July 31, 1938 (Kansas Conference), Topeka, Kan.—W. B. Hooper.
- August 14, 1938 (Conference of Pennsylvania and Delaware Locals), Pittsburgh, Pa.—Joe N. Weber.
- August 20-21, 1938 (Rocky Mountain Conference), Casper, Wyo.—C. A. Weaver.
- September 12-17, 1938 (Trades and Labor Congress of Canada), Niagara Falls, Ontario—G. B. Henderson.
- September 17-18, 1938 (New York State Conference of Musicians), Buffalo, N. Y.—G. B. Henderson.
- September 18, 1938 (Illinois Conference of Musicians), Joliet, Ill.—C. A. Weaver.
- September 18, 1938 (New Jersey State Conference), Trenton, N. J.—Fred W. Birnbach.
- September 30, 1938 (Northwestern Conference of Locals), Centralia, Wash.—A. A. Greenbaum.
- October 2, 1938 (Wisconsin State Musicians' Association), Milwaukee, Wis.—Fred W. Birnbach.
- October 9, 1938 (Kansas State Musicians' Association), Salina, Kan.—W. B. Hooper.
- October 9, 1938 (Connecticut Conference of Musicians), Danbury, Conn.—Fred W. Birnbach.
- October 16, 1938 (Hudson Valley Conference), Newburgh, N. Y.—George A. Keene.
- October 23, 1938 (New England Conference), Newport, R. I.—G. B. Henderson.
- November 13, 1938 (Florida Conference of Musicians), Orlando, Fla.—G. B. Henderson.
- January 15, 1939 (New Jersey State Conference), Newark, N. J.—G. B. Henderson.
- February 11-12, 1939 (Southern Conference of Musicians), Memphis, Tenn.—Fred W. Birnbach.
- February 25-26, 1939 (California State Federation), Fresno, Calif.—A. A. Greenbaum; C. L. Bagley.
- April 13, 1939 (Twenty-second Annual Conference of Michigan Musicians), Kalamazoo, Mich.—G. B. Henderson.
- April 15-16, 1939 (Ohio, Kentucky and West Virginia Musicians' Association), Marion, Ohio—G. B. Henderson.
- April 16, 1939 (Hudson Valley Conference), Port Jervis, N. Y.—Fred W. Birnbach.
- April 23-24, 1939 (Mid-West Conference of Musicians), Minneapolis, Minn.—Joe N. Weber.
- April 23, 1939 (New England State Conference), Northampton, Mass.—Thomas F. Gamble.
- April 27, 1939 (Northwest Conference of Locals), Spokane, Wash.—A. A. Greenbaum.
- April 30, 1939 (Illinois Conference of Musicians), East St. Louis, Ill.—G. B. Henderson.
- May 7, 1939 (Wisconsin State Musicians' Association), Wisconsin Rapids, Wis.—C. A. Weaver.
- May 14, 1939 (Connecticut State Conference), Bristol, Conn.—G. B. Henderson.
- May 20-21, 1939 (New York State Conference), New York, N. Y.—Joe N. Weber.
- May 21, 1939 (New Jersey State Conference), Jersey City, N. J.—G. B. Henderson.
- May 28, 1939 (Indiana State Conference), Anderson, Ind.—G. B. Henderson.

The following members officiated as

**State and Provincial Representatives 1938-1939**

- Alabama—C. P. Thiemonge, 233-34 Clark Building, Birmingham.
- Arizona—Charles J. Besse, 421 East Monroe St., Phoenix.
- Arkansas—Gano Scott, Route 1, Box 200, Johnson Road, Fort Smith.
- California—Walter Weber, 230 Jones St., San Francisco.
- Colorado—James D. Byrne, City Hall, Pueblo.
- Connecticut—Arthur Lee, 29 Division St., Stamford.
- Delaware—W. H. Whiteside, 223 Woodlawn Ave., Wilmington.
- Florida—R. Glenn Kay, 507 Morgan St., Tampa.
- Georgia—Herman Steinichen, 423 Mortgage Guarantee Building, Atlanta.
- Idaho—Albert J. Tompkins, 601 Empire Building, Boise.
- Illinois—Chas. Housum, 823 North Church St., Decatur.
- Indiana—P. J. Shusler, 2178 Talbot, Indianapolis.
- Iowa—Al. B. Woeckener, 310 Security Building, Davenport.
- Kansas—V. L. Knapp, 1116 Taylor St., Topeka.
- Kentucky—George P. Laffell, 873 Eastern Parkway, Louisville.
- Louisiana—George Pipitone, 1416 Bourbon St., New Orleans.
- Maine—Charles E. Hicks, 71 Lawn Ave., Portland.
- Maryland—Oscar Apple, 3502 Reisterstown Road, Baltimore.
- Massachusetts—Walter Hazelhurst, 544 Main St., Worcester.
- Michigan—George Rogers, 735 Atwood St., Grand Rapids.
- Minnesota—George E. Murk, 32 Glenwood Ave., Minneapolis.
- Mississippi—Alfred Setaro, 1219 Magnolia St., Vicksburg.
- Missouri—H. O. Wheeler, 1017 Washington St., Kansas City.
- Montana—Earl C. Simmons, 41½ North Main St., Butte.
- Nebraska—R. Oleson, 2545 North 45th Ave., Omaha.
- Nevada—Fred B. Corle, P. O. Box 29, Reno.
- New Hampshire—James E. McWeeney, 118 Palm St., Nashua.
- New Jersey—Leo Cluesmann, 60 Park Place, Newark.
- New Mexico—Joseph N. Kirkpatrick, 521 First Nat'l Bank Bldg., Albuquerque.
- New York—George Wilson, 216 Dillaye St., Syracuse.
- North Carolina—C. W. Hollowbush, R. F. D. No. 1, Wilmington.
- North Dakota—Harry M. Rudd, 725 Bluff St., Fargo.
- Ohio—Otto J. Kapl, 2200 East 21st St., Cleveland.
- Oklahoma—P. F. Petersen, Carbondale Station, Tulsa.
- Oregon—E. E. Pettingell, 2502 S. E. Yamhill St., Portland.
- Pennsylvania—Clair E. Meeder, 810 Penn Ave., Pittsburgh.
- Rhode Island—William Gamble, 19 St. James St., Providence.
- South Carolina—C. Hy Amme, 661 Rutledge Ave., Charleston.
- South Dakota—Burton S. Rogers, 6 Kenwen Apts., Sioux Falls.
- Tennessee—R. L. Lesem, 89 Beale Ave., Memphis.
- Texas—E. E. Stokes, 621 Kress Building, Houston.
- Vermont—Alex E. Milne, 15 Hill St., Barre.
- Virginia—Jacob N. Kaufman, 3011 Patterson Ave., Richmond.
- Washington—H. A. Pelletier, 224 Haight Building, Seattle.
- West Virginia—R. Blumberg, P. O. Box 898, Charleston.
- Wisconsin—Frank Hayek, 1945 North 25th St., Milwaukee.
- Wyoming—H. L. Helzer, 300 West Third St., Cheyenne.

**Dominion of Canada 1938-1939**

- Alberta—C. T. Hustwick, 10167 94th St., Edmonton.
- British Columbia—E. A. Jamieson, 732 Seymour St., West, Vancouver.
- Ontario—A. J. Nelligan, 81 Pickton St., East, Hamilton.
- Quebec—Stuart Dunlop, 130 Clandeboyne Ave., Westmount.
- Saskatchewan—E. M. Knapp, 816 15th St., Saskatoon.
- Nova Scotia—Edwin K. McKay, 50 Oakland Road, Halifax.
- New Brunswick—B. N. Goldstein, 79 Summer St., St. John.

**State Representatives Visited the Following Jurisdictions**

- J. D. Byrne—Leadville, Colo.
- H. L. Helzer—Casper, Wyo.
- George Wilson—Fulton, N. Y.; Oswego, N. Y.
- Frank Hayek—Watertown, Wis.

**Officers of the Federation and Assistants to the President Visited the Following Locals**

- G. B. Henderson—
  - New Brunswick, N. J.
  - Columbus, Ohio.
  - Pittsburgh, Pa.
  - Newport, R. I.
  - Providence, R. I.
  - Ottawa, Ontario, Canada.
  - Meriden, Conn.
- Fred W. Birnbach—
  - Bristol, Conn.
  - Savannah, Ga.
  - Philadelphia, Pa.
  - Perth Amboy, N. J.
  - New Brunswick, N. J.
  - Baltimore, Md.
  - Waukesha, Wis.
  - Raleigh, N. C.
  - Shreveport, La.
  - Michigan City, Ind.
  - Paterson, N. J.
  - Waterbury, Conn.
  - Yonkers, N. Y.
  - Bridgeport, Conn.
  - North Adams, Mass.
  - Montgomery, Ala.
- E. Canavan—
  - Wilkes-Barre, Pa.
  - Scranton, Pa.
  - Albany, N. Y.
- C. A. Weaver—
  - Grand Junction, Colo.
  - Taylorville, Ill.
  - Fort Dodge, Ia.
  - Champaign, Ill.

**In Memoriam**

It becomes our sad duty to call the attention of the Convention to the untimely demise of the following members of our organization who during many years rendered valuable services to us either as local officers or delegates to conventions:

- Lewis J. Kortan, Local No. 5, Detroit, Michigan.
- Joseph W. Walker, Local No. 6, San Francisco, Cal.
- Carl Tischendorf, Local No. 43, Buffalo, N. Y.
- Wm. F. Beckbissenger, Local No. 57, Saginaw, Mich.
- Herman Weiss, Local No. 65, Houston, Tex.
- Emil B. Hofman, Local No. 70, Omaha, Nebr.
- Walter G. Samuels, Local No. 75, Des Moines, Ia.
- Allan K. Lawrence, Local No. 120, Scranton, Pa.
- Sam Ryall, Local No. 149, Toronto, Ont., Canada.
- Geo. F. Wilson, Sr., Local No. 223, Steubenville, Ohio.
- Harry E. Brigham, Local No. 246, Marlboro, Mass.
- Charles Ferrin, Local No. 279, London, Ont., Canada.
- John M. Alden, Local No. 384, Waukegan, Ill.
- Delhi A. Doty, Local No. 389, Dubuque, Ia.
- Capt. Harry A. Stares, Local No. 293, Hamilton, Ont., Can.
- A. J. Nelligan, Local No. 293, Hamilton, Ont., Canada.

Ernest Holford, Local No. 299, St. Catharines, Ont., Can.

Robert Jackson, Local No. 325, San Diego, Cal.

Joseph Jackson, Local No. 372, Lawrence, Mass.

Although these members have entered the portals of a new life their memory and the regret of their loss will be forever with us. May they rest in peace.

### Social Security Laws

On several previous occasions the complexities of these laws, insofar as they affect our members have been explained. The Federal Treasury Department from time to time issued conflicting orders in reference to the responsibility of our members under these laws. Our counsellor in Washington did his best to have these orders changed insofar as same proved harmful to our members.

For lucid explanation of this matter, it is necessary to divide our membership into two classes, namely, such as play permanent engagements and such who make their living through the playing of casual or miscellaneous engagements. Members who are not permanently employed may play for many different employers during any one month or year. However, they also fall into two classes, namely, such as make a living entirely through the playing of casual engagements and such which play such but are at the same time permanently employed in some other craft or calling. The Federal Treasury Department is inclined to hold that the musicians who make a living by playing casual engagements are governed by the security laws, and the others who play same in addition to their other occupation are not.

As members in permanent employment are distinct from casual employment, the employers using musicians in hotels, cafes, inns, restaurants and dance halls attempted to cause Federal authorities to hold that not they but leaders or contracting members of these musicians were their employees and therefore should pay the employers tax. The Federal Treasury Department was about to so rule, and no doubt would have done so, had it not been for the protest of our general counsel. As a result of his protest, the department then held that the employer for whom the musicians actually rendered services was responsible for the tax.

In consideration of this matter, the question arose as to whether the employer had a right to hire and fire the musicians. It was made clear to the Treasury Department that an employer had the right, when employing a band or orchestra, to name the instrumentation he desired, and that if a leader or contracting member was not able to furnish same, he could employ some other band or orchestra which fully met his demands. Therefore, he really determined who should or should not be employed. This resulted that employers of musicians in the places named and for whom the services of musicians are actually rendered, were held responsible for the tax. However, the Treasury Department, for the time being, called our attention to one possible exception and that is if a leader employed his musicians under a guarantee by the week, month or year and paid them regardless of whether he had work for them or not, that then he may be considered to be their employer and responsible for the tax. However, in spite of the rulings of the Treasury Department, misunderstandings continually develop as to the proper interpretation of the law. The reason therefor is that the Social Security laws represent a new innovation of gigantic proportions, that many hundreds of Treasury sub-agents had to be appointed to enforce same. This personnel has not as yet been fully educated as to the proper application of the law and as their decisions very often run counter to those of the Treasury Department. As a result of this, taxes were collected in many instances from leaders of orchestras which should not have been collected and this led the Federation to establish a legal

bureau in Washington to take care of such matters. This department has been highly successful in doing so.

I cannot too strongly urge our leaders that they should immediately advise our legal department if demands to pay the tax are made upon them, as if they fail in this and pay the tax, the probability is that they may never have their money returned to them. The reason is that they would have to sue the Government for such return, which is an exceedingly difficult and expensive undertaking and may drag on for many years before being finally adjusted.

All the foregoing only applies to musicians playing permanent engagements.

The musicians playing casual engagements are not protected by the Social Security law. The attempt has been made by many Federal agents to hold the leaders responsible even though they merely act as agents for the members of their orchestras to secure employment for them. Such leaders in many cases merely receive double the union wage for an engagement or less, and the leader could not pay the tax as if he felt responsible for same he could not continue to be active to secure engagements for his orchestra. Therefore, the only way to have the musicians filling casual engagements properly protected under the social security law would be the amending of this law to provide, in effect, that if musicians are employed for single engagements, that the employer for whom they actually render services is responsible for the tax. However, this presents the difficulty to government agents to know who these employers are. In this we may be helpful to them through an arrangement causing every leader to immediately report to the Federal Agent the name of the employer so as to enable him to see to it that the tax is paid. However, as the number of these employers during any one year is many hundreds of thousands, it is well imagined how gigantic the proposition really is. An arrangement to have the leader report the name of the employer to his union and the union to advise the Federal Agents may offer a better solution. However, the government may not agree to this as a union could not be held responsible if it failed to be circumspect in the matter. However, if a leader would neglect to advise the government of the name of his employer, he could be held personally responsible and in such case it could then be held that he considered himself to be the employer of the musicians.

Your attention has already been called to the division of musicians playing casual engagements, namely, into two classes, such as play entirely for a living and such which play but are permanently employed in some other occupation. This complicates matters as only the employers of the first named may be held responsible for the tax.

You can readily see how involved this question is. Recently this office was advised that the Federal Treasury Department was now inclined to hold the agents of our members to be their employers, and therefore responsible for the payment of the tax. However, it is hardly possible that the courts would sustain such an opinion as agents are actually employees of the members for whom they secure engagements, receiving a commission for their services. Of course, in a case where an agent employs musicians, that is, guarantees them a wage whether they work or not (such cases are rare) he would actually be the employer, otherwise not.

All these explanations only pertain to Federal and not to State Unemployment Insurance laws. Most states, however, pattern their laws to be in accord with Federal laws, but some do not. In some, the individual leaders on casual engagements were held to be the employers.

In connection with all this will say that often our own members assume positions of responsibility, which they have no right to do. For instance, some leaders of traveling orchestras included a clause in their contracts with employers which pro-

vided that they were responsible for the payment of the tax. This merely makes the efforts of the Federation to protect leaders, not to be held responsible for same, all the more difficult. To avoid this in future, an order was issued to members and an explanation made to agents that the Federation would not recognize such provisions, and would hold them responsible if they included same in their contracts.

It is possible that leaders who were inclined to assume responsibility for the tax did so to gain an advantage in competition with other leaders for engagements. In such cases it is, of course, clear that assuming such responsibility was not unwitting but mischievous.

In pursuance of efforts to have all musicians become beneficiaries of the Social Security laws, the President of the Federation, after discussion with general counsel, sent the following letter to the House Committee of Ways and Means:

(Copy)

### AMERICAN FEDERATION OF MUSICIANS

OF THE UNITED STATES AND CANADA  
OFFICE OF THE PRESIDENT

1450 Broadway  
New York, N. Y.

The Honorable Chairman and  
Members of the Committee  
on Ways and Means,  
House of Representatives,  
Washington, D. C.

Gentlemen:

I address you as the President of the American Federation of Musicians, a Labor Union affiliated with the American Federation of Labor. (Of this latter organization I am also a vice-president and member of the Executive Council.) The American Federation of Musicians, composed of 739 local unions located throughout the United States, has 140,000 members, practically all American musicians who earn, or are trying to earn, a livelihood for themselves and their dependents by "commercial" music, that is, by the performance of music for the benefit and profit of hotels, restaurants, theatres, clubs and the usual places of entertainment.

The Federation was organized 46 years ago. For 38 of its 46 years I have been its president. In accordance with its constitution and laws, the Federation is governed by the president, the executive council and the law-making body of an annual convention composed of delegates chosen from the Locals. All members of the Federation are required to be citizens of the United States or to have taken out their "first papers." Any member admitted on "first papers"—of these there are few—is required by the law of the organization to complete his naturalization in the shortest possible time permitted by the laws of the United States; otherwise his membership must be annulled.

The laws of the organization prescribe the contractual procedure and provisions governing the obtaining and the performing of engagements. Contracts for engagements contain stipulations adopting either expressly or by necessary implication Federation law. These prescribed contractual methods are the result of trade experience and long pre-existed the Social Security Act. It is pertinent to point out (1) that our laws consistently and unmistakably point to the establishment for which the music is performed as the employer of all members of the orchestra including its leader; (2) that according to our law an orchestra leader (and every orchestra must of practical necessity have a leader) is but one member of the orchestra with no essentially distinctive status. It being fundamental in the organization that any member of the Federation may be a leader and as a consequence one musician may be a leader for one time and occasion and another musician for another time and occasion; and (3) that, in contemplation of our law, in musical engagements the members of the orchestra including the leader do not constitute a unit in which the personnel are merged but all are severally related to the employing establishment.

The Federation of Musicians, along with Labor organizations in general, strongly supported Social Security legislation. But in the pre-legislative discussions I, together with Labor leaders generally, expressed grave doubts (voiced in later Congressional committee-hearings by Mr. Green,

and other representatives of the American Federation of Labor) of the justness and workableness, as applicable to musicians and other laborers working under similar conditions, of certain discussed proposals which later became provisions of the Act.

These doubts were directed (1) to the States-Federally assisted structure as to Unemployment Compensation, and (2) to the exemption of "casual labor" relative to Federal Old-Age Benefits. To the first, because such structure could not take care of multi-State employment which is peculiarly common to the field of music, perhaps more so than to any other kind of labor having a transient class. It was believed that the States could not meet a situation so transitory in character and so national in scope and that any efforts of the States to do so would be so clumsy and uncertain as to prove futile. To the second, because it would bear particularly harshly upon musicians who are engaged in a large field of casual miscellaneous engagements. The operation of Federal and State laws have proved those misgivings to have been justified.

There is another matter which in the pre-legislative discussion and the committee hearings did not raise any doubt because nobody then saw in it any room for doubt. I refer to the employer-employee status which is basic in both Federal and State Social Security legislation. Notwithstanding its apparent clarity the Bureau of Internal Revenue, surprisingly so to me, seems to have found it far otherwise. The Bureau, in determining the status as regards musicians and the establishments for which they work, has so far turned the Act upside down as, in a vast multitude of cases, to make the leader of an orchestra the employer instead of the entertainment establishment hiring the music. Congress could hardly have intended a result which, I say it with all deference, seems so absurd and subversive of the object of the legislation.

In the 38 years that I have headed the Federation, no problem has had more of my attention than that of trying to get such social security for the members of my organization as the law intended or should have intended to give. But in spite of the Federation's activity and expense the law has largely failed to give security to our members, who as a class stand in direct need of it. It is difficult to exaggerate the effect that the construction of the employer-employee status, which courses throughout the Federal and State legislation, and the Federal administrative view of which greatly influences State administration, has had in depriving our members of the benefits believed to have been intended by our Social Security system. It is also difficult to exaggerate the effect upon our members of the failure of the States-Federal system to take care of and give credits for multi-State employment. According to Social Security Board figures, of 27,600,000 wage-earners with credits 3,800,000 received benefits in 1935. Data from our Locals strongly indicate that we have 130,000 members who, had their services been localized and counted, would have had wage credits. We had at most only 2,130 who received compensation. Assuming our unemployment condition to have been no worse than that which existed among all laborers covered by the Act (in fact it was much worse) the number of Federation members who would have received compensation had they been treated like the large group that did receive compensation would have been 14,300; that is, if our members could have received wage credits as did those employees in the general group, the musicians who would have received benefits would have been at least seven times as many as actually did receive them. As a matter of fair inference from pertinent facts the figure would probably be 12 times instead of seven times as many.

That the American musician is in dire need of Social Security cannot be questioned. Prior to the formation of the Federation the economic status of musicians hardly could have been lower. Their wages were pitifully meagre. They were dependent entirely upon the good or ill will of their employers. They unrestrictedly engaged in destructive competition with one another. They were swindled by promoters. The organization, though faced with many problems, gradually brought about improvement to a point where musicians could assume an economic and social position in keeping with their contribution to American life.

The unemployment problem in the field of "commercial" music antedates the depression and was brought on by the widespread technological developments in the amusement industry and by the mass influx of alien musicians. In the report of the House Committee on Immigration and Naturalization (Rep. No. 1575, 71st Congress, 2nd Session 19) the facts concerning the unemployment condition in "commercial" music were found to be as follows:

"At this time there is distressing unemployment among American musicians, not alone because of the general economic situation but also because of radical changes in the music employment field. During the last two decades, the demands of motion pictures, night clubs, cafes, and like places of entertainment brought about a great increase in the number of instrumental musicians depending upon their employment as such for a livelihood. Also, until very recently, general prosperity has prevailed. But for the past two or three years the American musician has not shared in the general prosperity. He has had to adjust himself to many adverse conditions precipitated upon him. The legitimate theatre is in decline; motion pictures are generally adopting sound and dispensing with orchestras, so that where some 23,000 musicians were employed in motion pictures a year or so ago only about half of that number are employed now; also the radio, which of itself decreases musical employment opportunities, is resorting to records and recorded programs. This condition is aggravated by the admission of these alien musicians."

Congress acting on these facts corrected the alien problem by the enactment of the Act of March 17, 1932 (47 Stat. 67).

Naturally the depression took a disproportionate toll of musicians' employment. When hard times come either to entertainment establishments or private persons the first thing dispensed with is music. The prospects for the future employment of musicians are none too bright. I am almost certain that the return of business prosperity will be reflected very belatedly in the re-employment of musicians. The musicians being the first to go will for like reason be the last to return. Besides that, the field of mechanical reproduction is spreading itself across the horizon of every musical employment opportunity.

Upon consideration of the factual data with regard to the present grievous economic condition of American musicians and their none too favorable outlook for the future, it is inconceivable that Congress will sanction any law or interpretation that so discriminates against them. I hope and believe that upon a consideration of the presentation of the General Counsel for the Federation you will come to appreciate the necessity for immediate remedial revision of the Social Security Act to provide protection for musicians and other workers who find themselves in similar predicaments.

Very respectfully yours,

(s) JOSEPH N. WEBER, President,  
American Federation of Musicians.

(Copy)

#### COMMITTEE ON WAYS AND MEANS

HOUSE OF REPRESENTATIVES  
Washington, D. C.

March 22, 1939.

Mr. Joseph N. Weber, President,  
American Federation of Musicians,  
1450 Broadway, New York City.

Dear Mr. Weber:

By direction of the Chairman, I acknowledge receipt of your letter of March 18th.

As you no doubt know, your letter was read to the Committee by General Ansell when he presented your case to the Committee.

Very sincerely yours,

(s) MILTON COOPER,  
Clerk.

General counsel appeared before the Committee and gave the most brilliant argument in favor of amendments to the Social Security Law, so as to have all members made beneficiaries thereof. At the time a copy of the hearings before the Committee was sent to every local for their information.

#### Miscellaneous

It is always known that antagonists of organized labor would leave no opportunity pass to interfere with its effective-

ness to protect the interests of workers, but it was never contemplated or held as possible that attempts could and would be made to destroy unions of workers, and make same practically unlawful. Yet such attempt was made in the States of California, Washington and Oregon.

Of these attempts the one in California was the most vicious. In said State a proposition known as No. 1 was submitted to a referendum vote of the people. Among other stipulations it contained one to the effect that economic disputes were matters which affected the employer and his immediate employees only, and that interfering therewith, even though by a labor union whose own members were affected thereby, was an unlawful act. This meant that a union could not even discipline its own members were they to act as strike breakers against other members.

To organized labor in California it became a matter of life and death that the proposition be defeated.

As a member of the Executive Council of the American Federation of Labor, I brought the matter to the Council's attention, and as a result all International organizations affiliated with the A. F. of L. who had not already been seized with the importance of the matter had their attention called to same. Our own International Executive Board financed local unions in three States to be helpful to them in making propaganda against the proposed anti-labor legislation.

To the everlasting credit of our local unions in all three States and their officers, it must be said that they left no stone unturned to have such legislation defeated. For instance, the San Francisco and Los Angeles locals made financial sacrifices to bring this about.

To make the opposition to such legislation more effective, Brother King organized the locals in Northern, and Brother Tenney those in Southern California. Both these members distinguished themselves in efforts in this direction. In addition to this, Brother King acted as chairman of the fighting committee of the California State Federation of Labor.

Local unions in Washington and Oregon and the officers thereof rendered like services.

Mass meetings were held; I participated in one in Los Angeles, attended by approximately 4,000 members of Local 47, which was addressed in addition to other labor leaders, by Brothers Tenney, Gillette and myself. San Francisco local bands paraded in their own and other cities. In efforts to create rightful antagonism to this proposed anti-labor legislation.

In California as well as in Washington, organized labor was successful in having the proposition defeated. Full credit was given to organized musicians in California for the arousing of great public sentiment against proposed legislation. In Oregon the law was passed, but its constitutionality is at the present time contested in the courts.

New instruments or contraptions which have the tendency to narrow the employment of musicians are continually invented. Hammond organ has now been followed by the invention of an instrument named "Novachord." Similar to Hammond organ the instrument, however, has a greater variety in the imitation of musical instruments. This variety includes all string instruments as well as the majority of wood winds and brass instruments. In a group a Novachord may be used for the purpose of such imitation and thereby as a whole may produce orchestral effects.

For the purpose of regulating its use as far as members of our organization are concerned, the President issued orders that this instrument could not be played by members except as a solo instrument. However, many cases developed where the instrument was to be added to an orchestra without displacing anyone. Then the result would have been that instead of protecting employment of our members, it would have destroyed

such, at least in a case of a pianist or organist who plays Novachord.

The matter was at length discussed by the International Executive Board and finally the following rules were adopted by the Board to regulate the services of our members playing the instrument and to avoid that its use may displace members either by using the instrument in the place of members or by having the number of members playing the instrument reduced by reason of the use of this instrument:

#### Rules Covering the Playing of Novachord or Hammond Organ

1. When Novachord or Hammond Organ is added to an orchestra or any other combination of musicians, the number of men playing in such orchestra or other musical combination cannot be reduced.
2. Novachord or Hammond Organ cannot be played by a member if it takes the place of other musicians playing at the place in which it is installed.
3. A member cannot play Novachord or Hammond Organ alone in places where musicians were formerly employed except he does so with the consent of the local.
4. Novachord or Hammond Organ cannot be played alone for accompanying singers or instrumental soloists in broadcasting studios or film studios in which such services were formerly performed by other musicians, unless the local union gives its consent.

NOTE: Nothing in the above rules can be so construed as setting aside or interfering with any minimum number of men law a local may maintain affecting all members alike.

As to the invention of new instruments in general, all of which have the tendency to interfere with the employment of musicians, I also call your attention to one termed "Dance Vision." This instrument consists of a large portable sound projector which projects the picture of an orchestra 7x9 or 8x10 on a screen and at the same time makes the music audible to the audience. This machine could be rented to dance halls. Of course, as usual it is pretended by the inventor that it could not displace musicians as it could only be used in dance halls for three or four numbers. Of course, this is mere conjecture. We can safely assume that if used at all such use would not be restricted. However, the inventor offered the Federation the opportunity to acquire an interest in the corporation which manufactures the instrument, and thereby have the opportunity to control its use. It is useless to further dwell upon this, as the best the Federation could expect is that by assuming such control it had invited numerous lawsuits. Anyone who had any experience at all in litigation concerning the use of a patented article would immediately come to the conclusion that such litigation would at the best only prove a feeble attempt to protect musicians against the inroads of a machine upon their employment.

The Federation did not acquire an interest in the ownership, manufacture and in the machine in question.

As a result of the aforesaid, the entire field of the mechanical music is brought into one's vision.

In reference thereto, the Federation recently had the following illuminating experience:

Sometime back, a company which named itself "Opera-on-Tour" made arrangements for touring the country. Upon investigation, it was found that in the performances of opera by said company, canned music was to be used. It appeared that the musical scores for these operas had been recorded by the London, England, Symphony Orchestra. An expelled member of the American Federation of Musicians, so at least the President's office was advised, was successful in interesting a prominent lady in the proposition, and she invested quite a sum of money in same. Our organization enlisted the assistance of the IATSE in the matter. Finally, the highly cultured lady who sponsored the company, visited the President's office and advised us of her interest in the matter. The activities of

our organization in the protection of the interests of our members in their employment, was explained to her, and answer was made in response to her query that under an agreement with the IATSE, requests for assistance are made by us to said organization to be helpful in matters in which employment opportunities of our members are involved and such request would be made in the Opera-on-Tour case. Sometime thereafter, an injunction suit was entered against the Federation and me for interfering with the performance of the Opera-on-Tour Company. After a long and protracted hearing, an injunction was issued against us based upon the premise that no labor question was involved and that therefore we had no right to interfere with the performances of the company.

Of course, we have appealed the injunction. Under the wording of same we can even be forced to permit our members to augment canned music, that is, to play in conjunction with same if an employer desires to have them do so.

As a result of this injunction, "Vode Vision," an organization which was formed for the purpose of placing variety shows in houses with canned music, threatened us with a damage suit and injunction proceedings if our members would not be permitted to record music for the purpose of being used by actors or singers on the stage.

As to this, it appears to me at least, that it is a great difference between being prevented from calling the stage hands to our assistance, and the enforcing of an edict upon our organization that it could not prevent its own members from making recordings for actors and singers to be used by them in theatrical performances and thereby agree to the destroying of all their opportunities for employment in theatres. (This last year about 6,000 of our members had such employment more or less permanent.) Suffice it to say that if such suit is entered against us, the Federation will contest same through all the courts.

In reference to the use of radio records the following situation developed in Canada:

The Dominion Parliament some years ago passed a law that recordings could not be used by radio stations during evening hours. Recently attempts have been made by broadcasters to have the law revoked. To this the Canadian locals under leadership of Brother Murdoch, the Canadian member of the International Executive Board, strongly objected. Hearings concerning this matter were held before the Canadian Radio Commission and the Federation solicited the assistance of record manufacturers in the position of opposition that we had assumed in the matter. One of the recorders unhesitatingly gave such assistance and for this purpose sent a strong letter to the Canadian Radio Commission, whereas the other who also promised such assistance only sent a letter of a very perfunctory nature, and at the same time sub-rosa offered to the Canadian Radio Commission a free supply of all his recordings for use by radio stations during evening hours, which, to say the least, was a gross breach of good faith at his hands which we did not expect to ever become the victim of. Through the untiring efforts of Brother Murdoch, all attempts to have broadcasters permitted to again use recorded music during the evening hours have been defeated.

Television will also make its appearance before long and, if successful, may revolutionize the entire amusement field. Nothing more can be said about same now except that if successful it holds out the danger that it may unfavorably affect the moving picture industry. However, at the present time the transmission of television only extends to the horizon unless it be done through the medium of a cable. The latter method, however, appears to be so expensive as to call into question its practicability. Pages could be written about television, but the above covers practically everything insofar as

its present state of development is of interest to us.

In concluding the reporting upon the subjects under this caption of the report, I say without hesitation that our organization is confronted with more problems and the solving of more technical questions in the regulating and protecting of the employment of our members than all the other international organizations affiliated with the American Federation of Labor combined. And yet we have been singularly successful in so doing, at least as far as conditions over which we or any other labor organization has any control, permitted it.

Often the President's office meets the impatience of local unions or members, as to why certain things were, or are not successfully done, or why certain propositions were, or are not handled in the manner as they held it should be done. There is no objection to this. More especially not if members are affected by developments affecting their employment opportunities. But there is one thing sure to be said about it all, and that is; no local union will ever be able to do that which a national organization finds impossible to do. Economic conditions circumscribe the opportunities of men in all walks of life, and therefore they are also more often than not the determining factor whether our organization will always be successful in every one of its efforts to further the interests of our members. Our organization has, however, a right to maintain that it has been as successful as any other labor organization and a good deal more so than many.

#### Relief Projects

As unemployment stalked the nation and millions of workers found themselves out of employment, Congress was compelled to follow a policy of finding employment or otherwise relieving them. For this purpose it began to appropriate billions of dollars. Necessity of relief was felt by millions of workers. We were especially interested in the unemployment of white collar workers to which we belong. An agreement was about to be reached between the President's office and the Federal Relief Administration that the Federal relief of unemployed musicians should be left to the supervision of the local unions affiliated with the American Federation of Musicians, under the supervision of the President's office of the Federation. However, an unexpected development concerning the unlawful use of relief money developed and this led to the change of the opinion of the Federal Government how relief could be best handled. The result was that we lost the opportunity of supervising the relief of our own members, and the supervision of the relief of all unemployed was left in the hands of the States. As a result, local unions were dependent upon their influence of their respective States to have their unemployed participate in the relief. Some of them were highly successful, others fairly so, but many not at all. Finally a State relief supervision proved unsatisfactory, and supervision was again assumed by the Federal Government. Knowing how small the number of musicians enjoying relief during State supervision really was as compared with their number really in need of relief, the President's office immediately made a survey, which disclosed the number of musicians employed on relief projects in all states. The survey showed that less than 5,000 musicians had been on relief, and this was highly unsatisfactory. I went to Washington and stayed there for a considerable time, pressing for better recognition of the needs of our members. The result was, that after the Federal Relief was established, I was appointed as assistant to the Music Project Administrator.

I felt then that from assistant I would speedily develop to be chief complainant against the Administration of the Act, and this is exactly what came to pass. However, under Federal supervision, in

the neighborhood of 11,000 of our members finally found relief.

One of the main activities of the Federal authorities in charge of these projects was the forming of symphony orchestras with the expectation that same would eventually become so well established in public favor that after the Federal Projects were discontinued, most of them could be successfully continued.

The President's office of our Federation does and always did hold that artificial stimulation of the growth and maintenance of symphony orchestras will fall short of success, and no one can hold otherwise who has any knowledge whatsoever of the origin of such orchestras and their general eventual development. It takes many years, and in some cases decades before such orchestras are well established, and they were at all times and in the main remain so now, dependent upon the munificence of public-spirited citizens.

The love of good music and understanding by the American people is well established, and this finds its expression in the sixteen or more of the well established symphony orchestras which may now be considered as permanent and approximately one hundred fifty others which are now maintained and many of which may grow into permanency. However, all of this development has precious little to do with the activities of WPA music projects. Therefore, they were not established for artistic reasons but for the purpose of alleviating the economic distress of unemployed musicians; in other words, the same as relief projects of other workers, to give the hungry an opportunity to subsist. To turn such a government duty (and it is nothing else) into a general cultural experiment, is an error which had the result that musicians on relief were often subjected to injustices.

As an illustration, will cite a case which developed in the State of Florida. The Federal Musical projects established in some cities had proven entirely satisfactory to the population and for a considerable time were properly maintained. However, to establish a state symphony orchestra, these projects were practically destroyed. Musicians who had been on same and played instruments which could be used in a so-called symphony orchestra were obliged to leave their homes to become members of same and others were left without employment.

This led to much bitterness among members on relief. Their locals became interested and protests by the wholesale were sent to the relief administration in Washington. In addition to protests which had already been made, the following communication was sent to an authority having the Federal music projects in charge:

(Copy)

#### AMERICAN FEDERATION OF MUSICIANS

OF THE UNITED STATES AND CANADA

OFFICE OF THE PRESIDENT

1450 Broadway  
New York, N. Y.

August 2, 1938.

Via Registered Mail

Miss Alma S. Munsell,  
Assistant to the Director,  
Federal Music Project,  
1734 New York Ave., N. W.,  
Washington, D. C.

Dear Madam:

Enclosed please find copies of protests against the discontinuance of WPA projects in Tampa, St. Petersburg and Miami, and the concentration of relief musicians in one town, Jacksonville.

These arrangements created undue hardships upon members of our organization, and as it appears to be agreed to was to give State Director Nice an opportunity to shine as a symphony orchestra director. The last notice that we received here was to the effect that he insisted that our member who is District Business Manager on the Project in Tampa, is to resign his office. Mr. Glenn Kay, the member in question, is President of our local union in Tampa, and it appears that his dismissal is one of spite.

The activities of Mr. Nice and the results thereof are absolutely unbearable.

I hope something can be done to adjust the matter, as otherwise I will be constrained to complain and insist upon a thorough investigation and upon a hearing of all musicians who were formerly on WPA project, who were discontinued.

The entire arrangement is outrageously unfair. Musicians who receive no more than \$75. a month are supposed to pull up stakes, leave town and report in Jacksonville. I was of the opinion that relief was for the purpose of feeding the hungry, and not for the purpose of aggrandizement of individual musical directors. What makes the matter more confoundedly unjust is that the people in the towns where the projects were formerly maintained, were entirely satisfied with the bands and orchestras.

It is with much regret that this office beholds such a miscarriage of a Government's altruistic movement to relieve the unemployed.

Awaiting your reply, for which I thank you in advance, I remain,  
Respectfully yours,

JOSEPH N. WEBER, President,  
American Federation of Musicians.

The injustices perpetrated upon our members were finally somewhat ameliorated. The conductor of the symphony orchestra was demoted, and some musical projects which were discontinued were re-established; however, not all musicians who were formerly part of same were returned thereto. As a result of these activities, most of the musicians were returned to the projects of which they were formerly members, as these projects were re-established. However, a few of them were retained in Jacksonville but upon query I was advised that they did so on their own volition.

This case is clearly an illustration that the establishing of a State symphony orchestra merely benefitted the director of such orchestra who, we may rightfully doubt, had precious little symphonic experience. Our local unions in the State protested against this arrangement and finally, after many months of endeavors by the President's office, and continual protests and agitation of the representatives of the interested locals who distinguished themselves in the effort to correct the situation, such was corrected.

I have no fault to find with the establishment of large orchestras consisting of relief musicians, but if they lead to such mischievous machinations as was the case in Florida, then in them the purpose of ameliorating the conditions of the unemployed greatly miscarries.

Another injustice which many of our musicians on relief finally suffered was their re-examination after they had been on a project for a long time, and this was done, so it was alleged, for the purpose of ascertaining whether they had improved in their musicianship. This policy was entirely foreign to the purpose for which relief projects were inaugurated. Music projects were not conceived to be schools of music, but to lessen the economic hardship under which the unemployed musicians, the same as any other worker on relief, suffered.

A certain amount of appropriated money was earmarked for the relief of the so-called white collared element, which includes writers, painters, actors, musicians, etc., and by reason of our number, the largest individual class relieved among them were members of our Federation.

How involved the question of relief had really become and still is is further illustrated by the following:

At the time the Federal Government assumed the relief, it found that the hours of labor and working conditions were more favorable to the New York musicians on relief than to those on relief in other towns, and the Government insisted upon placing them all on one plane, which meant the lowering of conditions of the New York musicians. Much agitation developed among them concerning this question, and rightfully so, but the Administration was adamant, and an order was about to be issued that unless the New York musicians would agree to the modifications of their working conditions, that the relief project in their city would have to be discontinued. It was

then that I was called to Washington to confer about the matter with representatives of the Federal Relief Administration, to whom I made, in effect, the following statements:

That my sympathies in the case were with the New York musicians, that while Federal relief was under State supervision, they had agreed with the State upon certain wage and working conditions. Now, as the Federal Government had taken over relief, it was demanded of them to agree to lower conditions than they enjoyed during the period that relief was under State supervision relief, in both cases being paid for from the national treasury. That it was incomprehensible that the Federal Government should insist that these musicians should now agree to a change of conditions less beneficial to them than they formerly enjoyed. Nothing further came of the matter. The New York relief project was not discontinued. However, the Workers' Alliance, which made the most noise about the matter and was the least successful, immediately ascribed this success to their own efforts, whereas same was positively only the result of the activities of the representative of the Federation in convincing the Federal authorities that the position of the New York musicians in the case was absolutely correct.

In connection with further developments in WPA musical projects, will say that three years ago Congress cut \$800,000,000 from the appropriation for relief of the unemployed with the expectation that as there was then an upswing in business, or in other words, the major depression seemed to have passed, that private industries would absorb many of the unemployed. As a result, the number of unemployed on relief was reduced by many hundred thousands; many of them were employed by industries, but no musicians were among them. The reason was, and still is, that in a large part of the amusement industry, technological progress has almost totally destroyed the employment opportunities of musicians, and in others, such as the radio industry, such opportunities did not develop to the extent of absorbing all those who had lost their employment in the other industries. Of course, the number of musicians stricken from relief lists at the time Congress made the cut in relief appropriation were never reinstated.

As you, of course, know the country is divided into districts for relief purposes; as the amount paid to musicians on relief as well as other workers varies in same, the Federal Government some time ago decided that nowhere should the relief exceed \$1,000.00 per year for any one person. Under the present setup of musical relief projects such a policy would have either meant their discontinuance or a considerable cut in the amount paid to musicians. Therefore, the President's office, through Attorney Ansell, addressed the following letter to the President of the United States:

(Copy)

ANSELL, ANSELL & MARSHALL

Tower Building

WASHINGTON, D. C.

June 7, 1938.

President Franklin D. Roosevelt,  
The White House,  
Washington, D. C.

Dear Mr. President:

We have recently been advised of an administration plan tentatively worked out for the execution and administration of the forthcoming work relief-recovery Act with respect to Federal Project No. 1, which includes the projects having to do with the employment of musicians, artists, actors and writers. We are advised that this tentative plan has had to be so shaped as to accommodate itself to the limitation, prescribed by the President, that the man-year expenditure must not hereafter exceed \$1,000. Such a reduction below the existing amount of expenditure is so considerable that the plan of execution of this particular Federal Project has necessarily had to undergo such modification as will, in our judgment, largely frustrate the accomplishment of the entire Project.

Our particular interest, of course, lies in the application of this tentative plan to the musicians of this country, or more specifically, to the great number of musicians now unemployed but who formerly earned a livelihood for themselves and their families by the playing of instrumental music. The American Federation of Musicians is composed of practically all the musicians of our country whose vocation, regardless of their relative distinction as musicians, has been the playing of music as a profession or a means of livelihood. We know their condition well, better of course than we know the condition of any other group included in this Project. Our knowledge of the condition of our own members, as well as our less definite knowledge of the condition of the other groups included in this Project, justifies us in expressing to you our deep conviction that the reduction of the man-year amount to \$1,000 will have a thoroughly destructive effect upon the projects upon which musicians are employed, and doubtless, a similar effect upon the other projects within this group. Moreover, we believe that such reduction will necessarily have serious effects upon those for whose benefit such work-relief measures have been adopted.

We are of course aware, Mr. President, that this project has been made the target of thoughtless and thoroughly unjustifiable criticism by some sections of the public. We say "thoughtless and thoroughly unjustifiable criticism" we think advisedly. Nobody can question the condition of this group and its need of relief. The musician, the actor, the artist, the writer, have to live as well as those whose usual vocations were cast in more material patterns. Indeed, it is not too much to say that they are fairly entitled to some special consideration, as members of these groups are as a rule less adjustable to the performance of other labor. Of all classes, musicians perhaps are the least adjustable to the performance of work other than that to which they have long devoted themselves.

Besides, Mr. President, as of course you personally appreciate, cultural values have their place in our national life, a place of such prime importance that it can be ignored or neglected only to do vital injury to our people. Our people as a whole have cultural appreciations, and they are entitled to have cultural advantages and inspirations; these should be fostered by government whenever it can be done consistently with sound government policy. Since the beneficiaries of this Federal Project must have the aid of government to subsist, it would seem wise and to the best national advantage to employ them for accomplishments of the best possible quality attainable through the work of those to be employed.

We beg to submit, Mr. President, that such standards of performance and accomplishment cannot be had and maintained on such a limited man-year expenditure. We are convinced that your decision establishing this limitation will prove to be harmful not only from the point of view of the specific and immediate object of relief-legislation but from the point of view of the larger national interests as well. Accordingly, on behalf of the musicians of the country and in the name of the Federation of Musicians, we respectfully ask you to reconsider your decision.

We are, Mr. President, with high esteem,

Very respectfully yours,

(s) JOSEPH N. WEBER,  
President,

American Federation of Musicians.

The following is the reply of Administrator Hopkins:

(Copy)

WORKS PROGRESS ADMINISTRATION  
1734 NEW YORK AVENUE, N. W.  
WASHINGTON, D. C.

June 21, 1938.

Mr. Joseph N. Weber, President,  
American Federation of Musicians,  
1450 Broadway,  
New York City.

Dear Mr. Weber:

The President has referred to me your letter of June 7th in which you request that serious consideration be given to the effect upon musicians employed by the Federal Music Project of the establishment of \$1,000 as the maximum per man year cost.

This matter is occupying our full attention at the present time and no final decision has as yet been reached. You may be assured, however, that in making our budget for the new fiscal year we shall not lose sight of the

intent of this program to rehabilitate musicians.

Sincerely yours,

(s) HARRY L. HOPKINS,  
Administrator.

The following answer was made:

(Copy)

June 25, 1938.

Mr. Harry L. Hopkins, Administrator,  
Works Progress Administration,  
1734 New York Avenue,  
Washington, D. C.

Dear Mr. Hopkins:

This is to acknowledge receipt of your kind favor of June 21st in reference to the Federal Music Project and I thank you for same.

That you may in the performance of your services in the most important position insofar as Federal relief of human misery is concerned, continue to be as successful in the future as you have been in the past, is the sincere wish of

Very truly yours,

(s) JOE N. WEBER.

JNW:SGH

The result was that wages on music relief projects were but little disturbed.

In reference to keeping as many musicians as possible on relief, we were confronted on two different occasions with an attempted and finally a definite reduction of the number of musicians on relief, for the reason that the relief administration having music projects in charge, at times expended money regardless of their budget which was to cover an entire fiscal year, and hence before the close of same had to retrench. To our protest generally the stereotyped answer was made that the deficiency of funds left no other alternative except to reduce the number of musicians on relief. Such conditions became more acute in some districts and states than in others.

During the writing of this report, relief conditions developed as follows:

The President of the United States told Congress that an appropriation of \$875,000,000 was necessary for relief purposes until July, 1939. In response efforts were made in Congress to hold the amount to \$725,000,000. Had they been successful, hundreds of thousands of workers would immediately have lost their relief. The shock upon municipalities and cities upon whom the duty to relieve the unemployed would have then devolved can be better imagined than described. Congress finally agreed to an appropriation of \$825,000,000, and this no doubt prevented economic misery to countless thousands, but did not prevent same for many other thousands which lost their relief by the \$50,000,000 cut in the appropriation requested by the President.

During the time that the Deficiency Committee, which is the sub-committee of the House Appropriation Committee, considered a reduction in the amount which the President of the United States had recommended for relief, members of this Deficiency Committee privately expressed the opinion that some white collar relief should be discontinued, having in mind writers, musicians and actors. Conferences of this committee were held without giving proper opportunity of public hearing, and only such representatives of labor which became aware of the fact that the committee would recommend a reduction of the appropriation in the amount above named, insisted upon a hearing and same was granted. The President's office of our organization was advised at practically the eleventh hour that a proposition would perhaps be made to the committee to do away with musical and theatrical projects entirely, and our representative in Washington, Michael Flynn, who acts on behalf of our and fourteen International labor organizations on legislative matters, was successful in convincing the member of the committee who intended to make the suggestion that this would mean distress to many thousands of musicians, and as a result same was not made.

As to relief appropriation, there is primarily the following to consider:

If Congress appropriates a certain sum and leaves the question of its earmarking to the President, and he advises the relief administrator of his opinion, then our

plea must be addressed to the President of the United States. However, if Congress does earmark the amount which should be expended for white-collared or other workers necessary for relief, then an explanation of our position should be made to Congress. In the past it did not do so, and it may not do so now. If the matter is again left in the hands of the President, then our requests concerning the relief of musicians must be continued to be addressed to him or the Relief Administrator, as the case may be.

So that you may have a correct idea of the situation concerning the relief of musicians, some two years or so ago many southern representatives raised the question why so much money was spent for relief on musical projects, stating that they had no knowledge of the benefit of same, at least that none had developed in their districts.

In connection with this we must consider that out of approximately 700 local unions we have but few in sparsely settled districts of our country and, of course, representatives in Congress who represent these extended districts are the same as the others, chiefly interested in the affairs which benefit the people of their own states or districts, and many such had no special interest in music projects as they had never come in contact with their activities.

Therefore, to convince them of the value of such projects, the Relief Administrator turned to our Federation with the request that the Music Project bands and orchestras be permitted to make recordings to be used over radio stations in such districts only in which no Federal Music Projects were maintained, or could not be maintained for the reason that there were not sufficient musicians in the district to establish same, and through these means convince Congressmen and Senators from such districts of their value. This was agreed to. Since then the President's office had no end of trouble with the matter, as continually the Relief Administration had to have their attention called to the fact that these recordings were used in districts in which musical projects existed and that as a result thereof, many sustaining programs were furnished to the radio broadcasters for which musicians would otherwise be employed. This situation is now practically corrected, even though now and then protests about the matter still reach the President's office. This sufficiently illustrates that music or white-collared projects do not appear to be very popular with Senators and Congressmen as their constituents do not profit thereby, at least not to such marked degree as to make an impression upon them, and this whether we will it or not, is quite an obstacle to overcome in our attempt to have relief money for white-collared workers earmarked by Congress.

In addition to this will say that telegrams containing protests and requests sent to Senators and Congressmen have seldom the result expected. Such protests from all sources are overdone. This has the result that they are considered as a routine development and, more often than not, not even read by the representatives to whom they are addressed. Much more effective than telegrams is personal contact between Senators and Congressmen and their constituents, but when Congress is in session such contacts cannot be established to any considerable extent.

I have been importuned by a committee representing several locals to acquaint all Senators and Congressmen with the fact that musicians suffer more than other workers in unemployment, as they are not readily absorbed in private industry and therefore relief money should be especially earmarked for them. They were of the opinion that if the attention of members of Congress would be continually called to this that such result could be attained.

I have already stated that the best way to reach Congressmen and Senators in any matter is by personal approach by their constituents. However, I complied with the

requests of locals by advising all locals through THE INTERNATIONAL MUSICIAN and directly to, for such purpose, contact the Congressmen in their various districts through telegrams and letters or, better yet, personal contact with them. I did the same with State and District Conferences of locals but, for all that, if earmarking of money is left to the President of the United States, then efforts should be made in the direction of again calling to his attention, as has been already done, the unfavorable position which musicians find themselves in compared to other unemployed, and hope for the best.

During the last three years, a total of \$17,513,572,000 has been spent by Federal, State and Local Governments for all kinds of relief. Last year the costs of such relief totaled \$3,987,000,000. Relief can be divided into five different classes:

The first and outstanding relief project is the WPA, which takes care of 3,000,000 workers. Last year the program cost the Federal Government \$2,105,773,000. State and local contributions for project materials and the like brought the total up to \$2,457,228,000.

#### Social Security

Under this head are 2,556,000 persons estimated to be now on the relief rolls set up under the legislation for the needy aged, dependent children and the blind. Of this group 1,819,000 are persons who received joint Federal and State non-contributory old-age assistance, 673,000 are dependent children and 44,200 are blind. Last year the administration of this program cost the Federal Government \$237,300,000 and States and localities \$315,300,000.

#### Civilian Conservation Corps

Three hundred thousand are being supported by the Government at an expense of \$314,742,000.

#### Rural Rehabilitation

Possibly 1,000,000 farm families have been aided with Federal loans and grants in the last three years. Those that have received loans may not be classed as having received relief; total receiving loans, 680,000, since the program began in the fall of 1935; 440,000 have received grants. Cost of this program is borne by the Federal Government, and is set at \$111,181,000. A large proportion of the loan funds are expected to be recovered.

#### General or Direct Relief

This form of relief was formerly greatly aided by Federal funds, but now is generally the responsibility of States. From this form of relief the State Government units spent \$550,092,000 last year, while the Federal Government's contribution was only \$1,320,000.

#### Total Number Aided

As shown by the last tabulated figures, the total number relieved was about 8,000,000 persons.

State and local relief activities of the Social Security type will, of course, continue, as the necessity thereof existed long before the recent major depression developed and will always exist. As to WPA and the Farm Security Program, it is hard to comprehend how same could be ended as long as the necessity for it exists. However, if the program be substituted by another, then as far as we are concerned, it is clear that no matter what the other may be, our efforts must remain in the direction to see to it that the relief of the white collared element be not discontinued.

There is a disposition on the part of some legislators to ignore this. One Congressman addressed a query to the Public Administrator of the Project to the effect whether it would be advisable to continue to relieve musicians as they represented a dying profession. This incident betrays the lack of knowledge of realities by this gentleman as well as his lack of discernment or comprehension as to what is involved insofar as the musicianship of our country is concerned. If music is a dying profession, then music itself is a dying art and would pass out of the picture of culture. However, no matter how mechanized music does become,

mental creations of composers and the services of musical instrumentalists to transpose them into sound nevertheless remains necessary. Without these, there would eventually be no music to mechanize; therefore, the necessity for the maintenance of an efficient musicianship. There will always be a future for the profession of music. Conditions may change, but as long as men remain cultured, guard the high standard music has reached, it will prevail and necessitate a high standard of musicianship, which can only be maintained if musicians have employment. Of that, there can be no question.

In a representative newspaper the opinion was recently voiced that the states would have to continue spending for relief and continue to function in a field which was formerly the problem of private charity and local communities. This is incorrect, as the building of highways, houses, etc., was formerly solely a function performed by private industry with private capital. In other words, the Government is now forced to become the employer insofar as the 3,000,000 workers on WPA projects are concerned, and will have to continue to remain such until the problem of unemployment caused by technological progress has been solved.

The relief of nearly 2,000,000 others by reason of old age, infirmities, etc., was always necessary, but the burden of doing so was easily met by the Government during prosperous times before millions of workers had lost their employment and had ceased to become potential consumers, and were not dependent upon the Government for employment at a wage which just about enabled them to meet the mere necessities of life.

Of the immensity of WPA activities during the last three years, the following presents a true picture:

17,600 new public buildings for cities, counties and states have been erected.

280,000 miles of highways, roads and streets have been constructed or repaired. Of this,

23,600 miles of highways have been paved.

29,100 new bridges have been built, and 23,500 have been repaired or improved.

26,700 new dams for conservation purposes, and

4,100 new storage dams were built.

6,100 miles of new water mains, aqueducts and distribution lines and

8,900 miles of new storm and sanitary sewers were built.

1,000 new athletic fields were established and 5,000 improved.

8,700 new ditches for mosquito control were excavated and 5,000 improved.

11,500 of other miles of ditches were excavated or improved.

WPA activities in the interest of public health cover both construction and service categories.

Construction projects have made up the bulk of the WPA programs, the largest part of construction has been in highways, street building and repair.

The white collar programs contain the smallest part of the projects. In the latter the musical projects represented the bulk.

At the time of the writing of this report, musicians are active in 260 projects, divided as follows:

Orchestras .....	167
Bands .....	72
String Ensembles .....	21

The number of musicians relieved, 6,803. However, the total number relieved is in the neighborhood of 9,000 as about 2,000 are active in WPA music projects as supervisors, arrangers, copyists, etc.

This explanation is made so that our members may have a clear picture of the relief situation, more especially of WPA, and realize that the problem of unemployment is not ours alone, but affects millions of others. However, our problem will be to convince the Government that even though musicians cannot be used for building and construction work in general, they are nevertheless entitled to relief, and that such relief

should be given them in the same manner as given to workers in other fields.

During the writing of this report it is entirely speculative what action Congress will finally take in regard to the relief of the unemployed. Opinions in Congress have not as yet crystallized sufficiently to clearly indicate what the eventual outcome will be. Many propositions have been discussed, but only one Bill has been introduced in Congress. Same has for its purpose the establishing of a Public Works Department instead of the WPA setup. As originally introduced, it did not provide for the relief of the white-collared element. Hence the President's office of our Federation became immediately active to, if possible, have the Bill amended so that the white-collared element to which we musicians belong would come under its provisions. For this purpose I instructed our agent in Washington, Mr. Flynn, to contact every member of the Senate Committee which considered the Bill, and insist that same be amended to the extent to also include the white-collared element. In addition to this I addressed the following telegram to each Senator who was a member of the committee:

"On behalf of the 138,000 musicians of the American Federation of Musicians, many thousands of whom are on Federal relief, I respectfully request and ask that for humanitarian reasons Senate Bill S 1265 will be amended to the effect to include the white-collar element. Among the white-collar element on relief the musicians represent a huge number. Their outlook for employment is desperate. To leave them without any relief whatsoever as is provided for other workers will, of course, appeal to you as well as every other fair-minded man as unfair, hence this fervent appeal to you on their behalf.

JOE N. WEBER,  
President,  
American Federation of Musicians."

At the same time this office advised every local union in whose jurisdiction music projects were maintained to contact the Senators of their respective States so that when the Bill came on the floor of the Senate, they will have already been requested to agree to an amendment including the white-collared element in same, as follows:

"In Senate Bill S 1265, which provides for the establishing of a Department of Public Works, the white-collar element is not included. This would mean that the unemployed musicians, who belong to such element, would in future lose all Federal relief. For this reason you and the President of your Local are hereby advised and instructed to on behalf of the Local immediately wire to the Senators of your State and appeal to them that Senate Bill S 1265 be amended so as to also include the white-collar element to which musicians belong. Appeal to the Senators that for humanitarian reasons this should be done. Send this telegram at once to your Senators as any delay in the matter may have the unfavorable reactions upon opportunities of our unemployed members to be continued on relief.

JOE N. WEBER."

On the very day that all this was done, I left for Washington, met Mr. Flynn and was advised that the question of an amendment to the Bill was under consideration by the Special Committee to Investigate Unemployment and Relief.

A few hours thereafter I was advised that an amendment was agreed to that the provisions of the Bill should, in addition to the Public Works project, include other projects.

If the Bill passes (and it may have done so after the writing of this report), projects can only be inaugurated in States which agree to pay in the neighborhood of 25 per cent for their maintenance, the Federal Government to pay the rest. States which will not do so will have no projects whatsoever. The Bill also includes the following proviso:

"(f) The rates of pay for persons employed upon any Public Works project undertaken under this title on force account and not under contract shall be based upon annual earnings for work of a similar character in the same locality as determined by the

Administrator of Public Works, but no person shall be entitled to receive compensation at such rates for a week of employment on any such project unless he shall have worked at least thirty hours during such week."

This proviso if enacted will affect musicians very unfavorably, as in many cases they do not work thirty hours per week. However, under the proposed Bill they would have to work thirty hours for the wage which is to be paid them. The State Administrator of Relief, appointed by the Federal Government, will in each case have sole jurisdiction as to naming the prevailing wage. The effect on musicians will be that in such instances where they have to work many more hours than they formerly did, that their payment per hour would be correspondingly decreased. As an example, if they formerly worked twenty hours for the relief wage of \$75 per month, and under the new Bill must work thirty hours for the same price, their wages are actually reduced.

It is also possible that the Byrnes Bill will not pass, and that some other method of relieving the unemployed may be agreed upon. At the present time Congress is divided, one bloc holding that the entire relief should be turned over to the States for supervision, whereas the other bloc, whose opinion is reflected in the Byrnes Bill, holds that the Federal Government should continue to exercise supervision, but only in such States relief projects should be inaugurated which contribute thereto to the extent of about one-fourth of its cost. As to the activities of our organization to have Congress take care of the white-collared element, and as to the manner and degree in which they should be relieved, I can only repeat what I said before, that telegrams to Senators and Congressmen will have precious little effect, more especially at this time when Congress is economy-minded, and even the President of the United States was not successful in changing its attitude as was clearly shown by the refusal of Congress in appropriating the entire amount which he requested for the relief of the unemployed.

However, what can be done on behalf of our members on relief to have same continued will be done. But what is to be done depends upon the measure which has the most chance to pass Congress. It may be the Byrnes Bill or some other Bill. Then again, developments in this matter come so fast that often very little time exists to even contact members of Congress concerning same. For instance, if the Byrnes Bill is not adopted, a compromise Bill may be introduced, perhaps with the approval of the White House. If such should be the case, then the likelihood exists that such Bill may be disposed of in an incredibly short time.

In connection with the matter will say that as long as we insist that a large element of workers (in this case the white-collared element) should also be relieved, it is very promising that such will be done. However, were we only to contend for the relief of musicians in addition to those workers which do construction work, and not contend for the relief of every class of white-collared workers, it would bring us nowhere, as it would create the opinion in Congress that the musicians expected to be placed in an exempt class as being entitled to relief to the exclusion of the other part of the element to which they belong, that is, the white-collared element.

Local unions, of course, are fearful that the musical projects now maintained in their jurisdictions may be discontinued, but in the direction that such should not be eventually the case, the Federation bends all its efforts, and let us hope that we will at least be as successful as conditions permit, and we will certainly be more successful than if we had not been circumspect in the matter. For instance, I am sure that the amending of the Byrnes Bill, which now also provides for other projects in addition to constructive projects, was largely the result of the activities of our organization.

Should between the writing of this report and the time of the convening of our Convention, the matter be finally disposed of by Congress, or it is necessary that any other explanation is to be made to the Convention concerning this matter, I will do so through a supplementary report.

### Conclusion

It is always the duty of a National officer to acquaint conventions with realities. Members rightfully expect that their organization protect their interests to the limit in all cases and under all circumstances, and are often not ready or willing to agree to the existence of impossibilities of meeting their desires, even though it is indisputably plain and obvious that they exist. Therefore, all statements in a report of this kind must be made with all possible candor. The interests of the organization demand this.

Omitting the explanation of realities for fear that same may be resented as it is not always very pleasing to realize them, would be a trespass upon the rights of a convention, which is entitled to be informed of anything and everything that affects or pertains to the interest of our organization. It is from this viewpoint I request the delegates to this Convention to consider this report.

In our organization, the conventions are the masters. A tremendous duty devolves upon them to guide the organization, to realize conditions as they actually are, and meet them as possibilities permit. To do this well is a tremendous undertaking, but it has always been successfully done in the past.

The complexion of our Conventions has now entirely changed. The increasing of the per diem of delegates which the Federation, as a result of its present fiscal system can well afford, made it possible for scores of locals, more especially the smaller, to now send delegates to conventions which they were formerly financially unable to do. As the vast majority of locals are now able to be represented at conventions, this has the immense value of knitting the organization closer together; and as numerous locals never before represented at conventions now realize that they are an important integral part of the Federation, this in itself is an advantage which far outweighs the value of any argument that our conventions may become unwieldy. I hold to the opinion that the more locals that are represented at conventions, the more successfully we will be able to maintain our organization.

The last convention was attended by nearly 600 delegates. It followed the standard set by all previous conventions in assisting the Chairman in enforcing proper decorum, and each delegate respected the rights of each other delegate to free discussion of a question without interruption.

Another policy always followed by our conventions is that no resolution or proposition can die in committee. Every one of them must be submitted to the convention for final decision. This is democratic and necessary so that every member or delegate receive a square deal. This has now been the policy of conventions for over 38 years and no doubt future conventions will see to it that it be continued.

Speaking of new delegates and the erroneous opinion that some of them may in good faith hold of the affairs of our organization, will say that at the last convention I was advised that some delegates were of the opinion that the members of convention committees received special pay for their services and that this being so their appointment on committees might be the result of favoritism. The executive officers of an organization are often exposed to all sorts of charges of playing politics or are even made the object of unfair innuendos as to their honesty. I suppose the President of our Federation is no exception to this rule. Have I not been repeatedly charged with

(Continued on Page Eighteen of the International Musician)

Over *Field*  
**FEDERATION**

(By Chauncey A. Weaver)



Chauncey A. Weaver

The Wisconsin Musicians' Association convened at Wisconsin Rapids on Sunday, May 7. Commissioned by President Joseph N. Weber to attend, I did so. The surroundings were picturesque. The Wisconsin River rolled majestically by; adjacent farm lands, with freshly turned furrows, gave mute yet impressive prophecy of opulent harvests yet to be, while every tree-top had been transformed into a cathedral of song.

The Witter Hotel was headquarters and the visitors were made to feel at home.

The thirty-five Locals in the Badger Commonwealth were represented by 72 delegates. It was a notable Conference from the standpoint of attendance, interest manifested and intelligent approach to the issues challenging consideration. Nothing radical or unreasonable was suggested or advocated. All seemed to appreciate the evolutionary changes which are gradually taking place; the social upheavals which are going on all about us; and the futility of trying to check some of the currents which spring from we know not where, and which will terminate with equal indefiniteness. Every delegate seemed to realize the necessity of wise adjustment to changes and conditions which are beyond repression.

Like every Conference which convenes, there were plenty of queries concerning the intricacies of the Social Security Tax; how to secure a band tax law which the taxpayers will stand for; how to handle the high school band situation—and a multitude of other questions with which all are familiar.

Of course, the WPA administration—its advantages and its inadequacies—demanded its full mead of attention. In this connection we make bold to report that no State has made a finer showing of how to avail itself of what the WPA has to offer than the State of Wisconsin. States which are having baffling experiences along this line should get in touch with "Doc" E. J. Sartell of 318 Milton avenue, Janesville. Brother Sartell's hands are already full, but knowing his generous nature we are sure he will be glad to offer helpful suggestions to those who are moved to solicit his advice. To Wisconsin musicians the WPA means not only an opportunity for employment, but also a chance to elevate musical standards, and make program rendition something worthy of the art of music itself. The Conference organization is officered as follows: President, V. Dahlstrand of Milwaukee; vice-president, Walter J. Smith of Oshkosh; secretary, E. J. Sartell of Janesville; treasurer, A. F. Vandenberg; state officer, Frank Hayek of Milwaukee.

Words of praise were plentiful concerning the manner in which officers and members of Local No. 610 entertained the Conference. No detail was overlooked. The noon-day banquet was all that could be desired. The following officers administer the affairs of the Wisconsin Rapids Local: President, Emil Beck; vice-president, Red Fox; secretary, M. O. Lipke; Board of Trustees, John Kibza, August Neubesger and Irvin Pribbanow.

Federation visitors from Minneapolis, St. Paul and Waukegan attended and enjoyed the session.

Field Officer W. B. Hooper of Elkhart was present and gave a thorough review of his work in the territory in his charge.

The weather was ideal, the accommodations ample and the spirit displayed a happy augury of more abundant successes yet to be.

What we have overlooked the next edition of Sartell's "Buzzer" will doubtless contain.

Chicago will open another two months' series of great band and orchestra concerts on the amplitudinous plaza of Grant Park on July 1st. The attendance will be measured by the acre. If you cannot go there, perhaps you can tune in.

It may eventually become necessary to enlarge the calendar if Local No. 6, San

Francisco, continues to accumulate Red Letter Days against an historic background. The dates which now radiate glamorous conspicuity are September 3, 1885, when the Local was founded; September 3, 1925, when the new building at 230 Jones street was completed and the membership moved in; September 3, 1935, which was Golden Anniversary Day, and April 3, 1939, which was celebrated as Mortgage Incineration Day—upon which occasion the new remodeled and streamline building and club rooms were thrown open for the comfort and convenience of the membership. There was a brilliant house-warming, music by Julius Haug's orchestra, a fine address by President Walter Weber. Clarence H. King, featured in the Musical News as "the moving factor in the entire project," was given an enthusiastic ovation. The building committee personnel, besides Chairman King, shows the names of A. Jack Hayward, Clark Wilson, Elmer Sillsman and Jerry Richard. In the extended program of speech-making we note many familiar names. The News presents two pictures of rooms which suggest the magnitude and the palatial make-up of the new headquarters. In prosperity periods or in depression, Local No. 6 moves forward with an even keel. Our sincere congratulations are hereby tendered.

It is difficult to decide whether the citizen of a democracy is more awkward amid the realms of royalty, or scions of the nobility are when sojourning in a "Land of the Free and Home of the Brave."

There are rumors that Congress may remain in session until time for the succeeding Congress to begin. Here is a rare chance for the exercise of that beneficent power which "tempers the wind to the shorn lamb."

The Sioux Falls News-Reporter (Local No. 114), of recent date contains the following interesting observations:

There are some evils in the world which are known as "necessary evils." There are, also, some other evils which are so far from being necessary that no one can possibly find any reason or excuse for their existence. Among the latter, and at the head of the list is Swing. Inasmuch as the writer is not as youthful as he once was, we thought that perhaps our confirmed aversion to the deliberate butchery and murder of music under the name of Swing was caused by the fact that we were old fashioned and therefore not able to adopt a more modern feeling for this musical abortion. However, we are gratified to note that there are a few others of like mind scattered throughout the world and it is with extreme pleasure that we quote two very trite and acceptable remarks on this subject. In a recent issue of the Etude, James Francis Cooke says that "Jazz is not normal music, it is 'cultivated musical depravity.'" Very well said, James. And in like vein, Christopher Paget Mayhew, debater from Oxford University, comes forth with this gem, "A jitterbug is not an insect, but is a human being acting like one." Who said the British had no sense of humor?

In connection with the foregoing we repeat the opinion oft expressed—that music is an art; that refined dance movement is the poetry of motion; that to burlesque or caricature either is a desecration which will not be tolerated in days to come.

If our paternalistic government can toss 338 million dollars into the laps of American tillers of the soil with less than two hours of debate—then it can accord the WPA movement proportionate generosity—whether it is the white collar worker, the striped collar worker, or the worker who wears no collar at all. The Washington sense of proportion seems to be badly warped.

The fortuitous juxtaposition between a recent meeting of the National Executive Board and the New York State Conference of the American Federation of Musicians made it possible to attend both functions—without the one encroaching upon the other. The Conference was scheduled for the 21st day of last month. Local No. 802 was the entertaining host. Nothing whatsoever was lacking. The atmosphere was vibrant with the spirit of hospitality. The locus was the Commodore Hotel. Reception committees met you at the door. Local representatives came in from all parts of the Empire State. The evening before the Conference a reception and banquet was held. During the delightful epicurean peripatation from soup to nuts three fine orchestras discoursed—standard creations alternating with those of lighter and bluer vein—under the masterful direction of Alex. Draisin, Guy Lombardo and Hal Kemp—each organization comprising 14 men. The regular Conference session of

the following day raised the curtain upon a group of men appreciative of their responsibilities. The discussions displayed a careful and intelligent approach to pressing current problems. It was positively inspirational to note the courage manifested and the hope expressed that better days cannot be long deferred. Secretary Fred W. Birnbach brought the official message from the National Executive Board—President Weber being unable to attend. An interesting feature of the Conference was the appearance of Mayor F. LaGuardia, who snatched an hour from his irksome daily program to bring the musicians an hour of official and friendly greeting. He has a dynamic personality and the secret of his great popularity is easily understood. At the noon-time lunch hour the delegates had the rare pleasure of listening to an orchestra of twenty-six men under the direction of Harold Sanford. These men were picked from the N. B. C. and Columbia Broadcasting staffs. Hurriedly called together, and without rehearsal, they played a program of high-grade music which everyone present will long remember. Incidental to this program, a vocal nightingale, in the person of Carrol Deis, sang two numbers and was given a notable ovation. Our everlasting gratitude to the officers of Local No. 802 for an invitation to be present, and opportunity to meet valued friends from all parts of our native State.

Business in the east made it possible recently to return home via Montreal. Opportunity was thus afforded for a few hours' contact with Local No. 406. Official headquarters, commodious and clean, are maintained at 1121 St. Catherine Street, one of the busiest thoroughfares in this great city of more than one million population. The Local has a membership of 545. Like Americans these Canadians have their problems and are studying hard and trying to devise ways and means to find the solution thereof. We had the privilege of meeting with many members and of counseling with them. Some of their perplexities arise by reason of the differences in the fundamentals of national government; some because of the difference in national custom; still others are closely akin to our own, and opens way for sympathetic and fraternal cooperation. Local No. 406 is officered as follows: President, I. Aspler; first vice-president, M. Meerte; second vice-president, A. Tiplaldi; secretary, E. Charette; treasurer, A. Delcourt; sergeant-at-arms, S. J. Kingwell; Board of Directors, F. A. Short, H. G. Jones, Alf. Begin, A. Meerte and H. E. Baillargeon. We make grateful acknowledgment of courtesies received during a seven-hour traveling interlude.

No single World's Fair can claim the distinction of being the Last Word. Each cycle, extended or brief, displays harvest of new wonders of creative genius. Industry, art, music, science, ologies of every kind and nature challenge your attention, study and admiration. Then as you stand awe-struck in the presence of what your generation has brought forth—the press headlines announce the invention of newer and better guns and death-dealing instrumentalties for purposes of war than ever known before. The satirical pen is seldom without an appropriate supply of subject-matter.

The Cotton Club,  
Hub Hub, Rub Dub!  
Thick atmosphere of thunder.  
What will our future music be?  
Hell breaking loose in rhapsody?  
We wonder; yes, we wonder!

During the past month the North American continent has been nearly 100 per cent agog over the unprecedented visitation of royalty. The imperial cavalcade entered the Dominion of Canada—moving westward; their return was through the nation of the United States, which Britain once looked upon as her own. Americans could not see it that way, and more than one and one-half centuries ago the ancient ties were severed. Of course, different motives will be ascribed as the real inspiration of this notable event. Can we not afford to, for the present, at least, banish all ulterior speculation, and see in the outlines of this international episode a still farther move in the direction of that prophecy—some day to be fulfilled—

When the war-drums throb no longer,  
And all battle-flags are furled;  
In the parliament of man;  
The Federation of the World.

It was inevitable that some traits should be manifested on the part of our own people tending to superinduce nausea. For example—the spectacle of measuring steps, pondering the angle to be maintained in making a bow, painfully trying to ape manners and customs entirely foreign to our own atmosphere and soil. This propensity to fawn met timely rebuke in the free and easy manner in which the King and Queen abandoned formalism

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wherever possible and cordially grasped every extended hand of welcome. Did we have to wait for visiting monarchs to teach us the simplicity of true democracy?

"Once a bandman, always a bandman." is a phrase we sometimes hear. Of course, this cannot be literally true so far as professional activity is concerned. It is true to the extent that once the band fever fire starts burning in the veins, it seldom dies completely out. We have known plenty of men who clung to their instrument down through the passage of the years. The old spirit of band-room comradeship has lingered on and on. We recently noted an interesting page in an issue of the Canton Repository—that Ohio city which has been so prolific in the production of leaders and rank and file band musicians. Nearly a half century ago Canton produced the Grand Army Band. H. Clark Thayer was the leader. Grand Army men were far more numerous then than now, and the services of this organization were in wide demand. At a later period the Thayer Military Band came into existence. This band recently played its forty-seventh annual concert. The name takes one back to the days when William McKinley, Governor, Congressman and President, was in the hey-day of his fame. In the recent concert only two of the original members were included in the personnel—William E. Strassner, director, and Adam Shorb, bass player. From Canton, Frank Elsass, cornetist, and Otto Monnard, flute player, have already come into possession of their increment of fame and open the season with Edwin Franko Goldman at the San Francisco World's Fair. After all, notwithstanding the evolutionary changes in evidence in these modern times, there is really no substitute for the "Band."

The arrival of television is announced. Is this another scientific triumph to add demoralization to the realm of musical employment? Or is it the harbinger of better and brighter days? Let us hope!

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on—  
Not to the sensual ear, but more endear'd  
Pipe to the spirit dittles of no tone.

—Keats (Ode to a Grecian Urn)

## President's Report to Kansas City Convention

(Continued from Page Sixteen of the Supplement)

being a stockholder in one of the larger booking offices, a partner in a theatrical enterprise, a stockholder in a moving picture corporation, and what not? Such charges are, of course, made to create the impression that I had acquired these interests at the expense of the interests of our members. How unfair they are does not for one moment appear to enter the mind of the person or persons making them. Why should I be called upon to deny them? Why should I be constrained to again and again repeat that I never held such interests and do not hold such now? Such unfair assertions do at the most create the impression that the persons making them may have their conscience for sale at a price. Well, mine is not for sale.

Returning to the opinion of some delegates that committees at conventions are paid for their services, will say that they are, of course, in error; but before saying anything further I will voice my appreciation now, as I have always done, of the immense value of the services which the convention's committees render the Federation. The members of the principal committees work very hard. In addition to attending the meetings of the conventions, they spend many hours of the night on committee work. The eight-hour day does not apply to them, neither does it to the Executive Board or the President of the Federation. Convention committees do not render these services for pay.

It is understood that whereas all committees are important, some are naturally more so than others. However, I have seen the time that a committee which had very little, if anything, to do at one convention, had very much involved duties to perform at the next, and during same its duties were as important as those of any other committee. Now, then, the convention is a deliberative body. Resolutions are generally referred to committees (it need not be done if the convention decides otherwise) and their recommendations carry weight with conventions, and this is one of the determining factors insofar as their appointments are concerned. Therefore, in appointing of committees, one of the prime requisites must be to recognize that in the performing of their duties the element of experience must not be missing.

The situation in our employment is such that a certain kind of experience can only be the result of activities in the larger centers, as for instance in New York, Chicago, San Francisco, Los Angeles, Philadelphia, etc. This is clear, as symphonic orchestras, opera and services for kindred musical organizations are chiefly rendered in such centers. However, with this it must not be understood that members of committees all come from larger locals. Such is not the case. I dare say the majority of such members come from smaller or middle-sized locals, as their number is greatest in the Federation, and this is definitely taken into consideration in the appointing of committees. In such appointing the following principles apply:

- A. On all committees some delegates must be appointed who have gained the experience necessary to help to make the deliberations of the committee effective.

- B. The geographical situation of the locals from which members of committees are appointed, must be considered.
- C. Locals large, small or middle-sized must be represented on committees.
- D. Some new delegates must be placed on committees so they may gain experience in the affairs of our international organization.

The committees must in the interest of the Federation consist of a cross-section of delegates of whom it can be expected to properly function as such. The difficulty is that not all delegates can possibly be placed on committees. There is always a vast over-supply of talent, so the only and best procedure to be followed by the President in the appointing of committees is to adhere to the principles above enumerated. It is rather an embarrassing duty. The President receives numerous requests even months before a convention from delegates to be placed on committees. I can understand these requests. A delegate desires to prove to his organization that he was of service to them at the convention. (I felt that way myself when I attended my first convention as a delegate of the National League of Musicians.) What is more natural, but what is the Chairman to do? Most of the requests he must ignore and in the entire matter must rely upon the common sense and fairness of delegates to the convention and expect from such as are not appointed on committees that they realize that it is impossible to place all delegates on same, that no favoritism is or was ever shown in the selection of members to serve on them, and that the fact that a delegate is not appointed to do so, does not mean that he does not possess the qualifications to serve, as quite the contrary is true. That is all there is to it.

Conventions are not only the Congress, but also the Supreme Court of our organization. The International Executive Board, as well as the President, functions in accordance with and within the limits of the laws made by the convention. The responsibility for constructive and progressive laws rests with the convention. The responsibility to sit in judgment in cases between conventions and to legislate matters between conventions rests with the Executive Board. The enforcement of the policies of the organization rests upon both the Board and the President, the laws providing, in effect, that they should not interfere with each other's duties or authorities.

The further duty is imposed upon the President to advise the conventions of the state of the organization, explain current situations and their development, call their attention to all conditions affecting the interests of members, as they must be advised thereof so as to legislate with foreknowledge of same, and to make such further explanation as in his opinion the continued proper and constructive maintenance of the organization may necessitate.

It is well for new delegates to know, and therefore I repeat it, that in the beginning, when our organization was in its swaddling clothes, our efforts to properly organize the musicianship met with scant success. Conventions subscribed to a policy to chain each member to his own local union and to surround each local jurisdiction with a circle which it was supposed no member of any other local should dare to enter; the result was that a vast number of musicians would have nothing to do with our organization and it was not until we realized that musicians from time immemorial went from place to place in the following of their profession, and that chaining them to their own locals' jurisdictions in their quest for a livelihood was impossible, struck down restrictive laws and that then, and not before, it began to develop in leaps and bounds and finally climaxed into one of the most completely organized organizations of laborers in the entire American labor movement of the North American continent, that is, in the United States and Canada.

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There was a time when I myself was of the opinion that to local men all employment belonged, and that therefore musicians from one town should not enter another town for professional purposes. This was during the days of the forerunner of our organization, the National League of Musicians, when no one had as yet realized the fundamentals upon which an International Organization of Musicians must be based in order to be successful. What happened then was a few large locals maintained a National organization which merely remained a mutual admiration society. They held conventions, but the conditions under which the musicians worked remained just as ignominious as they were before. Musicians from one town entered other towns for professional purposes in spite of the League's prohibition that they should not do so. Prohibiting engagements was, of course, not regulating them, and therefore was defied and ignored as unjust. As a result, the National League as a whole, as well as most of the unions which practically comprised it, remained unions in name only, except such as had a strong Central Labor Council in their jurisdiction with which they were affiliated; however, such were very few, but even they were subject to unregulated competition of musicians from other towns or cities. The history of the organizing of musicians is, of course, known.

It is necessary that all this be known by all delegates to a convention. It practically means the knowing of the background of their organization. It is certainly advantageous for all of us to know the reasons for the failure of the National League as well as that of the Federation in its formative years, and the reason for the eventual success of the Federation, as all this presents a clear picture of what is really necessary to maintain a successful organization.

Nothing is stationary in life. Life itself is in a continual flux. No nation, individual or organization is exempt from this.

An organization will never succeed if it does not conform its activities to the realities of the times, give heed to changed conditions, and assume a constructive position in respect thereto.

Our conventions have always realized this, and never failed to recognize fundamentals, and it is upon this that the success of our organization is forever dependent and to which it is chiefly traceable.

Our organization has no alternative except to conform to the realities of the times and not to unduly consider past conditions, no matter how advantageous they might have been to us, except that perchance or perhaps doing so may be helpful to us to realize what is best to be done under changed conditions.

Different situations and problems continue to confront the American Federation of Musicians; the nature of our profession precludes that it ever be otherwise.

With this, I conclude the report of the state of our organization with the conviction that this convention, like previous conventions, will meet all our problems in such a constructive manner as promises to be the best to guard and advance the interests of the members of our profession.

Respectfully submitted,  
**JOSEPH N. WEBER,**  
President, A. F. of M.

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# PEDAGOGICS

## ... HINTS ON ... NATURAL WIND INSTRUMENT TEACHING and PLAYING

By M. GRUPP

Internationally Known Specialist in Teaching  
Natural Wind Instrument Playing

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M. Grupp

During my career of teaching natural wind instrument playing, I have been asked numerous questions, some in regard to my system of teaching, others for advice on general wind instrument playing, and many asked me to enlighten them regarding my theories of correct wind instrument teaching. I am, therefore, presenting herewith some of the questions which I am answering, together with appropriate advice, and I hope that it will be as beneficial to the readers of this column as it has been to many other wind instrumentalists.

### QUESTIONS AND ANSWERS

Q. Does your system of psychologically eradicating playing complexes and teaching natural wind instrument playing solve all wind instrument playing difficulties?

A. By following this column for the next few issues, I am sure that you will not only find the answer, but gain considerable benefit.

Q. Do you believe that wind instrument playing difficulties, whether due to playing complexes, or whether they be instrumental, can be solved by standardized systems of teaching?

A. Definitely no; because just as no two individuals possess identical fingerprints, there are no two human beings who do anything in exactly the same manner, whether they do it right, or wrong, by physical or mental control. Therefore, there are no two wind instrumentalists who employ their thinking, breathing, tonguing, lip apparatuses, etc., while playing, in exactly the same manner. Naturally, due to this, each case on hand has to be handled by the teacher in a way most suited to each student's individual, natural requirements.

### STANDARDIZED SYSTEMS

But, unfortunately, difficult wind instrument playing problems, in my opinion, are handled by most authorities almost in the same manner as does the medical profession handle unsolved human ailments. Most medical authorities have their own standardized rules in trying to aid patients suffering from unsolved ailments. By applying the exact same rules and remedies to each patient, they disregard the patient's individual requirements, due to which the results are of no benefit and sometimes even fatal. When reading a number of medical opinions on unsolved ailments, you will find that most of them contradict each other.

Likewise, most wind instrument authorities have their own standardized rules (systems) for teaching, which they apply in exactly the same manner to each of their students. Due to this, the student's individual, natural requirements are disregarded, and the results on account of that are the adoption of unnatural playing, which leads to playing complexes and difficulties, and sometimes to even an early end of one's playing career. Besides, most of these authorities contradict each other even in their standardized rules, as to breathing, tonguing, lip formations, fingering, etc.

### BRASS AND REED INSTRUMENTS

For instance, with regard to playing brass instruments: One says the mouth-piece should be placed two-thirds on the upper lip and one-third on the lower. Another says exactly the opposite. And still another contradicts both. One says, tongue behind the teeth. Another says, tongue between the teeth. And still another says tongue between the lips. One says stretch your lips as though you would smile. Another says tense them toward the inside of the mouth. One says control your breath abdominally while playing. Another says control it with the

(Continued on Page Twenty-two)

## COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

### LESSON 3

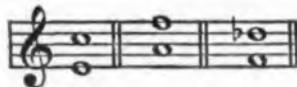
INTERVALS—(Continued)

#### SIXTHS

Sixths are formed by having one tone five degrees above or below the other, and are Minor Major.

Sixths are *Minor*, if the distance between the two tones is three steps and two diatonic half-steps.

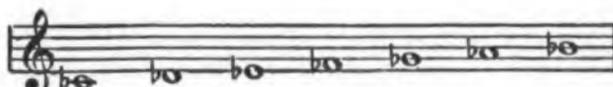
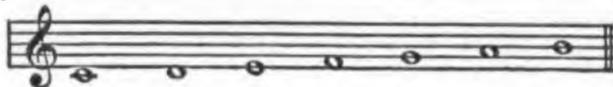
#### EXAMPLE 1 (MINOR SIXTHS)



Write *Minor Sixths* above each note of the following exercise (like Ex. 1).

#### EXERCISE 1

Starting with the first note of exercise, C, to find the *Minor Sixth* we say: from C to D is a step; from D to E is a step; from E to F sharp is a step; from F sharp to G is a diatonic half-step, and from G to A flat is a diatonic half-step, making in all three steps and two diatonic half-steps; therefore, A flat is a *Minor Sixth* of C.



Sixths are *Major*, if the distance between the two tones is four steps and a diatonic half-step.

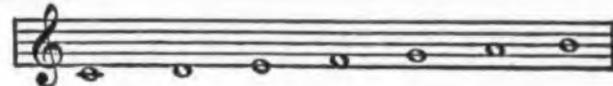
#### EXAMPLE 2 (MAJOR SIXTHS)



#### EXERCISE 2

Write *Major Sixths* above each note of the following exercise.

Starting with the first note of exercise, C, to find the *Major Sixth* we say: from C to D is a step; from D to E is a step; from E to F sharp is a step; from F sharp to G sharp is a step, and from G sharp to A is a diatonic half-step, making in all four steps and a diatonic half-step; therefore, A is a *Major Sixth* of C.



Sevenths are formed by having one tone six degrees above or below the other, and are Minor or Major.

Sevenths are *Minor*, when the tone that forms the seventh, is a step lower than the Perfect Octave. (See Perfect Octave following.)

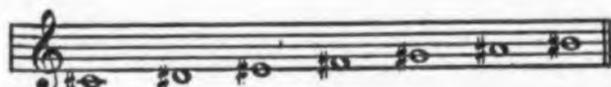
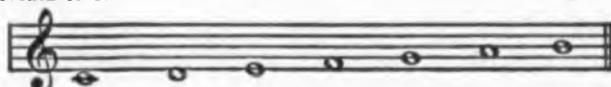
#### EXAMPLE 3 (MINOR SEVENTHS)



#### EXERCISE 3

Write *Minor Sevenths* above each note of the following exercise.

Starting with the first note of exercise, C, to find the *Minor Seventh* we say: from C to C is a Perfect Octave, and a step lower is B flat; therefore, B flat is a *Minor Seventh* of C.



Sevenths are *Major*, when the tone that forms the seventh is a diatonic half-step lower than the Perfect Octave.

(Continued on Page Twenty)

## More About Embouchure

By William Costello

In last month's issue I endeavored to explain the procedure necessary for the establishment of a correct embouchure. If I were able to meet and talk with those who read the article I wonder how many different reactions I would hear. Undoubtedly there would be the familiar "It was all right" — "Oh, well, what's the use" . . . It would be interesting to know what per cent. of the total sat down, studied it and really attempted to apply the theories expounded therein. If you young musicians only realized the importance of a good embouchure in these days of modernized arrangements featuring special brass effects and employing wide range! The "just average" trumpeter is forced into the already crowded background unless he keeps up with the times by acquiring the embouchure to meet the demands of the day. He must be equipped to work twice as hard today as did the musician of ten or fifteen years ago. Therefore his range, endurance and musical background must of necessity be greater. The foundation for the development of these qualities lies in a correct embouchure. The old-timers can hardly appreciate the demands of the present. You can't "just get by" to reach the top—you must have unusual range, pleasing tone, good power, and plenty of endurance.



WILLIAM COSTELLO

There are many "die-hards" who have ridiculed the principles of my system, but so far none of them has disproved its effectiveness. Talk comes very cheap—producing constructive criticisms is something else.

Just recently a hook was brought to my attention which advocated that the student avoid the upper register as if it were the plague. It cautioned the player not to attempt a note higher than G at the top of the staff for about two years. I wonder where the student is going to acquire them after the specified time has lapsed. Surely any intelligent person realizes they can't be plucked off the trees.

In the establishment of an embouchure of the type I write about, many obstacles may be encountered. Usually these can be traced to the individual himself since the average human being stands in his own way and retards his progress. In many there are personal characteristics which automatically prohibit the achievement of any great amount of success. Probably the foremost of these is laziness—or the desire to obtain something with little or no effort. Running a close second is that of lack of ambition. Then comes false economy—or those who invest their capital in foolish projects and then protest loudly and violently when called upon to pay some insignificant sum for definite knowledge. Sometimes the parents of youngsters are misled and fall in not giving the proper support and encouragement to their children. There are many other reasons that may be attributed to the failure of a person to reach his goal.

It is possible for anyone to possess a phenomenal embouchure, but he must strive to attain it. It can only be brought about by intelligent and scientific study and application, but it is by no means beyond the reach of anyone. Among those whom I consider outstanding in the field and who have the kind of embouchure I recommend are Ozzie Resch (Sammy Kaye's Orchestra), Dick Vane (Chick Webb's Band), Bob Reid (Sydney, Australia, Radio Station), Harry Waldman (Ben Bernie's Orchestra), Phil Napoleon (leader of his own band, New York), Johnny Eagan (Don Bestor's Orchestra), Jim Trautman (Ray Noble's Orchestra), Cootie Williams (Duke Ellington's Orchestra), Arthur Whetsel (formerly with Duke Ellington), Lenny Samela (New Rochelle, N. Y.), Gus Mucci (Bridgeport, Conn.), Bill Abel (Eddie DeLange Or-

(Continued on Page Twenty-two)

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Nineteen)

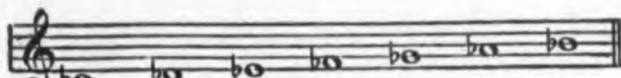
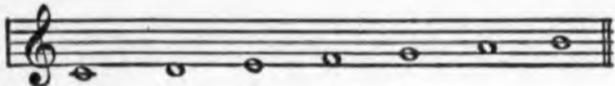
EXAMPLE 4 (MAJOR SEVENTHS)



EXERCISE 4

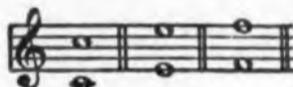
Write Major Sevenths above each note of the following exercise.

Starting with the first note of exercise, C, to find the Major Seventh we say: from C to C is a Perfect Octave, and a diatonic half-step lower is B; therefore, B is a Major Seventh of C.



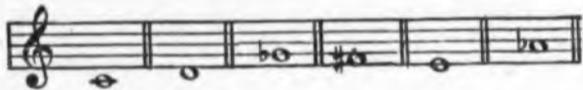
A Perfect Octave or 8th is formed by having one tone seven degrees above or below the other, and is simply a duplication of the same tone on a higher or lower degree.

EXAMPLE 5 (PERFECT OCTAVES)



EXERCISE 5

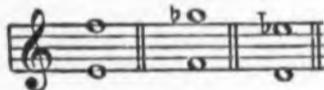
Write Perfect Octaves above each note of the following exercise.



Ninths are formed by having one tone eight degrees above or below the other, and are Minor or Major.

Ninths are Minor, when the tone that forms the ninth is a diatonic half-step higher than the Perfect Octave.

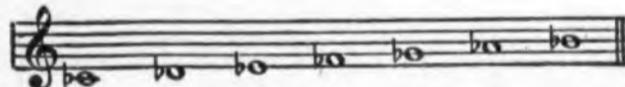
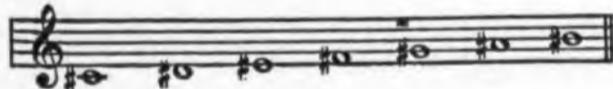
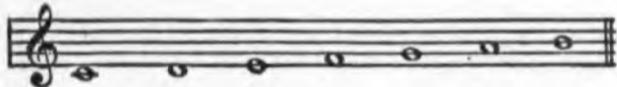
EXAMPLE 6 (MINOR NINTHS)



EXERCISE 6

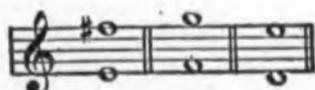
Write Minor Ninths above each note of the following exercise.

Starting with the first note of exercise, C, to find the Minor Ninth we say: from C to C is a Perfect Octave, and a diatonic half-step higher is D flat; therefore, D flat is a Minor Ninth of C.



Ninths are Major, when the tone that forms the Ninth is a step higher than the Perfect Octave.

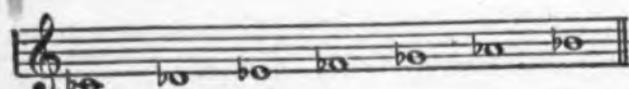
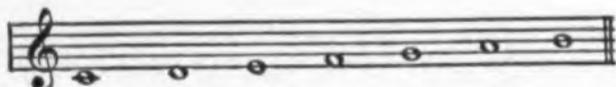
EXAMPLE 7 (MAJOR NINTHS)



EXERCISE 7

Write Major Ninths above each note of the following exercise.

Starting with the first note of exercise, C, to find the Major Ninth we say: from C to C is a Perfect Octave, and a step higher is D; therefore, D is a Major Ninth of C. Proceed in like manner with all the other tones of the exercise.



INVERSIONS

The term "Inversion" (when applied to an Interval) means, transposing one of two tones either above, or below the other.

The inversion may be made at various intervals; the most generally used being the 8th, 10th and 12th. In the exercise of this lesson the inversion is to be in the 8th.

EXAMPLE 8



A.—Interval of a Third. B.—The Third inverted by transposing the lower tone C an Octave higher. From B to A, the process is reversed.

Directions for Exercise 8

1. Indicate the name of each interval above the lower staff;
2. Invert each interval by writing the lower tone an octave higher and copy the other tone on the upper staff;
3. Indicate the name of the inverted interval above the upper staff.

The first interval of Exercise 8 is inverted in the following manner:

1. Write above the lower staff, the letters P.P. (Perfect Prime);
2. Then invert this interval by writing one of these tones an octave higher upon the staff above, and copy the other tone upon the upper staff, placing it in the same position it occupies on the lower staff;
3. Then write the name of the inverted interval, P. 8th (Perfect Octave), above the staff.

\* N.B.—In the case of a Perfect Prime, there is, of course, no lower or upper tone, so simply write one of the tones an Octave higher.

Now proceed with the next interval, a Major Second, CD:

1. Write above the lower staff Maj. 2nd.
2. Then invert this interval by writing the lower tone an octave higher (on the staff above), and copy the other tone on the staff above; placing it in the same position it occupies on the lower staff.

EXERCISE 8



REMARKS ON INVERSIONS

The student has no doubt observed that through Inversion Major Intervals become Minor; Minor become Major; Diminished become Augmented; Augmented become Diminished, and Perfect Intervals remain Perfect.

In order to readily determine what any interval becomes through inversion, we simply subtract from nine. For example: a Perfect Prime, which we will consider as 1, when inverted, becomes a Perfect Octave (or 8th). A Minor Second becomes a Major Seventh; a Major Second becomes a Minor Seventh, etc., etc.

Table of Inversions, showing what each Interval becomes when inverted:

1.	2.	3.	4.	5.	6.	7.	8.
8.	7.	6.	5.	4.	3.	2.	1.

FUNDAMENTAL

The term Fundamental signifies the root or foundation from which a chord is derived.

N.B.—We do not regard the fundamental as an audible tone.

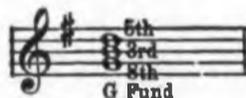
Any interval of a chord having the same name as the fundamental, we term the octave (or 8th) of such fundamental.

PRIMARY CHORDS

The Triad and chord of the seventh are the primary chords and from these two all others are derived by inversion. The chord of the ninth is not a primary chord as the ninth is not a component interval, but a suspension of the eighth.

The TRIAD or COMMON CHORD

EXAMPLE 9



The Triad or common chord is formed by having the Octave, third and fifth of the Fundamental. (The Octave of the Fundamental must appear in the Bass.)

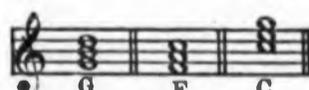
(We always consider the lowest tone as a bass, even when written in the treble clef.)

VARIOUS KINDS OF TRIADS

The tones of the diatonic Major scale give rise to three kinds of triads, viz.: Major, Minor and Diminished.

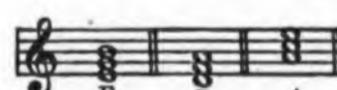
A Major triad consists of the eighth, a Major 3d and a Perfect 5th of the fundamental.

EXAMPLE 10-A (MAJOR TRIADS)



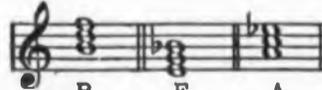
A Minor triad consists of the eighth, a Minor 3d and a Perfect 5th of the fundamental.

EXAMPLE 10-B (MINOR TRIADS)



A Diminished triad consists of the eighth, a Minor 3d and a Diminished 5th of the fundamental.

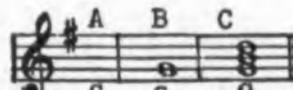
EXAMPLE 11 (DIMINISHED TRIAD)



DIRECTIONS FOR THE FORMATION OF TRIADS

1. Indicate the fundamental with a capital letter under the staff (like Example 12-A).
2. Write the Octave of the fundamental in the lowest part (bass) (like Example 12-B).
3. Write the 3d and 5th above this octave (like Example 12-C).

EXAMPLE 12



4. Next find whether you have formed a Major, Minor or Diminished triad, and then indicate the number of the degree of the scale under the fundamental in this manner: If it is a Major triad, use a Roman figure; if Minor, use an Arabic figure; and if Diminished, use an Arabic figure and an "o," as in the following example.

(Continued on Page Twenty-one)

(Continued from Page Twenty)

EXAMPLE 13

Triads formed on every degree of the scale of C Major.



DIRECTIONS FOR EXERCISE 9

Write the diatonic scale of the key indicated by the note at the beginning of a line. Follow the plan given in Lesson 1 for scale exercises, viz.; prefix sharps and flats as they occur in the scale and have the signature after.

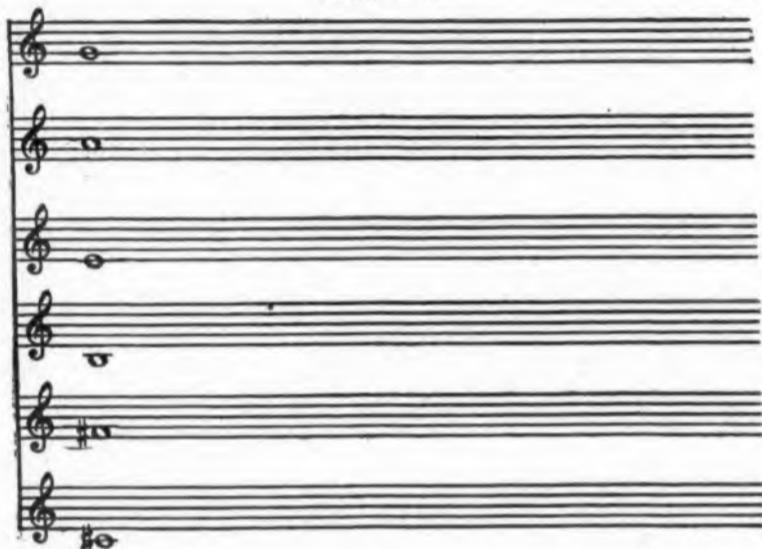
Then form Triads on every degree of the scale by writing a third and fifth above each note of the scale. (Like Example 14.) Then refer to (4), Directions for the Formation of Triads.

EXAMPLE 14



N.B.—Each of the following notes represents the keynote of a scale.

EXERCISE 9



Proceed in the same manner with all flat scales on separate sheet.

Those who desire to have their lessons reviewed, please communicate with Joseph A. Hagen, care of THE INTERNATIONAL MUSICIAN.

«» «» ABOUT HARMONY

By JOSEPH A. HAGEN

CONTRARY to the general belief, there are no MYSTERIES connected with the study of harmony. The impression seems to prevail that musical theory can be acquired only by persons of extraordinary musical talent, which has been a source of discouragement to many who otherwise would have become proficient in the subject with little difficulty. The truth is that harmony—when properly presented—can be made as comprehensive as a daily newspaper. Where such ease in comprehending the subject of harmony does not prevail, experience leads one to draw the inescapable conclusion that the difficulty lies with the system of teaching not with the mental grasp of the student.

Harmony is the grammar of music; and since a knowledge of grammar is indispensable to the person who would speak English correctly, likewise, the value of a knowledge of harmony to the student of music cannot be overestimated.

A Dangerous is Little a Thing Learning

One can readily see there is no meaning to the above combination of words; but, if these same words are arranged to succeed each other in their proper order, they make complete sense.

"A Little Learning is a Dangerous Thing"

The above comparison is made to emphasize the difference between a person who may pronounce words and not know their meaning, and a skillful grammarian.

The first may be compared to a performer upon a musical instrument who knows the various chords but lacks the theoretical knowledge to apply them intelligently; the latter with the trained harmonist.

Let us take, for example, two persons who, having witnessed the same incident are about to describe what occurred. The one, Mr. A, is totally ignorant of grammar; consequently he possesses a very limited means of expression. The other,

Mr. B, is a finished scholar. While the description given by Mr. A may not be INCORRECT and may coincide in FACT with the description given by Mr. B, which of these would you prefer to hear? The following examples will illustrate a parallel case in music.

EXAMPLE 1.



The harmonization of the melody of Example 1 while not offensive to the ear, is dull and uninteresting, exhibiting poverty of ideas and limited means of musical expression, and corresponding to the description given by Mr. A.

EXAMPLE 2.



The harmonization of the same melody at Example 2 is made rich and more colorful by the employment of chromatic alterations of diatonic tones, derived from a knowledge of MODULATION. It aptly corresponds with the description given by Mr. B.

Although one may be endowed with uncommon musical talent and a highly susceptible musical ear, without a theoretical knowledge of harmony he will always remain in doubt after having harmonized a melody whether he has accomplished the best that may be done.

The musical phrase—corresponding to a sentence in speech—is an element of melody sensibly forming a separate group by itself.

When harmonizing a melody, one does not harmonize one note at a time. This would be equivalent to extracting a word from a sentence and expect to discern its whole meaning.

The quickest way to harmonize is to select a phrase and to fix the melody in the mind by singing or playing the entire phrase as one would read a whole sentence; thus one will receive impressions of fundamentals, which the melody itself will suggest. This is the best and surest

way to find the harmony that a melody naturally requires. When this procedure is supported by proficiency in harmonic progression and modulation, the resources of harmony will be made available.

The purpose of the foregoing comparisons is to prove that an knowledge of harmony is as necessary to the student of music as a knowledge of grammar is to the student of English. Since it would be unreasonable to expect an uneducated person to produce a great literary work, this same reasoning is applicable to the composition of music.

TWENTY-FIRST SEASON OF ST. LOUIS MUNICIPAL OPERA

(Continued from Page One)

Vienna." "What Does My Heart Keep Saying?" "Wasn't It Grand" and "Lovely Little Sister," give "Lost Waltz" a high score in the musical department, on a par with its gay comedy. William Drake and Dailey Paskman wrote the English version from the movie script by Walter Reisch and Franz Schulz, and also from the book and lyrics written by Paul Knepler and J. M. Welliminsky for Stolz's original stage presentation of the "Lost Waltz."

June 26 to July 2.—"Katinka." Revival of Rudolf Friml's and Otto Harbach's comic opera about a singer "Katinka" who marries an ambassador, although she is in love with his attache. In addition to its popular title song, the production includes "My Paradise," "I Want All the World to Know," "I Want to Marry a Male Quartet" and "Stamboul."

July 3 to 9.—"Waltz Dream." Oscar Straus' comic opera was written by the composer of "The Last Waltz," "Teresina" and the "Chocolate Soldier." The production was last seen at the Municipal Theatre in 1920. The plot is based upon the marriage for political reasons of a Balkan princess to a lieutenant in a Viennese regiment who longs for the carefree life of an Austrian soldier and especially for the fascinating girls of Vienna. Outstanding musical numbers are "Lesson in Love," "Sweetest Maid of All," "A Soldier Stole Her Heart" and "Love Cannot Be Bought."

July 10 to 16.—"On Your Toes." The first St. Louis presentation of the gay and tuneful satire on the Russian Ballet by Richard Rodgers and Lorenz Hart. The production opened in New York in 1936, received the unanimous acclaim of critics and Broadway audiences and ran nearly a year. The experiences of a young man, teacher at a WPA extension, who quite innocently is dragged into Russian Ballet, provides the hilarious satire on the business of producing ballet. Besides the title song, the other catchy tunes are "Small Hotel," "It's Got to Be Love" and "Quiet Night."

July 17 to 23.—"Firefly." Given at the Forest Park Theatre in 1920 and 1924, this Friml-Harbach offering captured the fancy of great St. Louis audiences. Its story of Nina, the street singer, plus the lilting melodies of "Sympathy," "Giannina Mia," "I Love Pretty Lips" and "Love Is Like a Butterfly," are well remembered.

July 24 to 30.—"The Bartered Bride." Acclaimed by the 69,000 persons who saw it during the Municipal Opera's 1937 season, the farcical Bohemian folk opera will be presented again by a cast chosen from the Metropolitan Opera roster. George Rasely, tenor, already has been engaged for the role of Vashek. The plot of a servant's love for his master's daughter is interwoven through beautiful arias, trios, quartets and choruses by Friedrich Smetana, immortal Czech composer. Miss Libushka Bartusek wrote the original English translation of the libretto.

July 31 to August 6.—"Mary." With its never-to-be-forgotten theme song, "The Love Nest," this George M. Cohan production will be seen at the outdoor theatre for the first time since 1928, when it registered one of the largest weekly attendance of the season. Catchy tunes by Lou Hirsch and love story by Otto Harbach and Frank Mandel revolving around a young man's efforts to acquire a fortune through the sale of portable houses, made the production famous in 1921, and it still is a favorite of American theatre goers.

August 7 to 13.—"Babette." Victor Herbert's opera which will be presented for the first time by the Municipal Theatre. It was in this vehicle Fritzi Scheff, long-famous prima donna, was introduced as a comic opera star and scored a personal triumph in the title role for two years. "Babette" is being given in observance of the eightieth anniversary of Herbert's birth. Harry B. Smith, librettist for many of Herbert's outstanding operettas, wrote the book and lyrics for "Babette."

August 14 to 20.—"Song of the Flame." With music by the late George Gershwin and Herbert Stothart, this romantic opera set a new attendance record, which later was broken, on its first presentation at

the outdoor theatre in 1927. It also was repeated in 1928. "The Song of the Flame" has a Russian background of 1917, but is modern in score. Librettists Harbach and Hammerstein followed the syn-copated musical interpretation of modern Russia's soaring spirit.

August 21 to 27.—"Victoria and Her Hussar." American premiere of the European smash hit which scored major triumphs in London, Berlin and Vienna. Catchy tunes and clever lines are packed in this fast-moving operetta, famous for its "Pardon, Madame," "Mama," "Do-Do," "Land of Song" and other musical numbers written by Paul Abraham, noted Hungarian composer. Dr. Fritz Lohner-Beda and Alfred Grunwald wrote the book from the Hungarian story of Emerich Foldes. The English book and lyrics are by Harry Graham.

Municipal Opera has the stars. While the principals for the 1939 season were not announced at the time this publication went to press, it will be recalled past seasons have headlined stars of stage, screen and radio, such as Allan Jones, Cary Grant, Irene Dunne, W. C. Fields, Billy House, Ruby Mercer, John Sheehan, Queenie Smith, Harriet Hooter, Sammy White, Doris Patston and Georgette Tapps.

It has a production staff unequalled by any theatre in the world for past achievements and technical excellence. Youthful and dynamic Richard Berger, a prodigy of Broadway, heads the remarkable productions department. Zeke Colvan, who for many years was the great Ziegfeld's right-hand man in staging many of the latter's masterpieces, is general stage director. The dancing ensemble, including the lovely ballet presentations, colorfully and beautifully arranged, are under the masterful direction of Theodor Adolphus, Russian-born choreographer and dancer, who for many years was one of the leading members of the famous Diaghileff Ballet. The modern style of tap and graceful hall-room dancing is the original creation of Al White, Jr., descendant of a family of well-known dancers of the American theatre.

The sole new member of the staff is Norris Houghton, art director, whose originality as a scenic designer has attracted the attention of the theatre world since graduating from Princeton University eight years ago. Aiding all of these men are still other important personalities of stage production departments, including Chester Herman, Jacob Schwartzdorf, O. J. Vanasse and Phil Farley.

It has an orchestra of fifty accomplished musicians. George Hirst, its director, has been associate conductor for the Montreal Opera Company, the Boston Opera Company. At the request of the late Victor Herbert, he conducted the famous composer's musical play, "Angel Face," and later the same composer's "The Velvet Lady." Continuing in the lighter field of musical endeavor he conducted for Elsie Janis in "Puzzles," for Mitzel Hajos in "Lady Billy" and "The Magic Ring," Fred Stone in "Tip Top," the Four Marx Brothers in "Cocoanuts," Will Rogers and Dorothy Stone in "Three Cheers" and Ziegfeld's "Showboat."

The Municipal Theatre also has the physical assets for presentation of lavish spectacles. The huge stage has two gigantic seventy-foot oaks towering majestically in the background, principal feature of the native forest background. On either side rise two beautiful architectural towers, illuminated and illuminating, and a permanent structure of recessing cubicles provides a reflective surface for indirect illumination. This is a first new note in architectural construction of the open-air theatre since the days of Ancient Greece—500 B. C.

The stage proper is 90 by 115 feet, while to facilitate moving of the massive settings required for the Municipal Opera productions there are 8,000 square feet added to its area, which the audience seldom, if ever, glimpses. The center of the stage proper is revolving, electrically operated and capable of making the entire revolution in nine seconds.

Long acclaimed as the world's most beautiful outdoor theatre, now an even more beautiful Municipal Theatre is taking shape in the natural setting in Forest Park. The first step in the modernizing of the theatre has been the erection of striking capable in a sudden shower of sheltering 15,000 spectators.

Monolithic stone columns of Grecian design replace the old wood pillars. The roof, forty feet wide, extends beyond the promenade five feet on each side for added protection. The latest designs in brilliant electrical architecture and unique decorative features enhance the beauty of the new pergolas.

The reconstruction plans eventually call for a Municipal Theatre entirely new except for the concrete seating tiers and the fifty-foot modernistic light towers which flank the stage. There will be new dressing, wardrobe, rehearsal and reception rooms, offices and the like, to replace the present frame structures back of the stage.

Hints on Natural Wind Instrument Teaching and Playing

(Continued from Page Nineteen)

chest (thorax). Still another says control it with the diaphragm, etc.

Similar contradictions are made regarding reed instrument playing. One says when attacking the tone, the tip of the tongue should touch the reed. Another says the region behind the tip of the tongue should do so. One says the same embouchure should be used for all the notes. Another says the formation of the embouchure must be different for each tone. One says the tongue should follow the fingers. Another says the opposite. One says the lower lip should be relaxed and soft. Another says it should be tense and hard. Still another says it must be very loose because it vibrates for the tones, etc. So where does the wind instrumentalist looking for light stand?

OWN WAY IS CORRECT

From these few contradictions—many more could be listed—one can readily see that difficult wind instrument playing problems are far from being solved by those authorities who have their set rules of teaching, which they apply in the same manner to all their students, although these rules may be contrary to some student's individual, natural requirements.

Q. What is your theory regarding the control of the physical apparatuses employed in wind instrument playing?

A. I do not advocate any set rules for wind instrument playing. I believe that each wind instrumentalist should be taught to employ those physical apparatuses which are involved in wind instrument playing in his own individual, natural manner. By applying this theory the results cannot be other than the best. More on this subject in my next article.

More About Embouchure

(Continued from Page Nineteen)

chestra), J. C. Resch (Lorain, Ohio), Frank O'Blake (Sammy Kaye), Harry Ward (Emil Pett's Orchestra), LaMarr Wright (Cap Calloway), Link Mills (Claude Hopkins), Rudy Novack (Mal Hallett), Steve Schaffron (Newark, N. J.), Henry Syvaen (Boston, Mass.), Edward Hamilton (Malden, Mass.), George Aman (Bronx, N. Y.), Eddie Edwards (New Haven, Conn.) and Mickey Vena (Roma's Orchestra).

It is a source of satisfaction to know that I have contributed something to the success of these men. Every one has helped himself by working for himself and the result has been a remarkable embouchure for each. I have many students at this writing who are headed in the same direction, but who do not yet qualify for honorable mention here. The important thing to remember is to have confidence in yourself and you can achieve your aim.

Within the next five years practically every active player will have to have the qualities I stress so emphatically in order to compete with the young boys who are now preparing to take the places of those only slightly older.

In my previous article I endeavored to explain fully and in understandable English the conditions under which you may expect to establish a correct embouchure. Those of you wishing advice or additional information are invited to write me, care of the International Musician, or my studio. I shall be glad to assist you. It is requested, however, that you enclose a stamped, self-addressed envelope for reply.

Local Reports

(Continued from Page Fifteen)

Ken Bemis, Bob Bemis, Wm. Arnts, Stan Hirst, L. Quam, Dora Howard, James Merrill, John Meyer, Ken Kallman, Ken Anderson, et al.

LOCAL NO. 32, ANDERSON, IND.

New members: Herschel W. Moody, Harvey Ewings. Transfer deposited: Frank Thomas, 163. Transfer issued: Max Liptrap.

LOCAL NO. 38, RICHMOND, VA.

New members: Ernest Warden, Henry River, William Taylor. Transfer issued: Bill Holday.

LOCAL NO. 46, BALTIMORE, MD.

New members: Joseph G. Hubbel. Transfer deposited: Jules C. Waters. Transfer revoked: Carmen Pariente, Michael Shetas, Warren W. Klesman.

LOCAL NO. 43, BUFFALO, N. Y.

New members: Walter Carpenter. Transfer deposited: Charles Greene, Hans Hagman, Charles Haines, Parker V. Jolley, Evelyn Kelly, Ignatius Prigione, Max Strimfeld, Frank (Bud) Sweney.

LOCAL NO. 73, MINNEAPOLIS, MINN.

New members: Fero M. Allen, Wm. R. Striker, Kenneth Bemis, George M. Kimball, Matthew J. Mitchell, Roger A. Panchewer, Stanley Berry, Walter Daniels, Orville Lindberg, Paul E. Phillips, Robert S. Phipps, John Soderstrom, Harold Abraham, Walter Schick, Eugene Schuck, Garrett Schottman, Mrs. Carmel Schottman, Leonard Preisinger, Benny Mordling, Gus S. Johnson, Alexander Koltun, Joseph Hoff, Vincent Mauriel, John B. Barrett.

LOCAL NO. 45, HOUSTON, TEXAS

New members: C. W. Belcher. Transfer deposited: Bob Miller, Leo R. Wellington, Chet W. Ricord, Jan. Birrell, Robert K. Funnell, Robert C. Miller, L. G. Stevens, Joe E. Tickle, et al.

LOCAL NO. 57, BAYVIEWPORT, IOWA

New members: Charles C. Melton. Transfer deposited: Rudolph Keeler, Eddie Vans, Ted Ritchie, Irvin Bell, H. K. Kuna, Walter Porsythe, Fred K. Nos, Gordon Heit, et al.

LOCAL NO. 78, OMAHA, NEB.

New members: Harry P. Gosh, Harold Perrin, Ed. J. Abbott, James J. Velichovsky, Kevin R. Bosh, Carl Ercs, Anthony Tribuna, Robert Kuehler, Jack Elliot, et al.

LOCAL NO. 71, MEMPHIS, TENN.

New members: John Byrd, Sam Watson, William Tipton, Utley Spencer. Transfer issued: Mike Bryan, G. R. Fusco, Frank Law.

LOCAL NO. 101, DAYTON, OHIO

New members: Jack Blatt, William E. Good, Helen Jean. Transfer deposited: J. R. Schneider, 163; Hyman Licht, et al.

Wilson, Arnold Haseley, Edward Shiba, Rosa Behrends, Frank Donlin, Fred Gratch, Thos. Szarka, Sigmund Kubas, et al. LOCAL NO. 55, LOUISIANA, TEXAS. New members: C. W. Belcher. Transfer deposited: Bob Miller, Leo R. Wellington, Chet W. Ricord, Jan. Birrell, Robert K. Funnell, Robert C. Miller, et al.

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Willsie, E. W. Vandas, J. J. Kozel, Herbert Misha, H. O. Waidler, Arthur Eifelen, P. J. Mochenhauf, Chuck Parsons, Danny Ray, Hal DeVin, et al. LOCAL NO. 75, DES MOINES, IOWA. New members: Dan Solomon, Harold Pedersen, Larry Kinniman, Carl Hoffman.

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LOCAL NO. 102, BLOOMINGTON, ILL. New members: Richard Ross, Byron Baxter, Robert South, E. Marrietta. Transfer deposited: Louis Burlington, 188.

LOCAL NO. 103, COLUMBUS, OHIO. New members: Wm. Fowler, R. E. Faulk, James Frank, Kenneth M. Francis, Richard Lecher, Kody Krich, Don Uhl. Transfer issued: Irving Bursky, Mardelle Thwait, Buszy Hayes.

LOCAL NO. 103, COLUMBUS, OHIO. New members: Wm. Fowler, R. E. Faulk, James Frank, Kenneth M. Francis, Richard Lecher, Kody Krich, Don Uhl. Transfer issued: Irving Bursky, Mardelle Thwait, Buszy Hayes.

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OFFICIALS URGE PASSAGE OF LA FOLLETTE MEASURE

Bill to End "Oppressive Labor Practices" is Thoroughly Workable and Constitutional.

WASHINGTON, D. C.—The bill to end "oppressive labor practices," introduced by Senator La Follette of Wisconsin and Senator Thomas of Utah is "thoroughly workable" and constitutional, Gerard Reilly, solicitor of the Department of Labor, told a Senate Education and Labor sub-committee.

"It is essentially a simple bill," Reilly said of the measure, which was drafted by the Senate Civil Liberties Committee.

"It proceeds upon tested constitutional ground and in my opinion should be approved by this committee as a great advance toward removing from the national scene a set of practices which are at once offensive to the most elementary sense of public morals and a prolific source of industry anarchy and its consequent paralysis of the normal commerce of the country."

Part of Four-fold Program

Reilly said that the bill is an appropriate and necessary part of a four-fold program designed by the government to foster and promote economic democracy and industrial peace.

The program, he said, concerns setting minimum standards of working conditions; asserting the government's own power as a customer of industry to protect and raise such standards; protecting collective bargaining and offering services of mediation and conciliation in labor disputes.

"The power of Congress under the commerce clause of the Constitution to eliminate local conditions which lead to labor disputes themselves burdening or obstructing interstate commerce is no longer open to doubt," Reilly told the committee.

Measure Held Needed

Merle D. Vincent, chief of the hearings and exemptions section of the Wages and Hours Division, said the bill was needed.

"Any act of Congress which tends to substitute the process of conference and negotiation for armed force in the field of industrial relations is a step toward a greater degree of both public and private security," he testified.

Industrial Peace Will Prevail

"When management adopts this attitude it will dispel its own fears. There will be nothing to fear. It will not need guns and spies and guards. A few night and day watchmen against fire hazard and petty thievery will serve its purpose. "Peace and public order will prevail in industry. The public can direct its attention to other questions, and sleep nights with a sense of security. "Tolerance and good will promise better security than arms."

Provisions of Bill

The bill is designed to prohibit the following "oppressive labor practices": The use of labor spies and labor espionage. The use of strikebreakers and strike-breaking agencies. The use of privately paid armed guards off the premises of the employer. The possession and use of industrial munitions such as tear gas and sub-machine guns.

UNION SHOP CONTRACT WON

TACOMA, Wash. (ILNS).—The Lumber and Sawmill Workers, affiliated with the American Federation of Labor, gained another union-shop contract in Tacoma when the employes of Sizer and Company signed an agreement with the management. Not only does the new agreement contain a union shop clause, but it also provides for a union hiring hall. Provision is made in the contract for a general wage increase as soon as conditions warrant.

Simone, Leo Di Palma, Jack Droppin, Doris B. Edwards, Herman Eisenstein, Theodore Emons, Alice Erickson, James Farmer, Robert Ferrone, Harold E. Fogarty, Jr., Myron Folsom, John Foster, Roy M. Palmer, Jr., Alton Gabrielli, Murray Gans, Raymond Garbarini, Charles Gold, Leonard Green, Samuel Gull, Sid Gusaroff, Frank R. Harris, Otto Hebel, Charles Herzbinger, Gerald Hoar, Edmund Hirschfeld, David Mintz, Helen Morrissey, Joel Nash, Horace Nelson, Julius Neubauer, William Nowack, Carl H. Nutter, Jr., Francis E. Parker, Agnes M. Patton, Harry Paykin, Emanuel Pico, Frederic Polbauer, Raymond Punmer, Walter Rabloff, Francis L. Reudell, Andrew Robbins, Eva Ruff, Charles F. Russ, Daphne Belle Ryan, Tobie Macher, Elia Rypinsky, Robert Saffoff, Edward Sadowski, Shirley Saksman, Lila Savitt, Edward Schanz, William Schelgel, Lendell Seacat, Philip Edward Seals, William Schneider, Josef Schwellzer, Julius Sahler, Nally Sherron Norman Silver, Henry Smith, Selv. Sparaco, Ralph Spengler, Lawrence Stearns, G. T. Stell, Ann Stein, Andrew Stieha, Donald Stinson, Arthur Stinson, Raymond Tuller, Noren, Roy M. Palmer, George J. Taylor, Louis Tomy, Tony Torre, George Trimble, Ray Tueli, Emerito M. Vito, William J. Wagner, Phil Weinstein, Ernest White, R. Rudy Wilhelm, Jr., Warren Buddy Williams, W. K. Winton, Elad Yeager, Zoltan Zantay, Dominick Zito, Matthew Zilich.

Transfers deposited: Vincent Augustine, 47; C. F. Beshler, 10; Harold Baker, 2; Jack Barrow, 10; Ram Hock, 237; E. J. Harbison, 10; Richard Bennett, 238; Donald Burdick, 10; Danny Bridget, 10; Lena Brody, 402; Salvatore Balvo, 400; E. Cavette, 502; Doris Clay, 301; Bl. Clarke, 365; Elvin Clearfield, 77; Harold R. Clement, 81; Ray Corral, 10; J. J. Corral, 10; Robert Dahlstein, 10; Anthony Dobras, 143; Norman Donohoe, 10; Theresa Duce, 16; Jas. Durso, Wm. Each, both 60; Geo. C. Farrar, Con. Antonio Fernandez, 500; Charles Ford, George Fortner, both 47; Charles T. French, 60; Jerry Friedel, 208; W. K. Galton, 10; Edna Garcia, 47; John Garnett, 774; Russell Geary, 130; John M. Gorman, 809; Harold J. Gillies, 10; Jas. Gorstius, 85; Morton Greeney, Jr., 10; W. J. Griffin, 77; Wm. J. Gross, 10; Cleo H. Hart, 10; Harry Martin, both 47; Edw. S. Hatrak, 62; Fritz Heilbrun, 10; Nathan Herman, 198; Robert Hilt, 143; John H. Jarvis, 274; James Kanneite, 10; Nol Kaplan, 17; Harold Kirshstein, 47; Stephen Klumpp, 10; Wm. K. Leford, 10; Edna Martin, 47; Ruth McMurtry, 3; Howard Milman, 54; Henry C. Mueller, Earl E. Murphy, both 10; Norman Murphy, 515; Geo. Nunn, 174; John H. Osburn, E. R. Osley, both 10; Anthony Parial, 248; Thomas L. Parker, Jr., 123; Gilbert P. Parry, 10; Wm. Rabkin, 618; Onelio Ramdolph, 47; F. C. Reid, 140; Tommo Rey, 78; Douglas Roe, 10; Anthony Bansa, 77; Gordon Seaman, Jeannette Seaman, both 14; Kinman Schmidt, 60; Don Shook, 10; Neal Shook Smith, 804; Frederick J. Boltzer, 60; Julius Starta, B. David Stierberg, 391; Martin Swartz, 302; Roland Tannenberg, 8; Millot Vernick, 398; Frederic Von Scholer, 47; Viola Waterlain, 74; Harold White, 208; Wm. White, 10; Robert Williams, 232; Ernestine Willis, 397; Matthew Zilich, 203.

Transfers revoked: Franklin Adams, Louie Admrook, both 10; Vincent Augustine, Don Baird, both 47; Howard O. Barfield, 10; Charles B. Baskin, 10; Wm. Beck, 47; Lionel Begun, 10; Fred Bender, 139; Robert R. Blair, 10; Danny Bridges, 40; Carl Caroleo, 10; Albert Carter, 38; Stephen Conley, 47; Henry L. Conlin, 114; Oran Crumpler, W. E. Dillon, both 10; Charles Dietz, 47; Geo. C. Farrar, 149; Vincent Ferrini, 10; Glenn Fultz, 47; Gray Gordon, Elva Grant, both 10; Bernard Hayes, Jr., 17; John W. Johnson, 10; John Kee, 47; Floyd Keene, Richard Keener, both 10; Louis Lata, 43; Hugh Louch, Jay Matthews, Lester Mervin, all 10; Jack McPhoe, 10; Ray Mace, 104; Mae Maple, 47; Frankie Masters, Johnnie Murphy, both 47; Norma Murphy, 515; Wm. North, 10; David Pines, 421; Sidney Powell, 278; Norvell Price, 10; Oscar Pullman, 47; Pete Rivera, 62; H. H. Shiffman, 10; G. T. Sirel, Franz Reisinger, both 47; Carl Ruverstein, 372; John W. Washington, 573; Harold F. Wright, 10.

Transfers: Charles G. Skin, 5; Anthony D'Amore, 71; John P. Anderson, 23; Albert Bianchi, 420; Sul. Calvo, 400; Antonio Fernandez, 500; Clinton Garvin, Karl Garvin, 257; John Gomez, 33; Jas. Gouvanon, 9; Hubert Hill, 298; John Gurek, 10; Curt Koser, 47; Kelle, 452; R. A. Lambert, Jr., 4; Joe Leighton, 400; Charles McCamhall, 31; Robert K. Pambie, 5; John P. Powers, 47; Wm. Rabkin, 618; C. L. Tesardren, 355; Alvin V. Verra, 10; Wm. Ruck, 47; Terminations: Vic Angelo, Jack Berger, Vic Canone, Kenneth Casey, Charles Claveli, Noel Cluzker, Amelia Conti, Al. Owen, Wilbert Griffith, Robert Hargraves, Benjamin Jackson, John Johnson, George Korf, Frank Kraus, Jerry Lee, Howard Emerson, McQuire, Max Metzka, Leo Moseley, J. Russell Robinson, B. Smith, Herbert Weiner, Howard Weidner, Al. Zuger.

Erased: Joe Haymes, Eugene Plus.

PHILADELPHIA BAKERS WIN UNIQUE AGREEMENT

Contract Negotiated by A. F. of L. Affiliate Provides For Half Pay Until New Plant Opens.

PHILADELPHIA, Pa.—A unique contract was finalized here ending the strike of Cookie, Cracker and Biscuit Workers' Union No. 18860, affiliated with the American Federation of Labor, against J. S. Ivins Sons, Inc., bakers. Under terms of the contract, the company will pay unemployed members of the union a total of \$1,100.00 weekly—equivalent to half their wages when employed—from September 2 until October 21, when the company expects to open its new plant, now under construction. The company will, in the meantime, reopen its old plant, employing some union members immediately. Those not employed will draw unemployment compensation until September 2, when company payments to the union will begin. The contract calls for eventual re-employment of all the 156 who have been on strike since April 17, at the wage scale provided for in the old contract. The agreement was signed by Hugh Gilhaus, president of the company, and James J. Knoud, A. F. of L. representative. The strike started when the company refused to grant higher wages, on the old contract's expiration in April.

50,000 MORE AIRCRAFT WORKERS TO BE NEEDED

WASHINGTON, D. C.—Sixty thousand skilled workers in the aircraft industry in addition to the 40,000 already employed will be required to meet the expanded military and naval program of the Government, according to the report of President Roosevelt's interdepartmental committee on mechanics' training for that industrial group.

Washburne, Art Winter, J. E. McHarque, Parker Gibbs, Jack O'Brien, Elmo Tanner, all 10; Rex Kelly, 6; Ramona Davies, Alex Hilbers, Fred Barwick, Macie Robbins, Michale Yanz, both 10; all 802; Chas. Shaffer; Henry X. Jackson, Maurie Lishon, Emmett Carl, all 10; Bob Guyer, 1; Emerson Williams, 107.

LOCAL NO. 649, MOBERLY, MO. Transfer issued: Laverne Familian.

LOCAL NO. 648, OCONTO, ILL. WIS. Transfer deposited: Edna Morrow, 305. Transfer issued: Jack W. Reynolds.

LOCAL NO. 646, HAMBURG, N. Y. New members: Ernest J. Belew, Charles N. Black, Robert J. Blohm, Frederick W. Diener, Cecil C. Franklin, George H. Goodridge, Gene Hanson, Donald E. Harty, Elery E. Heintz, Hedford D. Ketchup, Arthur Hout, William McNeese, William B. Mills, Peter VanDoppel, Charles E. Walters. Resigned: Edwin Riehe. Dropped: Frank Martin, Angelo Petrillo.

LOCAL NO. 654, HASTINGS, MINN. Officers for 1939: President, Manly B. Meeker; vice-president, Earl Mura; secretary, Alfred J. Doffing; treasurer, Roy Kuehn; sergeant-at-arms, Tom Truax; executive committee: Harold Volker, Bernard Downs, Maurice Wustland, Dale Ahlin, Frank Nessman.

LOCAL NO. 653, MIAMI, FLA. Officers for 1939: Roy W. Singer, president; Joe Sheahan, vice-president; secretary-treasurer, Edward J. Board; Walter L. Mingle, Jr., Earle Barr Hanson, George L. Jones, Mickey Cheng, 1; Joe Frank.

New members: Herb von, Bonnie Morrison, Arthur Knepper, Ross W. Deaton, Melvin Green, Bernard Green, Herbert Dickinson, Harold J. Jones, Richard Murphy. Elected: James Austin, Albert Bernstein, "Shim" Carlson, Russell M. Carlson, James Christopher, Donald Dohe, Edward Ingram, George C. Jones, Helmerice Lyons, Jacob Manich, Robert Oldford, Mort Richards, George Riggs, Neil V. Rooney, Katherine Sims, Michael Tedecki, David W. Watson, Louis Palmer Weisberg. Transfers issued: Resigned: Armas, Rena Hoffman, Paul Martin, Fred J. Joutsen, Norman C. Meyer, Frank M. Haddock, Stanley Krieder, Vance Bradlock, Bill Robinson, Thomas Frink, Irving Barnett, Clark Piers, Al. Theis, Dave Drucker, Max Gaeber, Bonnie Hawkins, Ralph Leslie. Transfers deposited: Charles E. Boutles, 10; Wm. J. Kennard, 101; Ethel Smith Spire, Lew Parkinson, Edith Pettit, Jos. Marino, D. Maynard Rutherford, George Leslie Babson, Thomas G. Low, all 802.

Transfers withdrawn: Harold Wolf, Syd Stanley, Aaron Mussoff, Edward A. Smith, Sam Gurevitch, Paul V. Thompson, Russ Swart, Tony Anoline, all 802; James Perri, 77; Paul Lewis, 10; Joseph Rivera, Frank H. Hagan, Oscar Bellman, Ben Feldman, Angel R. Pagan, Caesar Di France, all 802; Jack Allen, Arthur Swaine, both 73; Frank Mansfield, Harold Houser, Wm. Wardle, Wallace Sheehan, Ross W. Deaton, Melvin Green, Fred R. Brophy, Jos. M. McNamara, all 802; Robert M. Hance, 578; Jack Campbell, 101; E. Crawford Adams, 802; Jack Neham, 619; Wm. E. Rogers, 151; Herman Chartoff, 802; Herman Middleman, 60; Ray Johnson, 7; Stewart Henner, 43; Matthew Hecman, 802; Robert M. Hance, 802; Robert Keenan, 63; Frank Cosh, Aaron Molot, Herbert Sweet, Ron Perry, all 802; Don Don Gambone, 77; Charles Morrell, 16; Irving Zick, Bernard Kolow, Arthur H. Owen, Robert O. Noble, Howard Lally, Edwin F. Keegan, Wm. Hunter, A. V. Alan, Donald Girard, all 802; Harold Johnson, 83; Katherine Hughes, 147; Oypas L. Lee, Jules De Vorzon, both 802; Wilbert W. Hanne, 47 Jay Stamerman, Lemuel Peril, Paul Volker, 802; Kenneth C. Miller, George Rabone, Maynard Rutherford, all 802; Irving Wardell, 399; James Kanneite, 10; Alfred D'Auberger, 802; Arthur L. Hemburger, 80; Vernon A. Leitz, 5; Michael Marchand, Don Johnson, 802; Fred W. Hensley, Austin Achenbach, all 802; Kenneth Kyle, 40; Eric Brian, 380; Jack Lichter, 803.

Erased: Harry D. Alexander, Philip Capobianco, Leonard Hayden, Thos. Kelley. Transfers deposited: John Eric Corral, Theodore E. Legacki, Johnny Castello, Jerry Florian, Joe Sincer, Milton Huber, Jr., Meyer Dydyk, Joseph Shuman, Leo Weinstein, all 802; John Jacob, Bernard Lowenthal, Anthony Lela, all 77. New member: Fleming Davis. Transfers issued: Kins Coleman, Verne Morgan, James Hunter, Helmut Pater, Frank Fairfax, Fred Wilson, James Kasley, Arthur Trammay, Brice Louis, all 274.

LOCAL NO. 665, MT. VERNON, N. Y. Transfers issued: Donald W. Carlson. Transfers withdrawn: 1011 McCullum, Harold T. F. Husted, James Bell Chlofado, Fred Harnack, Marcus Nattit, Howard A. Atkinson, Henry Friedlander, Peter A. Rinal, Wm. Schellert, Michael Nordoff, all 802. Transfers deposited: Nathan Labovsky, Frank Tiffany, Arthur J. Rando, Frank J. Bruno, Lester Burness, Howard Christian, Thomas A. Hanlon, Nuncio M. Mondello, Art. W. Peterson, George Koehn, Ray Noonan, Leyman B. Vunk, Stuart D. Anderson, all 802.

LOCAL NO. 664, GREENVILLE, S. C. New members: Jay Neas, J. A. Nelson, James Crumpton. Transfer issued: H. William Waters. Transfers deposited: Kins Coleman, Cary Frye, Tapley Davis, Edward Williams, Robert Lessey, Clarence Yasgudier, Quentin Jackson, Eugene Ryan, Sidney DeParis, Robert Williams, Thomas Stevenson, Leroy Maszy, Harry Smith, all 802; Jan Garber, Fred Lessey, George Lessey, Jerry Lazo, Fritz Heilbrun, Norman Donahue, Jack Harrow, Don Mhoop, Mac Berry, Charlie Ford, Douglas Lee, Rudy Rudisill, all 10; Jimmie Leuchter, Russell Howles, Earl Caruthers, Ed. H. Lewis, Edwin F. Wilson, James Crawford, Mike Allen, Joe Thomas, Albert Norris, all 303; Dan Orlason, James Young, both 208; Ted Wecker, 3; By Oliver, 389; Fimer Crumley, 358; Paul F. Hubert, 805; Edward A. Tompkins, 73; Charles Rando, 113; G. Van Dine, Fred Weston, both 802; Robert Carbonell, Peter Valerio, both 133; R. J. Dishaw, 78; Anthony Johnson, 313; Carter Downing, 448; Tino Isaro, 84; Russell Duncan, 856; Clark Horn, 815.

LOCAL NO. 766, AUSTIN, MINN. Transfers members: Ev. Edstrom, Stanley Armoshous, Tauno Thompson, Dale Simpson, Albert Plock, Earl White, Thos. Walters, Edward Korola, Fred Hezer, Judd Henthorne, Al. Maron, 10; Cecil Vernon, Bob Holmes, Ed. Bee Hughes, 477; Lloyd Bennett, Frank Evangelisti, Charles Hughes, Marshall Nichols, Don Beharlov, Fred Mills, Clem LaLaire, Larry Merman, Joe Healy, Claude Knott, all 477; Earl Hunt, Fred Hezer, Ed. O'Connell, 551; Quarters, Earl Tuttle, Harold Bryan, LeRoy Erickson, all 330; W. M. Schmidt, Leonard Wolf, Arthur Meuser, Lew Olson, Shirley Bohm, Joe Schmidt, Fred Rysh, all 802; Fred Merton, both 802; Fred Merton, both 802; Humphreys, 260; Winston Leach, 397; Howard La Mont, 2; Don Gaforth, 147; Stan Fleck, 56; Jim Engler, 289; E. T. Burchak, 2; Ray Leatherwood, 147; Ralph Pierce, 10; Lyle Smith, 73; Larry Glass, 871; Fleming Reed, 345; Rod Hawking, 345; Bud McDonald, 365; Fimo Roversato, 46; Art Maron, 10; Cecil Vernon, Bob Holmes, Dan Benton, Phil Marley, Dan Bond, all 457; Stan Stanley, Orren Holman, Ralph Harwig, E. M. Maple, E. Achter, Fred Smith, Donald Crosby, Olive Cutler, E. Elston, Robert Doney, L. B. Foster, all 137; Roy Souther, 374; Frank Chernach, 78; John Glasser, Gene La Fond, Paul Hatteller, Bob Dahl, Fred Brangal, Harold Armstrong, Dale Ausman, Ram Thompson, Berne Wagner, Karl Aser, all 477; Paul Woodhead, 70; Wm. H. Bait, 355; Freddy Van Rhike, 365; Gilbert E. Milan, 773; Otan Anthony, 365; Tony Moran, 483; Harry Loveman, James Welch, both 318; Benny Miller, 73; Lowell Dahlberg, 111; Clyde McCoo, Julia Stewart, Art Dunham, Ben Roth, Elmer Goldfarb, Thomas Donio, Larry Powell, George Green, Duke DeVall, Chas. Lenz, Raymond A. Anderson, George Shore, Martin Ashley, all 802.

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LOCAL NO. 771, TUCSON, ARIZ. New members: Alex Sims, Reginald Propper, Hugh Palmer. Transfer deposited: Willard Hamon, 105. Transfers members: George Olson's Orbits.

LOCAL NO. 862, NEW YORK, N. Y. New members: John J. Adbabee, Hans Adley, Dennis Agay, Danny Albright, Desiderio Arnes, Lois Ashford, Jack L. Bahler, Benjamin Barnes, Kenneth Bartlett, Wm. E. Beebe, Philip O. Bennett, Maria P. Vert, Max Bernstein, Rubin Bernstein, Edwin Blitstein, Milton Block, John Blockstein, Arthur Bogin, Billy W. Bowen, Grace Bralsted, Charles Brande, Donald Briggs, Harry Brissette, Nelson Brodbeck, Joseph Brown, Lona Brody, Thomas A. Burns, William Calauati, Carmelo Cannetti, Louis W. Cappellano, John Caputo, Don Carter, Alan Chester, Edward Cleese, Robert Cobb, Ernest Coleman, Robini Comara, Museum Compton, Leonard Crapanzano, Margaret J. Cree, Robert Currier, Byron Dalrymple, E. D. Danfelt, Dorothy Delet, Anelo Di Pietro, William De

LOCAL NO. 490, MISSOULA, MONT. Transfer members: Marvin Hagen, James Stubbam. Transfer cancelled: Robert Huber. Traveling members: Ray Nelson, Isabel Dickinson, Lamar Dickinson, Homer McClary, Ferdeman Frolicher, Edward Humes, all 552.

LOCAL NO. 501, WALLA WALLA, WASH. New members: J. J. Hubblefield, Ray Watson. Withdrawn: John Jackson. Dropped: James Greer. Retired: Lloyd Loftus, Bob Dunn. Transfers issued: Jiggers Hale, Jack Schell. Resigned: Norman Mecher.

LOCAL NO. 532, AMARILLO, TEXAS New members: Clifton Ramsey, Bill Taylor, Thomas Ray, Gerald Hyrd, Earl Peters. Resigned: Candice Pestur, Don Corten, R. W. Stahl, Dick Kahl, Wiley Walker. Dropped: D. K. Spurlock, Mrs. D. L. Spurlock, H. H. Finley, Dwight Black. Transfers issued: E. Carter, Merle Barrows, Joe John, Louis Goodell, W. L. Mickerson. Transfers deposited: J. E. Chadwell, Morris Deason, both 511. Erased: Aslo Claunch.

LOCAL NO. 538, ST. CLOUD, MINN. Transfers issued: Theodore Halstead, Harry Johnson, Sam Mueller, Norman John, Ken Malakura. Transfer deposited: David Holwege. Resigned: Don Cronk. Transfer withdrawn: David Holwege.

LOCAL NO. 537, BOISE, IDAHO New members: William W. Bates, Kenneth Hetzold, Frank E. Pflaumlid, Jack Jaczer, Robert Miller, Clinton M. Nordquist, John G. Watkins, Harold L. White. Transfers deposited: Jack Allen, Mae Allen, both 369; Gordon Blanchard, 412; Don Donnelly, 6; Eldred Glasby, 689. Transfers withdrawn: Jack Allen, Mae Allen, both 369; Gordon Blanchard, 412; Eldred Glasby, 689. Transfer issued: George E. Gauz. Resigned: Beth A. Crooks, J. A. McKenzie, Mrs. J. A. McKenzie, Barney Goul.

LOCAL NO. 541, NAPA, CALIF. Erased: Dayton W. Hall, Jr., Robert C. Brun. Transferred: Clifford Ohlson.

LOCAL NO. 543, BALTIMORE, MD. Officers for 1939: Charles E. Gwynn, president; David A. Johnson, vice-president; Fred S. De Vos, secretary; Bernard Mason, treasurer.

LOCAL NO. 546, KNOXVILLE, TENN. Dropped: Leon Edmonds, Maynard Baird, Jr., John Anderson, Billy Farrell.

LOCAL NO. 544, LEXINGTON, KY. Resigned: Bill Butterfield. Traveling members: Clarence Melter, Howard Storey, Ray Keller, Bud Swallow, Casper Cox, Andy Deffendorf, Earl Deakins, Bob Morris, Mike Niallary, Johnny Lewis, all 1; Jack Menta, 31; Wm. Glover, 508; Al. Mente, 168; Harold Taylor, Bob Morris, Larry Cas, Mel Green, all 1; Bill Cox, 102; Bill Moreland, Cond. Gardner Moore, 615; Jack Quaid, 461.

Traveling members: Bill Egan, Robert Smith, Martin Crox, W. D. Palmer, R. H. Kallian, Nevin Barkley, Dick Martelli, Wm. Schulse, Jack Guggins, Jack Fawcetta, all 19; Paul Weaver, 71; Pete Day, 303; William Melinger, 10; Buddy Fischer, 10; Frank Hartcourt, 153; Henry Porcella, Elmer H. Young, Victor Barr, Jr., Walter Weisfeld, all 346; John Wiggins, Jack Wendover, both 34; Ed. Humberston, both 133; Harry Haseuhl, 263; Jimmie Myerster, 1; Andy Kirk, Phs Terrell, Richard Wilson, all 627; Henry Wells, 814; Earl Thompson, Mary Lou Williams, Ben Thigpen, Booker Collins, all 627; Don Hysa, 767; John Hinton, 627; Earl Miller, 614; Harry Lawson, Clarence Trice, Theodor Donnelly, all 627; Irvin Kahl, James Baker, Joe Baker, Ken Haughey, Jerry Green, Robert Cauley, Martin Greenwald, Gary Luri, Walter Lindner, Wm. Scheibe, all 3; Larry Vank, 802.

LOCAL NO. 561, ALBANY, PA. New members: Ronald O. Eisenhauer, Dominic Glandomice, Walter Muller, Thomas A. Quinn, Richard J. Stenach, Alfred D. Reinsmith.

LOCAL NO. 566, WINDSOR, ONT., CANADA New members: Chic Arnon, Lou Little, Joe Greenley, Clarence F. Stone, Jack Galloway, Nellie Pilon, Wm. Hinton, Edin Torrick, Alex Glanz, Herbert Leach, D. P. Seltis, Maurice Little, Herbert Goidard, Clair C. Perzallette, Wm. R. Cartier, P. Harris, Kenneth M. Hiresford, Byron F. Hinton, Robert E. Robinson, Harry Leach, Wm. Oliver. Resigned: J. W. Hurrows, Jack Black, W. E. Delhorbe, R. A. Black, Frank Crowley, Glen Kimpton, F. J. Tschelhart, B. H. Williams, L. E. Daykin, Don Larga.

LOCAL NO. 578, MICHIGAN CITY, IND. Transfer deposited: Regal Spencer, 203. Traveling members: George Jarokik, Edith Milton, Ed. P. Oldfield, Otto Frana, C. E. Doolittle, Louis Rhs, Frank Joseph, George Hlwinaki, E. James Jergo, Wm. Harant, all 10; Wm. J. Covover, Clay Ewing, Chas. Galtiers, Edgze Cain, George Roberts, all 87; Arteria Childers, 622; Regal Spencer, 203; H. W. Henderson, Arthur Ulrich, Foster Good, Norman Block, all 421; Lloyd Behere, 732.

LOCAL NO. 587, MILWAUKEE, WIS. New members: Randolph Ross, Theodose Cheatham. Transfer members: Howard McChree. Traveling members: George Rogers, 587; Roy Staughter, Edward McLaughlin, David Harris Ellis, William Kelles, Ernest Ashley, all 308.

LOCAL NO. 596, CHEYENNE, WYO. Erased: Lloyd Anderson, Vincent Genova, Forrest LeRoy Hanson, William Marshall, Clarence O. Stone, Alvin Wade, Noel B. Dugan.

LOCAL NO. 594, BATTLE CREEK, MICH. New members: Robert Keller, Owen Pearson, Mike Kelley. Resigned: Warren Kimble. Transfer issued: Jack Howard, Immanuel Zanotti, Otho Atcom, Arnold Schepel, Gaylord Potter. Transfers returned: Paul Johnson, Mike Kelley.

LOCAL NO. 598, UNIONTOWN, PA. New members: Mrs. Irene Prorance, Ted Groopi, Debe Valentine, Larry Phillips, Leslie Lynch, Frank Platty, Francis Gilman, John Franer. Transfer members: Larry Weinstein, Arnil Gerla, Frank Neelman, Ted Hlaka. Traveling members: Lyman Gander, William Glover, Frank Hinton, Rae Trader, Paul Zaitson, John Weller, Frank Fleming, Wayne Klais, Joe Freeman, Angelo Parilla.





LOCAL NO. 181, AURORA, ILL.
New members: Valeria Brown, Earl Jensen.
Officers for 1939: President, David England; vice-president, F. H. Spence; secretary, Gilbert Thorne; treasurer, H. F. Hart; guard, Clyde Tarby; executive board: Horace Burre, Eldon Hansen, Reed Dunn.

LOCAL NO. 182, BELLEVILLE, WIS.
Transfers issued: Fay Klepa, Russell Smith, Don Elardo, A. E. Heffer.
Transfers returned: Russell Smith, Wm. Harden, Lloyd Jenkins.

LOCAL NO. 183, STOCKTON, CALIF.
New members: Wilfred Evans, Bill Magellan, Frank Pursel, Herbert Ross, Sherman Miller, Stan Rutherford.
Transfers issued: Dick Cain, Frank Haggett, Everett Wright, Phillip Hood, Howard Wilson.

LOCAL NO. 184, WINNIPEG, MANI, CANADA
New members: Clifford Walker, Fred Boule, D. Morrison, Theo. Burton, O. McHenry, W. Matheson, W. Moffat, C. W. Crawford, H. Burrows, H. W. Sluggitt, George Moore, Oliver Wagner, J. Strohle, A. Serant, E. Franks, I. Goodwin, Eugene Goodwin, J. Donald, S. Elykaway, W. Hammy.

LOCAL NO. 185, CHAMPAIGN, ILL.
New members: Elmer Esch, Robert Meyer, Bob Hunt, Stephen Bartlett.
Transfers deposited: Nicholas Egan, 717; Raymond L. Parker, 325; James A. Green, 252.

LOCAL NO. 186, LA CROIXE, WIS.
Transfers deposited: Ed. Pincak, Robert Kronholm, Mrs. Ed. Pincak, John Strand, Al. Saurpus, Agnes Ross, Sylvia Ross.
Transfers returned: Sylvia Ross, Agnes Ross, Ed. Pincak, John Strand, Al. Saurpus.

LOCAL NO. 187, FAIRMONT, W. VA.
New members: James Withers.
Withdrawn: James T. Eastman.
Resigned: Amato Quariglia.

LOCAL NO. 188, CHICAGO, CALIF.
Officers for 1939: President, Russell T. Ward; vice-president, Andrew McLanahan; secretary-treasurer, Gerald E. Naugler; executive committee: William T. McGuire, Gordon Low, Roy Allison, Julius Silverman, Harry Cochran; guard, Patrick Martin; auditors, John Comstock, New member: Lillian M. Crompton.

LOCAL NO. 189, SAN LEANDRO, CALIF.
New member: Wilfred O. Woodward.
Resigned: Richard Moore, St. Cloud, Minn.
Resigned: Ernest Henderhot, Margaret Johnson, Melvin Johnson.

LOCAL NO. 190, DUMAS, NEB.
Officers for 1939: President, Charles Williamson; vice-president, W. V. Cuntze; secretary, Wm. Keeler; treasurer, Charles Williamson; delegate to convention.

LOCAL NO. 191, MALIFAX, N. S., CANADA
Officers for 1939: President, Russell T. Ward; vice-president, Andrew McLanahan; secretary-treasurer, Gerald E. Naugler; executive committee: William T. McGuire, Gordon Low, Roy Allison, Julius Silverman, Harry Cochran; guard, Patrick Martin; auditors, John Comstock, New member: Lillian M. Crompton.

LOCAL NO. 192, SANDUSKY, OHIO
Officers for 1939: President, James Graham; vice-president, Frank Kleinfelder; secretary, Ira B. Armstrong; treasurer, Charles Held; trustees: Desmond Brown, Ralph Mears, Frank Maschall.

LOCAL NO. 193, MICHIGAN CITY, IND.
Transfers deposited: Wm. Conover, Clay Ewing, Charles Childers, Edgar Cain, George Roberts, all 875; Archie Galloway, 822.
Transfers returned: Regal Spencer, 203.

LOCAL NO. 194, CLARKSBURG, W. V.
Transfers deposited: Tommie Blue, Frank Kruss, Wayne Cowell, Russ Milan, Chas. Bancroft, George Wenters, Bill Bailey, Duke Polansky, Bill Borway, Gaylord Vanpost, Ted Miner, all 4; Robert Lund, 13; Robert Orpin and George Galloway, 24; Kenneth Tweter, Charles Best and Alf Bottomley, all 68; Tommy Tucker, 14; B. Holmes, Don Carper, Al. Berg, Winston Green, Merle Millard, Herb Houlston, Carl Johnson, all 47; C. C. Stone, 77; Wm. (Bus) Gomer, 69; White Meeks, 518; John Justice, 31; Lloyd Johnson, 421; Blythe McAlpine, 454; Donald Dunagan, 249; Phillip Cherry, 281; Joe Mitchell, 181; Bill Miles, 465.

LOCAL NO. 195, PHOENIX, ARIZ.
New members: George Williams, Jack Stafford, Donald L. Daughtry.
Resigned: Fred Goerner, Ernie Figueroa.
Transfers issued: Phil Davis, Ken King, Federico Humada.

LOCAL NO. 196, MILWAUKEE, WIS.
Transfers deposited: Carl Daughtry, 468; Stan Daughtry, 471; Wm. Dede, 250.
Transfers returned: H. C. Pilkington, Manuel Tapia, Emil Del Carlo, all 6; Edward Guetero, Merle Carlson, Richard Morse, John D. Tone, Chester Barnett, Tony Cafaro, Al. Berg, Winston Green, Merle Millard, Herb Houlston, Carl Johnson, all 47; C. C. Stone, 77; Wm. (Bus) Gomer, 69; White Meeks, 518; John Justice, 31; Lloyd Johnson, 421; Blythe McAlpine, 454; Donald Dunagan, 249; Phillip Cherry, 281; Joe Mitchell, 181; Bill Miles, 465.

LOCAL NO. 197, BIRMIINGHAM, ALA.
Transfers deposited: Blue Barron, Myron Sliker, Lamar Scheel, Wm. Hammond, Ernest Straub, William Bernhardt, Stanley Usher, Charles Fisher, Walter Major, Wm. Zarubka, Carl Lada, Ronald Snyder, Russ Carlisle, Larry Clinton, Ford Leary, Joe Ortolano, Walter Smith, James Bernhart, Michael Liden, Fred Tazio, Wolf Tannenbaum, Hank Wayland, Bill Straub, all 802; Burton Reynolds, 721; William Gilbert, 444; Windrop Atchne, 143; Harold Leomis, 143; Gerald Martell, 9; Sam Johnson, 447; Claude Demingus, 334; Anne Darline, 892; Lenora East, 8; Virginia Mey, 480; Verna Lehasa, Marg Keche, Marie Keche, Eloise Keche, all 23; Doris Wages, 6; Dorothy Keche, 48; Ross Rockwell, 680; Annette Dieman, Doris Scheuler, Ann Martionack, Betty Dieman, all 8; Grace Norphal, 305; Violet Frank, 480; Doris Treaster, 284; Jeannette Bombach, 37; Ruth Polreire, 648.

LOCAL NO. 198, PATERSON, N. J.
Transfers cancelled: Harry Semeto, Chris J. Caroson, Tave Voge, Andrew Fitzgerald.
Transfers deposited: Wm. P. Stange, Jack Richards, Ray Clifton, Henry Hertz, Fred Wenzel, Fred Leary, C. Resigned: Kermit Levinsky.
Transfer withdrawn: Thelma Besuma.

LOCAL NO. 199, EASTON, PA.
New member: Frank Lova.
Resigned: Allan Greene, Merton E. Cohen.
Transfers issued: Harry J. Wolf, Carl D. Sasaman.

LOCAL NO. 200, RICHMOND, IND.
Officers for 1939: Wm. J. Gilmore, president; Carl E. Shaber, secretary; J. H. Lines, treasurer; board of directors: Robert Armstrong, Weldon Coffman, Bruce Eckensrode, Claire Widows, Jack Kurkowski; Francis Miller, sergeant-at-arms.
New members: Emil D. Slick, Charles Slick.

LOCAL NO. 201, OTTAWA, ILL.
Officers for 1939: President, A. L. O'Veil; vice-president, A. J. Lutz; secretary-treasurer, T. J. O'Gorman; assistant secretary and business manager, C. J. Wood; executive committee: John Jennings, Art Henrich, Elmer Leroy Elmer Ritter; examining board: Theron J. Kidney, Robert Curtis, Martin O'Neill; sergeant-at-arms, John P. Fowle.

LOCAL NO. 202, GREELEY, COLO.
New members: Raymond H. Froid, Clarence O. Froid.
Transfer returned: Cecil Garrison, Vernon L. Froid.
Transfer issued: John Nielsen.

LOCAL NO. 203, ASBURY PARK, N. J.
New members: Jack Arnold Press, William Lolatt, Joseph B. Fronapfel, Jr., Edgar M. Sherman, Ellsworth H. Tompkins.
Resigned: Maude Naicao.

LOCAL NO. 204, DENVER, COLO.
Transfers deposited: Juan Florer, Freddie Webster, both 308.
Delegate to convention: Wm. H. Graham.

LOCAL NO. 205, ANTIOCH, WIS.
Transfer issued: George E. Stauner.

LOCAL NO. 206, BANTA ROSA, CALIF.
New member: Vernon Buck, Jr.
Transfer received: Wylde Waterman.
Resigned: Ewing Dadds, Grace Thola.

LOCAL NO. 207, LANCASTER, PA.
New member: Harold Hebel.
Transfer deposited: Jack Phillips, 269.
Transfers returned: Stanley Kreider, 655.

LOCAL NO. 208, POTCATELLO, IDAHO
Officers for 1939: President, M. C. Brinhall; vice-president, A. W. Walters; secretary-treasurer, Hugh Ivey; sergeant-at-arms, Jack Ingelstrom; board member, A. W. Trechard.

LOCAL NO. 209, NEW LONDON, WIS.
New member: George Elmer.
Resigned: Nick Huss.

LOCAL NO. 210, SAN DIEGO, CALIF.
New members: Jos. B. Morris, Jack Nye, Jack Harrington, Jack Matthews.
Transfers deposited: Solomon Levinson, 803; Ernest Barrett, Arnold Kerkman, Arthur Roche, Dal Danford, Harry Forbes, R. E. Little, Charles C. Love, Hal Edwards, Leon Gray, Glenn Redmond, Wm. Decole, all 47; Kenneth King, 586.

LOCAL NO. 211, EUREKA, CALIF.
New members: Dianne Davis, Ruth Fredrickson, Calif Courtwright.
Transfers issued: Milt Peilum, Albert E. Lyons.
Transfers deposited: Chet Phillips, 805; Jack Hernandez, 113.

LOCAL NO. 212, SAN DIEGO, CALIF.
Traveling member: Lionel Nowak, 802.

LOCAL NO. 213, GREAT FALLS, MONT.
Transfer deposited: Wilbur Stump, 6.
Transfer withdrawn: Art Huppel, 10.
Transfer cancelled: Edna O'Brien, 238.

LOCAL NO. 214, VALLEJO, CALIF.
New member: H. Marsden.
Transfer members: William Bennett, Welf Falson, Ted Hatfield.
Transfers deposited: Jan Wayne, Frances Krausland, Betty Pope, all 6; Grace Griffin, 668.

LOCAL NO. 215, ASHEVILLE, N. C.
Transfers deposited: Janice Smith, Gerald Flynn, both 3.
Transfer returned: Eileen Muffin, Wilbur Glover.
Traveling members: Claude Hopkins, Robert Sands, Benjamin Waters, Norman Thornton, Robert Holmes, Albert Sauer, Bernard Hood, Herman Auty, Floyd Grady, Bernard Archer, George Stevenson, Walter Johnson, Elmer James, Walter Jones, Larry Clinton, Mike Doty, Wolfe Tannenbaum, Fred Pulinsky, Joe Ortolano, Ford Leary, Bill Straub, Charles Blake, Hank Wayland, Jack Chesleigh, James Strickland, Walter Smith, Steve Lipina, Leo Piccagnolo, all 803.

LOCAL NO. 216, EASTON, PA.
New member: Frank Lova.
Resigned: Allan Greene, Merton E. Cohen.
Transfers issued: Harry J. Wolf, Carl D. Sasaman.

LOCAL NO. 217, RICHMOND, IND.
Officers for 1939: Wm. J. Gilmore, president; Carl E. Shaber, secretary; J. H. Lines, treasurer; board of directors: Robert Armstrong, Weldon Coffman, Bruce Eckensrode, Claire Widows, Jack Kurkowski; Francis Miller, sergeant-at-arms.
New members: Emil D. Slick, Charles Slick.

LOCAL NO. 218, OTTAWA, ILL.
Officers for 1939: President, A. L. O'Veil; vice-president, A. J. Lutz; secretary-treasurer, T. J. O'Gorman; assistant secretary and business manager, C. J. Wood; executive committee: John Jennings, Art Henrich, Elmer Leroy Elmer Ritter; examining board: Theron J. Kidney, Robert Curtis, Martin O'Neill; sergeant-at-arms, John P. Fowle.

LOCAL NO. 219, GREELEY, COLO.
New members: Raymond H. Froid, Clarence O. Froid.
Transfer returned: Cecil Garrison, Vernon L. Froid.
Transfer issued: John Nielsen.

LOCAL NO. 220, ASBURY PARK, N. J.
New members: Jack Arnold Press, William Lolatt, Joseph B. Fronapfel, Jr., Edgar M. Sherman, Ellsworth H. Tompkins.
Resigned: Maude Naicao.

LOCAL NO. 221, DENVER, COLO.
Transfers deposited: Juan Florer, Freddie Webster, both 308.
Delegate to convention: Wm. H. Graham.

LOCAL NO. 222, ANTIOCH, WIS.
Transfer issued: George E. Stauner.

LOCAL NO. 223, HELENA, MONT.
Officers for 1939: President, George D. Graham; secretary, Kenneth Buckles; treasurer, Edward Jasania.

LOCAL NO. 224, MOBERLY, MO.
Withdrawn: William (Buddy) Lang.

LOCAL NO. 225, ONTOYO FALLS, WIS.
Officers for 1939: President, Paul Peterson; vice-president, C. E. Wright; secretary and treasurer, J. C. Pavlik; trustees: Marilyn Hickok, Louis Peterson, Ralph Hall; sergeant-at-arms, Mike Tomko.

SUB-LOCAL LOCAL NO. 226, ATLANTIC CITY, N. J.
Officers for 1939: President, George J. Lewis; secretary-treasurer, Luke Talliferro, business agent: Arthur Travis, Joseph Jacobs, Maurice Garis, Basil N. Lewis, executive board.

LOCAL NO. 227, MONROE, LA.
Officers for 1939: President, W. S. Martin; vice-president, N. E. Anderson; financial secretary and treasurer, B. E. Terrell; recording secretary, B. M. Bivins.

LOCAL NO. 228, RICHMOND, CALIF.
New members: Josephine Hall, Carl Just.
Withdrawn: Jack Crow.

LOCAL NO. 229, RICHMOND, CALIF.
Traveling members: F. Benson, Charles Copeland, Gilbert Sherman, Macie Franklin, George Smith, Estelle Lankey, all 537.

LOCAL NO. 230, MONROE, LA.
Officers for 1939: President, W. S. Martin; vice-president, N. E. Anderson; financial secretary and treasurer, B. E. Terrell; recording secretary, B. M. Bivins.

LOCAL NO. 430, LOGAN, UTAH
Officers for 1939: President, David England; vice-president, F. H. Spence; secretary, Gilbert Thorne; treasurer, H. F. Hart; guard, Clyde Tarby; executive board: Horace Burre, Eldon Hansen, Reed Dunn.

LOCAL NO. 441, OSWEGO, N. Y.
Change in officers: Secretary, Donald A. Wallace.
New members: William Palmer, Louis Arcorat, Joseph Jacobs, Julian Prunell, William Brewer, Robert Snyder, Miss Madeline French, William French, Robert Brack.
Dropped: Pascal Goodness.

LOCAL NO. 442, COFFEYVILLE, KAN.
Officers for 1939: President, Mark Ehart; vice-president, Whitely Wilkerson; secretary, George H. Alderman.

LOCAL NO. 472, YORK, PA.
New member: Hugh V. Jennings.
Transfers issued: Bernard Hochberger, Bernard S. Kaufman.

LOCAL NO. 485, GRAND FORKS, N. D.
Officers for 1939: President, W. V. Wipier; vice-president, Bill Lee; secretary-treasurer, A. J. Bentley; sergeant-at-arms, Grant Herud; executive board: John Murgock.
Transfers deposited: Nan Glass, Mona Glass, Freda Glass, Ida Glass, all 73; Ruth Sutherland, Betty Sutherland, Alice Nichols, all 74.

LOCAL NO. 486, MISSOULA, MONT.
New member: Aude Zadra.
Transfer members: Wayne Davison, Robert Envelsdam, Robert Mitchell, Calvin Robinson, William Vit.
Transfer deposited: Edward C. Tarbuton, 308.

LOCAL NO. 507, FAIRMONT, W. VA.
New member: James Withers.
Withdrawn: James T. Eastman.
Resigned: Amato Quariglia.

LOCAL NO. 508, CHICAGO, CALIF.
Officers for 1939: Gail Moore, Jr., president; W. T. Heberle, secretary.

LOCAL NO. 510, SAN LEANDRO, CALIF.
New member: Wilfred O. Woodward.
Resigned: Richard Moore, St. Cloud, Minn.
Resigned: Ernest Henderhot, Margaret Johnson, Melvin Johnson.

LOCAL NO. 511, DUMAS, NEB.
Officers for 1939: President, Charles Williamson; vice-president, W. V. Cuntze; secretary, Wm. Keeler; treasurer, Charles Williamson; delegate to convention.

LOCAL NO. 571, MALIFAX, N. S., CANADA
Officers for 1939: President, Russell T. Ward; vice-president, Andrew McLanahan; secretary-treasurer, Gerald E. Naugler; executive committee: William T. McGuire, Gordon Low, Roy Allison, Julius Silverman, Harry Cochran; guard, Patrick Martin; auditors, John Comstock, New member: Lillian M. Crompton.

LOCAL NO. 572, SANDUSKY, OHIO
Officers for 1939: President, James Graham; vice-president, Frank Kleinfelder; secretary, Ira B. Armstrong; treasurer, Charles Held; trustees: Desmond Brown, Ralph Mears, Frank Maschall.

LOCAL NO. 573, MICHIGAN CITY, IND.
Transfers deposited: Wm. Conover, Clay Ewing, Charles Childers, Edgar Cain, George Roberts, all 875; Archie Galloway, 822.
Transfers returned: Regal Spencer, 203.

LOCAL NO. 580, CLARKSBURG, W. V.
Transfers deposited: Tommie Blue, Frank Kruss, Wayne Cowell, Russ Milan, Chas. Bancroft, George Wenters, Bill Bailey, Duke Polansky, Bill Borway, Gaylord Vanpost, Ted Miner, all 4; Robert Lund, 13; Robert Orpin and George Galloway, 24; Kenneth Tweter, Charles Best and Alf Bottomley, all 68; Tommy Tucker, 14; B. Holmes, Don Carper, Al. Berg, Winston Green, Merle Millard, Herb Houlston, Carl Johnson, all 47; C. C. Stone, 77; Wm. (Bus) Gomer, 69; White Meeks, 518; John Justice, 31; Lloyd Johnson, 421; Blythe McAlpine, 454; Donald Dunagan, 249; Phillip Cherry, 281; Joe Mitchell, 181; Bill Miles, 465.

LOCAL NO. 586, PHOENIX, ARIZ.
New members: George Williams, Jack Stafford, Donald L. Daughtry.
Resigned: Fred Goerner, Ernie Figueroa.
Transfers issued: Phil Davis, Ken King, Federico Humada.

LOCAL NO. 587, MILWAUKEE, WIS.
Transfers deposited: Carl Daughtry, 468; Stan Daughtry, 471; Wm. Dede, 250.
Transfers returned: H. C. Pilkington, Manuel Tapia, Emil Del Carlo, all 6; Edward Guetero, Merle Carlson, Richard Morse, John D. Tone, Chester Barnett, Tony Cafaro, Al. Berg, Winston Green, Merle Millard, Herb Houlston, Carl Johnson, all 47; C. C. Stone, 77; Wm. (Bus) Gomer, 69; White Meeks, 518; John Justice, 31; Lloyd Johnson, 421; Blythe McAlpine, 454; Donald Dunagan, 249; Phillip Cherry, 281; Joe Mitchell, 181; Bill Miles, 465.

LOCAL NO. 588, BIRMIINGHAM, ALA.
Transfers deposited: Blue Barron, Myron Sliker, Lamar Scheel, Wm. Hammond, Ernest Straub, William Bernhardt, Stanley Usher, Charles Fisher, Walter Major, Wm. Zarubka, Carl Lada, Ronald Snyder, Russ Carlisle, Larry Clinton, Ford Leary, Joe Ortolano, Walter Smith, James Bernhart, Michael Liden, Fred Tazio, Wolf Tannenbaum, Hank Wayland, Bill Straub, all 802; Burton Reynolds, 721; William Gilbert, 444; Windrop Atchne, 143; Harold Leomis, 143; Gerald Martell, 9; Sam Johnson, 447; Claude Demingus, 334; Anne Darline, 892; Lenora East, 8; Virginia Mey, 480; Verna Lehasa, Marg Keche, Marie Keche, Eloise Keche, all 23; Doris Wages, 6; Dorothy Keche, 48; Ross Rockwell, 680; Annette Dieman, Doris Scheuler, Ann Martionack, Betty Dieman, all 8; Grace Norphal, 305; Violet Frank, 480; Doris Treaster, 284; Jeannette Bombach, 37; Ruth Polreire, 648.

LOCAL NO. 589, PATERSON, N. J.
Transfers cancelled: Harry Semeto, Chris J. Caroson, Tave Voge, Andrew Fitzgerald.
Transfers deposited: Wm. P. Stange, Jack Richards, Ray Clifton, Henry Hertz, Fred Wenzel, Fred Leary, C. Resigned: Kermit Levinsky.
Transfer withdrawn: Thelma Besuma.

LOCAL NO. 590, EASTON, PA.
New member: Frank Lova.
Resigned: Allan Greene, Merton E. Cohen.
Transfers issued: Harry J. Wolf, Carl D. Sasaman.

LOCAL NO. 591, RICHMOND, IND.
Officers for 1939: Wm. J. Gilmore, president; Carl E. Shaber, secretary; J. H. Lines, treasurer; board of directors: Robert Armstrong, Weldon Coffman, Bruce Eckensrode, Claire Widows, Jack Kurkowski; Francis Miller, sergeant-at-arms.
New members: Emil D. Slick, Charles Slick.

LOCAL NO. 592, OTTAWA, ILL.
Officers for 1939: President, A. L. O'Veil; vice-president, A. J. Lutz; secretary-treasurer, T. J. O'Gorman; assistant secretary and business manager, C. J. Wood; executive committee: John Jennings, Art Henrich, Elmer Leroy Elmer Ritter; examining board: Theron J. Kidney, Robert Curtis, Martin O'Neill; sergeant-at-arms, John P. Fowle.

LOCAL NO. 593, GREELEY, COLO.
New members: Raymond H. Froid, Clarence O. Froid.
Transfer returned: Cecil Garrison, Vernon L. Froid.
Transfer issued: John Nielsen.

LOCAL NO. 594, ASBURY PARK, N. J.
New members: Jack Arnold Press, William Lolatt, Joseph B. Fronapfel, Jr., Edgar M. Sherman, Ellsworth H. Tompkins.
Resigned: Maude Naicao.

LOCAL NO. 595, DENVER, COLO.
Transfers deposited: Juan Florer, Freddie Webster, both 308.
Delegate to convention: Wm. H. Graham.

LOCAL NO. 596, ANTIOCH, WIS.
Transfer issued: George E. Stauner.

LOCAL NO. 633, MIAMI, FLA.
New members: Nick Morris, Al. A. Reiser, Edw. Falco, George Holmes, Thomas E. Nixon, Raymond Hamilton, Stanley Kreider, Joe Helms, Wm. Deluca, Selden A. Pincro, Walter Player.
Elected: Jerry (Peter Boyd) King.
Transfer returned: Oscar Matthes.

LOCAL NO. 634, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 635, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 636, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 637, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 638, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 639, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 640, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 641, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 642, MIAMI, FLA.
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LOCAL NO. 643, MIAMI, FLA.
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Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 644, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 645, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 646, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 647, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 648, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman, 203; Joe Kiehn, 10; Hans Heints Fretchever, 802.
Transfer withdrawn: Rudy Hoff, 443; Harold E. Cain, Harold Green, Jeffrey A. Ashbrook, Newell Ashbrook, Russell Johnson, all 578; Hannah Mendelson, Jack Golden, both 802; Carmen J. LaFave, George T. Kalmann, Manuel N. Lopez, all 5; Thomas H. Finn, 61; Peter C. Maroney, 802; Clyde Trank, 181; Sam Walsh, Lester Heints Fretchever, 802.

LOCAL NO. 649, MIAMI, FLA.
Transfers deposited: Albert J. Cline, 184; Eddie Weber, 10; E. E. Brian, 280; Louis Volkman,

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

AKBAR BAND, Dunkirk, N. Y. American Legion Band, Oconomowoc, Wis. 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. Legg, Archie, and His Band, Klamath Falls, Ore. Lehigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Evesee, Ill. Vineland Municipal Band, Vineland, N. J.

PARKS, BEACHES and GARDENS

Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Polling, Mgr., Henderson, Ky. Japanese Gardens, Salina, 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 Boro, N. J. 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. Sunset Park, Baumgart Slaters, Williamport, 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. Dorts, 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. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, 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. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex, Orchestra, Clarksburg, 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. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freiburger, 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. Mioslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. 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, Prenton, Iowa. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheim, Arthur, Orchestra, Ahlman, 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: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. ARIZONA: 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: CROWCHILLA: Colwell, Clayton "Sinky." HOLLYWOOD: Cohen, M. J. Morton, J. H. LOS ANGELES: Bond 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. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Suarez. Faust, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph.

SAN JOSE: Triena, Phillip. 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. GRAND JUNCTION: Mile Away Ballroom. PUEBLO: Blende Inn. Congress Hotel. CONNECTICUT: BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Kennedy, Charles. Nixon, C. E., Dance Promoter. Women's Civic League, The. WATERBURY: Fitzgerald, Jack. DELAWARE: LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." FLORIDA: JACKSONVILLE: Gate City Booking Agency. Moll, 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: Galatia, 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. 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." Fresh Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Krim, Sheldon. Opera Club. Pacelli, William V. Pintozi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel.

FREEPORT: 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. Ursa Dance Hall, William Korvia, Manager. Vic's Tavern. Vincent, Charles E. ROCK ISLAND: Beauvette Night Club. INDIANA: EVANSVILLE: Green Lantern Ballroom, Jos. Beitman, Manager. FORT WAYNE: Fisher, Ralph L. International Twins' Association. Mitten, Harold R., Manager, Uptown Ballroom. 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. MUNCE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. IOWA: ARNOLD PARK: Azarki, Larry, Manager, Central Ballroom. BOONE: Dorman, Laurence. GALTIA, Pete, Manager, International Restaurant. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DELMAR: DeLmar Pavilion, G. G. Franklin, President. DES MOINES: Hoyt Sherman Auditorium. Hughes, R. E., Publisher, Iowa Unionist. Young, Eugene R. EAGLE GROVE: Orr, Jesse. FORT DODGE: Moose Lodge Hall. Yetmar, George. LEWARS: Wagner, L. F., Manager, Whitewas Pavilion. MARION: Jurgensen, F. H. OELWEIN: Moonlite Pavilion. OTTUMWA: Baker, C. G. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS: HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall. MANNATTAN: 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. KENTUCKY: HOPKINSVILLE: Steele, Lester. LEXINGTON: Wilson, Sylvester A. LOUISVILLE: Elks' Club. Inn Loggia, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. MIDDLESBORO: Green, Jimmie. LOUISIANA: ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.

MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. NEW ORLEANS: Hyland Chauncey A. Mitchell, E. 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: Delta Sigma Fraternity. Earl Club, Earl Kahn, Proprietor. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. 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. NANTASKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. PITTSFIELD: High School Auditorium. WESTFIELD: Park Square Hotel. MICHIGAN: BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Herman, S. R. Bowmaris, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Peacock Alley. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GRAND RAPIDS: St. Cecilia Auditorium. IONIA: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. KALAMAZOO: Buchois Resort, Michael Buchois, Owner and Manager, Summer Home Park, Long Lake. 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. LUNA PIER: Luna Pier. M'ILLAN: Bodetto, Clarence, Manager, Jeffa. MEMPHIS: Doran, Francis, Jordan College. MIDDLESBORO: 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, Jess, Prop., Nightingale Night Club. MINNEAPOLIS: Borchardt, Charles. OWATONA: Bendorf, Clarence R., Box 462. PIPESTONE: Bobzin, A. E., Manager, Playmor Dance Club. ROCHESTER: Denoyers & Son. ST. CLOUD: Ahles, Frances. ST. PAUL: Fox, S. M. WALKER: Fisher's Barn. MISSISSIPPI: MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI: JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M. Kansas City Club. McFadden, 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 Organization. SEDALIA: Smith Cotton High School Auditorium. SIKESTON: Boyer, Hubert. MONTANA: BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. GLASGOW: Palace Ballroom. MISSOULA: Dishman, Orin, Prop., New Mint. RONAN: 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: Corriston, Eddie. White, Joseph. ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Silfer, Michael. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. Club Evergreen. CAMDEN: Wait Whitman Hotel. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. GLEN GARDNER: 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. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Satoro, V. Sapienza, J. J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna. NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor. ORANGE: Schlesinger, M. S.

**PASSAIC:** Kanter's Auditorium.  
**PATERSON:** De Ritter, Hal.  
**PRINCETON:** Lawrence, Paul.  
**TRENTON:** Laws, Oscar A.  
**UNION CITY:** Passion Play Auditorium.  
**VENTNOR:** Ventnor Pier.  
**WEST COLLINGSWOOD HEIGHTS:** Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.  
**WILWOOD:** Bernard's Hofbrau, Club Avalon, Joseph Totarella, Manager.  
**NEW YORK**  
**ADIRONDACK:** O'Connell, Nora, Proprietress, Watch Rock Hotel.  
**ALBANY:** Bradt, John, Flood, Gordon A.  
**ARMONK:** Embassy Associates.  
**BALLSTON 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:** Clore, Wm. R. and Joseph, Operators, Vendome Hotel, Erickson, J. M., German-American Musicians' Association, King Productions Co., Geo. Meadowbrook Country Club, McVan's, Mrs. Lillian McVan, Proprietor, Michaels, Max, Miller, Robert, Nelson, Art, Shults, 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:** Godwin, Madalyn, Rock Springs Dance Pavilion.  
**FISHKILL:** Oriental Inn.  
**GLENS FALLS:** The Royal Pines, Tony Reed, Proprietor.  
**KIAMESHA LAKE:** Mayfair, The.  
**LACKAWANNA:** Chic's Tavern, Louis Cicarelli, Proprietor.  
**LOCH SHELDRAKE:** Club Riviera, Felix Amatel, Proprietor.  
**NEWBURGH:** Matthews, Bernard H.  
**NEW YORK CITY:** Benson, Edgar A., Blythe, Arthur, Booking Agent, Dodge, Wendell P., Dyruff, Nicholas, Dwyer, B.J., Faggen, Jay, Harris, Bud, Herk, I. H., Theatrical Promoter, Jermerman, George, Jernon, 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. 803), Makler, Harry, Manager, Polley 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, Sonkin, James, Wade, Frank, Weinstock, Joe.  
**OLEAN:** Cabin Restaurant.  
**ONEONTA:** Oneonta Post No. 259, American Legion, G. A. Dockstader, Commander.  
**POUGHKEEPSIE:** Poughkeepsie High School Auditorium.  
**PURLING:** Gutrie's Purling Palace.  
**ROCHESTER:** Genesee Electric Products Co., Gorlin, Arthur, Medwin, Barney, Pulfifer, E. H., Todd Union of University of Rochester and Gymnasium.  
**SCHENECTADY:** Gibbons, John F., Manager, Club Palorama, Maurillo, Anthony.  
**STONE RIDGE:** DeGraff, Walter A.  
**SYRACUSE:** Horton, Don, Most Holy Rosary Alumni Association.  
**TONAWANDA:** Shuman, George, Operator, Hollywood Restaurant.

**TROY:** Lambda Chi Alpha, Phi Kappa, Phi Mu Delta, Pi Kappa Alpha, Theta Nu Epsilon, Theta Upsilon Omega.  
**UTICA:** Moinoux, Alex., Sigma Psi Fraternity, Epsilon Chapter.  
**WHITE PLAINS NORTH:** Charlie's Rustic Lodge.  
**WHITESBORO:** Guido, Lawrence.  
**WINDSOR BEACH:** Windsor Dance Hall.  
**LONG ISLAND, N. Y.**  
**HICKSVILLE:** 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., Ferrill, George, Mills, J. N., Pratt, Fred.  
**GREENSBORO:** American Business Club.  
**HIGH POINT:** Trumpeters' Club, The, J. W. Bennett, President.  
**RALEIGH:** Carolina Pines, Hugh Morson High School, Needham Broughton High School, New Armory, The, Rendezvous, Washington High School.  
**SALISBURY:** Rowan County Fair.  
**WINSTON-SALEM:** Hill, E. C., Piedmont Park Association Fair.  
**NORTH DAKOTA**  
**BISMARCK:** Coman, L. R., Coman's Court.  
**GRAND FORKS:** Point Pavilion.  
**OHIO**  
**AKRON:** Brady Lake Dance Pavilion, Katz, George, DeLux Theatre, Williams, J. P., DeLux Theatres.  
**ALLIANCE:** Castle Night Club, Charles Naines, Manager, Curtis, Warren.  
**BRIDGEPORT:** Kenny Mara Club, 217 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, Maketewah Country Club, Worburton, Manager, Queen City Club, Clemens, Manager, Rainey, Lee, Spat and Slipper Club, Western Hills Country Club, Waxman, Manager, Williamson, Horace G., Manager, Williamson Entertainment Bureau.  
**CLEVELAND:** Hanna, Rudolph, Order of Sons of Italy, Grand Lodge of Ohio, Sennes, Frank, Sindelar, E. J., Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.  
**COLUMBUS:** Askins, Lane, Askins, Mary, Gyro Grill.  
**DAYTON:** Club Ark, John Hornis, Owner, Elb, Dwight, Stapp, Phillip B., Victor Hugo Restaurant.  
**GREENVILLE:** Darke County Fair.  
**MANSFIELD:** Foley, W. R., Mgr., Coliseum Ballroom, Ringside Night Club.  
**MARIETTA:** Morris, H. W.  
**MARION:** Anderson, Walter.  
**MEDINA:** Brindow, Paul.  
**PORTSMOUTH:** Smith, Phil.

**SANDUSKY:** Anchor Club, Henry Leitson, 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 Finnegan, Manager, Marshall, J., Operator, Gypsy Village, Prince Hunley Lodge No. 489, A. B. P. O. E.  
**TOLEDO:** Browning, Frank, 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.  
**SALEM:** Steelhammer, John F. and Carl G., Managers, Mel-low Moon Dance Pavilion.  
**PENNSYLVANIA**  
**ALLEGHENY:** Young Republican Club, Robert Cannon.  
**ALLENTOWN:** Connors, Earl, Mealy, William F.  
**ALTOONA:** Wray, Erlo.  
**AMBRIDGE:** Colonial Inn.  
**BERNVILLE:** Snyder, C. L.  
**BETHLEHEM:** Reagan, Thomas.  
**BRADFORD:** Fizzel, 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.  
**DRAWESVILLE:** Yaras, Max.  
**DRUMS:** Green Gables.  
**DRY TAVERN:** Weiner, Alex., Owner, Twin Gables Inn.  
**EASTON:** Circlon, The, Neal Rumbaugh, Proprietor.  
**ELMHURST:** Watro, John, Mgr., Showboat Grill.  
**EMPORIUM:** McNarney, W. S.  
**ERIE:** Masonic Ballroom and Grill.  
**FRACKVILLE:** Casa Loma Hall.  
**FRANKLIN:** Rocky Grove High School.  
**GIRARDVILLE:** Girardville Hose Co.  
**GLEN LYON:** Gronka's Hall.  
**GREENSBURG:** William Penn Club.  
**GREENVILLE:** Moose Hall and Club.  
**HOMETOWN (TAMM):** Baldwin, Dominic, Gilbert, Lee.  
**HUSTON:** Trianon Club, Tom Vlachos, Operator.  
**JACKSONVILLE:** Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.  
**KELAYRES:** Condors, Joseph.  
**KULPMONT:** Liberty Hall, Neil Rich's Dance Hall.  
**LANCASTER:** Parker, A. R., Weinbrum, Joe., Manager, Rocky Springs Park, Wheatland Tavern Palm-room, located in the Mill-gyro Hotel; Paul Heine, Sr., Operator.  
**LATROBE:** Yingling, Charles M.  
**LEBANON:** Colonial Ballroom, Fishman, Harry K.  
**LEHIGH:** Reiss, A. Henry.  
**MT. CARMEL:** Mayfair Club, John Pogesky and John Balliet, Mgrs., Reichwein's Cafe, Frank Reichwein, Proprietor.  
**NANTICOKE:** Knights of Columbus Dance Hall, St. Joseph's Hall, John Renka, Manager.  
**NATRONA:** Natrona Citizens Hall.

**NEW OXFORD:** Green Cove Inn, W. E. Stall-smith, Proprietor.  
**NEW SALEM:** Maher, Margaret.  
**NORRISTOWN:** Hoshbach, H. E., Manager and Owner, Hoshbach's Bungalow Inn.  
**PHILADELPHIA:** Arcadia, The International Restaurant, Deauville Casino, Hirst, Izzy, Martin, John, Nixon Ballroom, P'elosi, F., Manager, Philadelphia La Scala Opera Co., Philadelphia Federation of the Blind, Stone, Thomas, Swing Club, Messrs. Walter Flincey and Thos. Moyle, Temple Ballroom, Tloga Cafe, Anthony and Sabatino Marrara, Mgrs., Triangle Theatrical Agency, 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, Loula, 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.  
**SHAROKIN:** Soback, John, Shamokin Moose Lodge Grill.  
**SHARON:** Marino & Cohn, former Operators, Clover Club, Williams' Place, George.  
**STONY CREEK MILLS:** Eagles' Mountain Home.  
**SUNBURY:** Sober, Melvin A.  
**UNIONTOWN:** Maher, Margaret.  
**UPPER MERY:** Ahmeyer, Gustave K.  
**WERNERSVILLE:** South Mountain Manor Hotel, Mr. Berman, Manager.  
**WILKES-BARRE:** Cohen, Harry, Kozley, William, McKane, James.  
**WILLIAMSPORT:** Moose Club, Stover, Curley.  
**YORK:** Kibbler, Gordon, Penn Hotel, Charles Welsh, Proprietor, Weinbrum, Joe.  
**RHODE ISLAND**  
**NORWOOD:** Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.  
**PROVIDENCE:** Bangor, Rubea, Club Bazzad, 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**  
**GREENVILLE:** Allen, E. W., Goodman, H. E., Manager, The Pines, Greenville Women's College Auditorium.  
**SOUTH DAKOTA**  
**BERESFORD:** Muehlenkott, Mike.  
**BILOX FALLS:** Plaza (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.  
**CLARKSVILLE:** Runyon, Dr. Bruce, Rye, B. J.  
**JACKSON:** Clark, Dave.  
**JOHNSON CITY:** Watkins, W. M., Mgr., The Lark Club.  
**MEMPHIS:** Atkinson, Elmer, Avery, W. H., Hulbert, Maurice.  
**NASHVILLE:** Carter, Robert T., Connors, C. V., Eskie, J. C., Scottish Rite Temple.

**TEXAS**  
**ABILENE:** Sphinx Club.  
**AMARILLO:** 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:** Bowers, J. W., 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.  
**HENDERSON:** Cooper, Hugh.  
**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, Pazner, Hanek, Owner and Manager, Napoleon Grill, Piver, Napoleon, Owner and Manager, Napoleon Grill, Richards, O. K., Robey, Don, Robinowitz, Paul, Seaman, R. J., Operator of El Coronado.  
**LONGVIEW:** Cooper, Hugh.  
**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 Turner.  
**VIRGINIA**  
**ALEXANDRIA:** Boulevard Farms, R. K. 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, Cassell Beverly, Manager.  
**NEWPORT NEWS:** Newport News High School Auditorium.  
**NORFOLK:** Club 500, F. D. Wakley, Manager, DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.  
**NORTON:** Pegram, Mrs. Erma.  
**RICHMOND:** Hermitage Country Club, Julian's Ballroom, Patrick Henry Hotel.  
**ROANOKE:** Lakeside Swimming Club & Amusement Park, Mill Mountain Ballroom, A. R. Rorer, Manager, Morria, Robert F., Manager, Radio Artists' Service, Roanoke N & W Auditorium, 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 Book-ing Agency.  
**FAIRMONT:** Carpenter, Samuel H.  
**HUNTINGTON:** Epperson, Tiny, and Hewett, 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., Konzelman, E., Mackville Tavern Hall, William Bogacs, Manager, Miller, Earl.  
**ARCADIA:** Schade, Cyril.  
**BARABO:** Dunham, Paul L.  
**BELOIT:** Illinois Tavern, Tom Ford, Proprietor.  
**CHIPPEWA FALLS:** Northern Wisconsin District Fair Assn.  
**CUSTER:** Bronk, Karl, Glodoske, Arnold.  
**DAKOTA:** Passarelli, Arthur.  
**HEAFFORD JUNCTION:** Killinski, Phil., Prop., Phil's Lake Nakomis Resort.  
**JANESVILLE:** Cliff Lodge.  
**JUMP RIVER:** Erickson, John, Manager, Community Hall.  
**JUNEAU:** Triangle Inn Dance Hall, Peter Kirchofer, Prop.  
**KENOSHA:** Emerald Tavern, Grand Ridge Tavern, Prince Tavern, Shangri-La Nite Club.  
**LA CROSSE:** McCarthy, A. J., Mueller, Otto.  
**LEOPOLIS:** Brackob, Dick.  
**MADISON:** Bascom Hall, Marshfield: Bell, Joe., Manager, Baker-ville Pavilion.  
**MERRILL:** Battery "F," 120th Field Artillery.  
**MILWAUKEE:** Caldwell, James, Cubie, Iva, Liberty Hall, Tony Buxbaum, Operator, Thomas, James.  
**MT. CALVARY:** Sijack, Steve.  
**NEW LONDON:** Veterans of Foreign Wars Organization.  
**OSCONOWOC:** Jones, Bill, Silver Lake Resort.  
**PHILIPS:** Liebelt, Rudy.  
**POTOSI:** Stoll's Garage, Turner's Bowery.  
**RHINELANDER:** Waverley Beach Dance Hall, Hank Turban, Mgr.  
**ROTHSCHILD:** Rhyner, Lawrence.  
**SHEBOYGAN:** Kuhler Recreation Hall.  
**SLINGER:** Hue, Andy, alias Buage, Andy.  
**SPLIT ROCK:** Fabita, Joe., Manager, Split Rock Ballroom.  
**STEVENS POINT:** Midway Dance Hall.  
**STOUTON:** Barber Club, Barber Brothers, Proprietors.  
**STRATFORD:** Kraus, L. A., Manager, Roseville Dance Hall.  
**STURGEON BAY:** DeFoe, F. G.  
**SUPERIOR:** Willett, John.  
**TIGERTON:** Mieschke, Ed., Manager, Tigerton Dells Resort.  
**TOMAM:** Cramm, E. L.  
**VALDEMI:** Pigeon Lake Resort, Joseph Mailman, Proprietor.  
**WAUSAU:** Vogt, Charles.  
**WAUTOMA:** Passarelli, Arthur.  
**WYOMING**  
**CASPER:** Oasis Club, The, A. E. Schmitt, Manager, Whinery, C. I., Booking Agent.  
**CHEYENNE:** Wyoming Consistory.  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:** Alvia, Ray C., Ambassador Hotel, Berenger, 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  
Tare Restaurant.  
Hurwitz, L. Manager, The  
Cocanut Grove.  
Kavakos Cafe, Wm. Kava-  
kos, 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.  
**WINNIPEG:**  
Brandon Fair.

ONTARIO

**CORUNNA:**  
Pier, William Richardson,  
Proprietor.  
**HAMILTON:**  
Delta High School Audi-  
torium.  
Dumbbells Amusement Co.,  
Capt. M. W. Plunkett,  
Manager.  
Technical High School Audi-  
torium.  
Westdale High School Audi-  
torium.

**LONDON:**  
Coocy, 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  
Kemaley, Proprietor.  
**TORONTO:**  
Andrews, J. Brock.  
Central Toronto Liberal  
Social Club.  
Clarke, David.  
Cockerill, W. H.  
Eden, Leonard.  
Ewen, Murray.  
Henderson, W. J.  
LaSalle, Fred. Fred La-  
Salle Attractions.  
Leggs, C. Franklin, and  
Legge Organ Co.  
O'Ryne, Margaret.  
Savarin Hotel.  
Silver Slipper Dance Hall.  
Urban, Mrs. Marie.

**WOODSTOCK:**  
South Side Park Pavillon.

QUEBEC

**MONTREAL:**  
Wynness, Howard.  
**SHERBROOKE:**  
Eastern Township Agricul-  
ture Association.  
**STE. MARGUERITE:**  
Domaine D'Estrel.

MISCELLANEOUS

American Negro Ballet.  
Blaufox, Paul, Manager, Pee  
Bee Gee Production Co.,  
Inc.  
Bowley, Ray.  
Brau, Dr. Max, Wagnerian  
Opera Co.  
Carr, Juns, and Her Parla-  
enne 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 Pro-  
moter.  
Fiesta Company, George H.  
Roles, Manager.  
Gabel, Al. J., Booking Agent,  
Ginsburg, Max, Theatrical  
Promoter.  
Gonia, George F.  
Hanover, M. L., Promoter.  
Helm, Harry, Promoter.  
Helney, Robt., Trebor Amuse-  
ment Co.  
Hendershott, G. B., Fair  
Promoter.  
Hot Cha Revue (known as  
Moonlight Revue), Prather  
& Maley, Owners.  
Hoxie Circus, Jack.  
Hyman, S.  
Jasmania Co., 1934.  
Kane, Lew, Theatrical Pro-  
moter.  
Katz, George.  
Kauneonga Operating Corp.,  
F. A. Scheffel, Secretary.  
Kessler, Sam, Promoter.  
Kinsey Players Co. (Kinsey  
Komedie Co.).  
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,**  
"Fricco Follies."  
Rudnick, Max, Burlesque Pro-  
moter.  
Santoro, William, Steamship  
Booker.  
Scottish Musical Players  
(travelling).  
Shayich, Vladimir.  
Snyder, Sam, Owner, Inter-  
national Water Follies.  
Sponsler, Les.  
Steamship Lines:  
American Export Line.  
Savannah Line.  
Thomas, Gene.  
Thompson, J. Nelson, Pro-  
moter.  
Todd, Jack, Promoter.  
"Uncle Ezra Smith Barn  
Dance Follie Co."  
Walkathon, "Moon" Mullins,  
Proprietor.  
Welsh Finn and Jack  
Schenck, Theatrical Pro-  
moters.  
Wheelock, J. Riley, Promoter.  
White, Jack, Promoter of  
Style Shows.  
Wiley, Walter C., Promoter  
of the "Jitterbug Jam-  
bores."  
Wolfe, Dr. J. A.  
Yokel, Alex, Theatrical Pro-  
moter.  
"Zorine and Her Nudists."

THEATRES AND PICTURE  
HOUSES

Arranged alphabetically as to  
States and Canada

ALABAMA

**MOBILE:**  
Lincoln Theatre.  
Pike Theatre.  
**ARIZONA**  
**PHOENIX:**  
Rex Theatre.  
**YUMA:**  
Lyric Theatre.  
Yuma Theatre.

ARKANSAS

**HOT SPRINGS:**  
Best Theatre.  
Paramount Theatre.  
Princess Theatre.  
Spa Theatre.  
State Theatre.  
**PARIS:**  
Wiggins Theatre.

CALIFORNIA

**BRAWLEY:**  
Brawley Theatre.  
**CARMEL:**  
Filmart Theatre.  
**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.  
**UKIAMI:**  
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.  
**MYTIC:**  
Strand Theatre.  
**NEW CANAAN:**  
Play House.  
**NEW HAVEN:**  
White Way Theatre.  
**SOUTH NORWALK:**  
Theatre in the Woods.  
Greek Evans, Promoter.  
**YAFVILLE:**  
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:**  
Winnahick Players Thea-  
tre.  
**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.  
**OSBURN:**  
Spansley-Orpheum Theatre.  
**SIOUX CITY:**  
Keff Theatre Interest.  
**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.  
**MENARD:**  
Ritz Theatre.  
**PARSONS:**  
Ritz Theatre.

KENTUCKY

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

MAINE

**PORTLAND:**  
Cameo Theatre.  
Derring Theatre.  
Keith Theatre.

MARYLAND

**BALTIMORE:**  
Beljord Theatre.  
Boulevard Theatre.  
Community Theatre.  
Forrest Theatre.  
Grand Theatre.  
Jay Theatrical Enterprise.  
Palace Picture House.  
Regent Theatre.  
Rivoli Theatre.  
State Theatre.  
Temple Amusement Co.  
**ELKTON:**  
New Theatre.

MASSACHUSETTS

**ATTLEBORO:**  
Hates 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.  
**MEDFORD:**  
Medford Theatre.  
Riverside Theatre.  
**NEW BEDFORD:**  
Baylies Square Theatre.  
**ROXBURY:**  
Liberty Theatre.  
**SOMERVILLE:**  
Capitol Theatre.  
Somerville Theatre.

MISSISSIPPI

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

MISSOURI

**KANSAS CITY:**  
Liberty Theatre.  
**ST. LOUIS:**  
Ambassador Theatre.  
Loew's State Theatre.  
Missouri Theatre.  
St. Louis Theatre.  
**WEBB CITY:**  
Civic 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.  
**CARTERT:**  
Ritz Theatre.  
**CLIFTON:**  
Strand Theatre.  
**GLASSBORO:**  
Glassboro Theatre.  
**JERSEY CITY:**  
Cameo Theatre, Mr. Mc-  
Keon, Manager.  
Capitol Theatre.  
Fulton Theatre.  
Majestic Theatre.  
Monticello Theatre.  
Rialto Theatre.  
State Theatre.  
Tivoli Theatre.  
Transfer Theatre.

MICHIGAN

**BAY CITY:**  
Temple Theatre.  
Washington Theatre.  
**DETOIT:**  
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:**  
Bljou Theatre.  
Macomb Theatre.  
**NILES:**  
Riviera Theatre.  
**SAGINAW:**  
Michigan Theatre.  
**SAULT STE. MARIE:**  
Temple Theatre.

MINNESOTA

**HIBBING:**  
Astor Theatre.  
**NEW ULM:**  
Lyric Theatre.  
Time Theatre.

MISSISSIPPI

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

MISSOURI

**KANSAS CITY:**  
Liberty Theatre.  
**ST. LOUIS:**  
Ambassador Theatre.  
Loew's State Theatre.  
Missouri Theatre.  
St. Louis Theatre.  
**WEBB CITY:**  
Civic 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.  
**CARTERT:**  
Ritz Theatre.  
**CLIFTON:**  
Strand Theatre.  
**GLASSBORO:**  
Glassboro Theatre.  
**JERSEY CITY:**  
Cameo Theatre, Mr. Mc-  
Keon, Manager.  
Capitol Theatre.  
Fulton Theatre.  
Majestic Theatre.  
Monticello Theatre.  
Rialto Theatre.  
State Theatre.  
Tivoli Theatre.  
Transfer Theatre.

NEW YORK

**AMSTERDAM:**  
Orpheum Theatre.  
**AUBURN:**  
Capitol Theatre.  
**BEACON:**  
Beacon Theatre.  
Roosevelt Theatre.  
**BROOKLYN:**  
Bronx Opera House.  
News Reel Theatre (Bronx).  
Tremont Theatre.  
Windor Theatre.  
**BROOKLYN:**  
Borough Hall Theatre.  
Brooklyn Little Theatre.  
Classic Theatre.  
Gaiety Theatre.  
Halsey Theatre.

NEW YORK

**AMSTERDAM:**  
Orpheum Theatre.  
**AUBURN:**  
Capitol Theatre.  
**BEACON:**  
Beacon Theatre.  
Roosevelt Theatre.  
**BROOKLYN:**  
Bronx Opera House.  
News Reel Theatre (Bronx).  
Tremont Theatre.  
Windor Theatre.  
**BROOKLYN:**  
Borough Hall Theatre.  
Brooklyn Little Theatre.  
Classic Theatre.  
Gaiety Theatre.  
Halsey Theatre.

Liberty Theatre.  
Mapleton Theatre.  
Parkway Theatre.  
Star Theatre.

NEW YORK CITY:

Academy of Music.  
Apollo Theatre.  
Arcade Theatre.  
Beacon Theatre.  
Belmont Theatre.  
Benenson Theatre.  
Blenheim Theatre.  
Grand Opera House.  
Irving Place Theatre.  
Jay Theatres, Inc.  
Loconia Theatre.  
Olympia Theatre.  
People's Theatre (Bowery).  
Provincetown Playhouse.  
Schwartz, A. H., Century  
Circuit, Inc.  
Washington Theatre (145th  
St. and Amsterdam Ave.)  
West End Theatre.

LONG ISLAND, N. Y.

**FREEPORT:**  
Freeport Theatre.  
**NICKSVILLE:**  
Hicksville Theatre.  
**HUNTINGTON:**  
Huntington Theatre.  
**LOCUST VALLEY:**  
Red Barn Theatre.  
**MINEOLE:**  
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.  
**KANAPOLIS:**  
New Gem Theatre.  
Y. M. C. A. Theatre.  
**LENOIR:**  
Avon Theatre.  
**NEWTON:**  
Catawba Theatre.  
**WINSTON-SALEM:**  
Colonial Theatre.  
Hollywood Theatre.

NORTH DAKOTA

**FARGO:**  
Princess Theatre.

OHIO

**AKRON:**  
DeLuxe Theatres.  
**FREMONT:**  
Fremont Opera House.  
Paramount Theatre.  
**LIMA:**  
Faurot Theatre.  
Lyric Theatre.  
Majestic Theatre.  
**MARIETTA:**  
Hippodrome Theatre.  
Putnam Theatre.  
**MARION:**  
Ohio Theatre.  
State Theatre.  
**MARTINS FERRY:**  
Elsane Theatre.  
Fenray Theatre.  
**SPRINGFIELD:**  
Liberty Theatre.

OKLAHOMA

**BLACKWELL:**  
Bays Theatre.  
Midwest Theatre.  
Palace Theatre.  
Rivoli Theatre.  
**CHICKASHA:**  
Ritz Theatre.  
**ENID:**  
Astec Theatre.  
Criterion Theatre.  
New Mecca Theatre.  
**NORMAN:**  
Sooner Theatre.  
University Theatre.  
Varsity Theatre.  
**OKMULGEE:**  
Inca Theatre.  
Orpheum Theatre.  
Yale Theatre.

OREGON

**MEDFORD:**  
Holly Theatre.  
Hunt's Criterion Theatre.

PORTLAND:

Broadway Theatre.  
Moreland Theatre.  
Oriental Theatre.  
Playhouse Theatre.  
Studio Theatre.  
Venetian Theatre.

PENNSYLVANIA

**ERIE:**  
Colonial Theatre.  
**HAZLETON:**  
Capitol Theatre, Bud Irwin,  
Manager.  
**LEBANON:**  
Auditorium Theatre.  
Capitol Theatre.  
Colonial Theatre.  
Jackson Theatre.  
**PALMERTON:**  
Colonial Theatre.  
Palm Theatre.  
**PHILADELPHIA:**  
Apollo Theatre.  
Bljou Theatre.  
**PITTSBURGH:**  
Pittsburgh Playhouse.  
**READING:**  
Berman, Lew, United Chain  
Theatres, Inc.  
**YORK:**  
York Theatre.

RHODE ISLAND

**EAST PROVIDENCE:**  
Hollywood Theatre.  
**MATUNACK BEACH:**  
Theatre-By-The-Sea.  
**NEWPORT:**  
Shea's Paramount Theatre.  
**PAWTUCKET:**  
Strand Theatre.

TENNESSEE

**FOUNTAIN CITY:**  
Palace Theatre.  
**JOHNSON CITY:**  
Criterion Theatre.  
Liberty Theatre.  
Majestic Theatre.  
Tennessee Theatre.  
**MEMPHIS:**  
Princess Theatre.  
Susora Theatre, 869 Jack-  
son Ave.  
Susora 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.  
Liberty Theatre.  
**LUBBOCK:**  
Lindsey Theatre.  
Lyric Theatre.  
Palace Theatre.  
Rex Theatre.  
**LUFKIN:**  
Texan Theatre.

UTAH

**LOGAN:**  
Capitol Theatre.  
Lyric Theatre.

VIRGINIA

**LYNCHBURG:**  
Belvedere Theatre.  
Gayety Theatre.  
**ROANOKE:**  
American Theatre.  
Park Theatre.  
Rialto Theatre.  
Roanoke Theatre.  
**WINCHESTER:**  
New Palace Theatre.

WEST VIRGINIA

**CHARLESTON:**  
Capitol Theatre.  
Keare Theatre.

**HUNTINGTON:**  
Palace Theatre.  
**NEW CUMBERLAND:**  
Manos Theatre.  
**WEIRTON:**  
Manos Theatre.  
State Theatre.  
**WELLSBURG:**  
Palace Theatre.  
Strand Theatre.

**WISCONSIN**

**ANTIGO:**  
Home Theatre.  
**CHIPPEWA FALLS:**  
Loop Theatre.  
Rivoli Theatre.  
**MENASHA:**  
Orpheum Theatre.  
**MERRILL:**  
Cosmo Theatre.  
**WATERTOWN:**  
Savoy Theatre.  
**WAUSAU:**  
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.  
Brook Theatre.  
Capital Theatre.  
Century Theatre.  
Community Theatre.  
Crown Theatre.

Cum Bae 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, Rock-  
ford, Ill.  
Perth Amboy Post 45, Ameri-  
can Legion Fife, Drum  
and Bugle Corps, Perth  
Amboy, N. J.

**SUSPENSIONS, EXPULSIONS,  
REINSTATEMENTS**

**SUSPENSIONS**

Amarillo, Texas, Local No. 532—Arley Cooper, Leon  
Pogue, Lester Bernard, Bob Lovett, E. L. Childs, Byron  
Johnson, J. M. Fuller.  
Asbury Park, N. J., Local No. 398—Roderick Van Note,  
Atlantic City, N. J., Local No. 661—John Augustine,  
A. E. Bellotti, Charlie Benzel, Karl Bonawitz, Rosario  
Bourdon, Roy Comfort, Paul Connor, Joseph Carlo, C. L.  
Dauchert, Luigi DeSantis, A. DiNicantonio, Clarkson  
Edwards, E. Francescone, Nathan Freeman, Angelo Gau-  
dino, Lew White, Charles Witzall, Jus. Goudetzer, Wm.  
E. Greenly, George Loomis, Aisto Martino, Benj. Morgan,  
Charles McGee, John McGee, Herbert McGowan, Luther  
Neuman, Anthony Nobili, James O'Leary, Samuel Portney,  
Emerson L. Richards, Albert Schmidt, Thos. Stronhorst,  
Jack Stauden, Vincent Travers, Paul Zierold.  
Attleboro, Mass., Local No. 437—Alfred G. Nolin, Walter  
P. Morin, Albert A. David, Ralph M. Olive.  
Baltimore, Md., Local No. 40—Israel Benjamin, John W.  
Kasper, William Kook, Henry Loheter, Paul Lomonaco,  
Glenn A. Long, John Malberg, John H. Muller, Russell  
Hinehart, Robert L. Roberts, Joseph Terracini, Edward  
Traylor, William J. Werner.  
Brainerd, Minn., Local No. 487—Lyle Korum, Einer  
Leslie, Peter Lewis, Eddie Olson, Guinand Peterson,  
Dorothy Schraeder, Jerry Schraeder, John Whitlock, Helmer  
Williamson, John Windsor, Joseph Woodward, William  
Woodward, Elizabeth Hullard, Joseph Graham, Robert  
Gardner, Felix Iulianomas, Harry Kuntala, E. N. Niemi-  
la, Quentin Stroup.  
Easton, Pa., Local No. 379—Ralph W. Brown, Charles  
H. Hargrath, Walter Rogust, John D. Hechtel, Allen D.  
Cricht, Kenneth P. Clayton, Ketter R. Devera, Thomas  
Evans, Wm. Charles Hill, Joseph J. Hart, John Kresce,  
Francis G. Paul, Eddie McMullen, Edward J. Person, Ray  
Rouhlin, Joseph Rosetti, Benjamin Shilman, Floyd R.  
Seymour, Norman Snyder, August Toth, Jr., August C.  
Wolfe.  
Frankfort, Ind., Local No. 352—Junior Coe, Robert Long-  
fellow, Charles Martin, Irl McDaniel, J. Francis Reavis,  
Dick Young.  
Glen Lynn, Pa., Local No. 386—Peter Nirmietz.  
Houston, Texas, Local No. 65—Jimmie V. Mendias, Julia  
Jack Roubt, Willis Rosler, Jack Van De Mark, Slier  
K. Harnas, Edward S. Hines, J. H. Hines, Doreen Dues,  
Ricky, Gladys MacLennan, Wm. B. Duncanson, James  
Joplin, Me., Local No. 620—Ernie Heeler, Ruth Diaz  
Braun, Pesebe Green, Wm. R. Green, O. E. Gamble, Bud  
Jones, Wilbur Lamb, Woodrow Johnson, Thos. McCord,  
Wm. Merle Malby, Otto March, Wm. B. McArthur, Frank  
Ralph Pitts, Granville West, George Watts, K. Joseph  
Calentine.  
Kansas City, Mo., Local No. 627—Chester Berry, Albert  
Keating, Walter Knight, Lon Tubert, Muri Johnson,  
Charles Parker.  
Miami, Fla., Local No. 635—Charles Anderson, Loren  
Gibbs, Clarence Hauser, Irving Rouse, Gordon Ross, John  
Rude, James Stripling, John E. Warren.  
Montreal, Que., Canada, Local No. 406—Pat Doyle,  
Dominique Fiorito, John E. Gibson, Edmund Greene, Matt  
Hett, Damien Lalonde, Arthur Lambert, Rosario Levesque,  
Samuel Lewis, Albert Lewis, J. H. Macdonald, J. H. Macdonald,  
Newark, N. J., Local No. 19—Albert Fielder.  
Paterson, N. J., Local No. 246—William Fieldhoff, II, S.  
MacMunn, F. Fallani, Albert Sammaritano, Andrew Sam-  
maritano, Walter Van Haren, James Kennedy, James Ken-  
nelly, Tony Malone, Jerry Chico, Frank J. Baron, Umberto  
Fornaracci, Jos. Tutino.  
Peoria, Ill., Local No. 28—Wm. Robinson, Harry J.  
Gard.  
Poughkeepsie, N. Y., Local No. 236—A. Aaron, Rich-  
ard Edwards, A. Edinger, William Slater, Charles Vetter,  
Providence, R. I., Local No. 196—A. Mearrell, C. Hall,  
N. Herndon, H. Weisman, E. Stuntner, A. Brownell,  
J. A. Johnson, B. Rosen, Wm. B. Johnson, Wm. Francis  
Seabast, Jos. McNamara, William Louse, H. Hasso, John  
Ray, Arthur Gaudier, L. McCarthy, J. P. Campanelli,  
R. C. Perry, C. W. Matheson, C. DeLuca, A. Manchester,  
G. Howe, Joe DeVito, E. Hines, Kowalek, Floyd Lusk,  
Cuddy, Arthur Lepore, H. Survive, A. Petroski, Ted  
Murphy, E. Coffler, P. Dozer, L. Huber.  
Richmond, Va., Local No. 123—Carol W. Tishner, John  
Beecher, Charles.  
Rocheater, N. Y., Local No. 60—Leo Amiel, James Den-  
nis, Melvin Dummer, Vincent Ewing, George Finkel,  
George Garis, O. Lee Gibson, Cortland Hartung, George  
Hayer, Harold H. Hines, H. H. Hines, Charles Jones,  
Robert LaMater, Martin Lindsey, Anthony Masti, Frank  
Masse, Mitchell Miller, Robert Pierce, Francis Smith,  
Harvey Stalder, Edward Ward.  
St. Louis, Mo., Local No. 2—Edwin Assie, Kenneth  
Albrecht, Herbert Bergler, Lester Blatner, Vernon Brown,  
Ralph Chieky, Jack Connor, Al. Dietzel, Leslie Durst,  
Henry Fusan, Jack Frase, Marcella Gmachi, Paul Gode,  
H. H. Hines, Louis Hlaska, Peter Helms, Mildred Hel-  
muller, Joe Hovick, Flora Kowalek, Wm. Francis  
Jacob Levy, Herman Liberman, Otto Aehle, Paul Mat-  
thews, Jo. McLeod, George Miesner, Mary Jane McVey,  
H. H. Hines, Harry Neerer, Jimmie Parker, Thos. Pearson,  
Art River, Al. H. Hines, Charles Hines, Arthur Hines,  
R. Halmecor, George C. Thim, M. H. Thompson, C. L.  
Tise, Everett Vogt, Wm. Wassum, Ralph Williams, Curtis  
Young.  
St. Paul, Calif., Local No. 292—Jack Fritz.  
Schenectady, N. Y., Local No. 85—John Seecombe, Jr.  
Sioux Falls, S. D., Local No. 114—Neil Running, L. A.  
Lewicki.  
Saskatoon, Wash., Local No. 108—Adrian Amick, Craig  
Bathelor, Carroll Hisebeck, Harold Brown, Fay Green,  
Jack Holt, Wm. Kruger, Charles Mitchell, Francis Purill,  
Toledo, Ohio, Local No. 286—Eddie Chambers, Harold  
Jeter, John Johnson, Ollis Ellis, Howard Watson, Amos  
Woodward.  
Vallejo, Calif., Local No. 367—Frank Alberg, Patrick  
Caley, Harry Kenyon, Paul Graves.  
Walla Walla, Wash., Local No. 591—Bill Brown, Carl  
Conant, Orville Murgrave, Burt Rand, Frank Stone, Bud  
Houlding, Fred Dreyer.  
West Chester, Pa., Local No. 613—Harry D. Shelton,  
Williamson, Conn., Local No. 403—Lawrence J. Hag-  
gerty.  
Windsor, Ont., Canada, Local No. 586—Miss Bevie  
Brown, Miss Esther Brown, Fred Blackwell, Sam Collins,  
W. Constance, Miss Edith Davey, Larry E. Fagan,  
Douglas Hoffman, W. B. Hildner, Charles Hines, Fred  
Gertrude Little, C. Marsaw, George A. McEade, Bert  
Renauld, R. J. Runstedler, Allan Shurlish, Evelyn Wilkinson,  
Wisconsin, Minn., Local No. 453—Lawrence Anderson,  
Walter Grimm, Edwin Gretchen, Gustav Hanson, Gerald  
A. Klein, Wilfred Kuhn, Als McDonald, George Miller,  
Arley Nelson, Wallace Nichols, Harvey Schumann, Lillian  
Kurtz.

Frankfort, Ind., Local No. 352—Phil Hufford, Robert  
Myer.  
Glen Lynn, Pa., Local No. 386—Wilbur Keasner, Walter  
Richter.  
Green Bay, Wis., Local No. 205—Emery Frederick.  
Greenville, S. C., Local No. 694—Charles G. Abner, Slick  
Hammond, Ind., Local No. 203—Tony Ross, Louis Wolf,  
J.  
International Falls, Minn., Local No. 156—Clarence  
Toop.  
Iron Mountain, Mich., Local No. 248—Jack Baroni.  
Knoxville, Tenn., Local No. 346—Maynard Baird, Jr.,  
Loris and Elyria, Ohio, Local No. 146—John Henderson,  
Gilbert Parodi.  
Lynchburg, Va., Local No. 157—Charles Rindel.  
Marshalltown, Iowa, Local No. 176—Lester N. Rolde.  
Miami, Fla., Local No. 635—Robert DeLeon.  
Milwaukee, Wis., Local No. 8—Frank Finbler, Art  
Schaefer.  
Minneapolis, Minn., Local No. 73—Harry W. Anderson,  
Howard Berry, Fred E. Case, Richard Pentin, George C.  
Flew, Woodrow Lee, Norris E. Johnson, Ralph Truman,  
E. G. Steyer, Fern (Bud) Dorman.  
Missoula, Mont., Local No. 498—Agnes L. Carruthers,  
New Brunswick, N. J., Local No. 204—Joseph A. Deck-  
with.  
Newburgh, N. Y., Local No. 291—Adolf Blauter, Grayce  
Chandler, Doris Clark, Arthur Frangello, Vincent Getz,  
Roy W. Newman.  
New York, N. Y., Local No. 802—Theodore Abousselman,  
Vincent Albert, Harold Alton, Charles G. Abner, Slick  
Arhask, Sam Atlas, Saul Baroff, Al. W. Bennett, Mur-  
ray Bennett, George F. Berchold, Danio Bergoni, Beau-  
lith Berson, Peter S. Biber, Jr., Jerry Blaine, Ernesto  
Boala, Oliverio, F. Boyle, Joseph W. Busenow, Gustav L.  
Bradley, Sam Bremen, John W. Bubbin, Ford L. Buck,  
Yasha Bunchak, Dan Casler, Jr., John Castaldi, Armand  
Castro, Foster Case, Charles Dwyer, Charles A.  
Dewey, Ducker, Durler, Fred Durand, Ted Murphy, John  
Ellis, Herbert N. Fath, Frank J. Flanagan, Joseph Flores,  
Nat Freeman, Victor Goldring, Helen K. Goldwyn, Ben  
Goodman, Frank J. Griffith, Louis J. Gublett, Julius  
Hochman, Milton Murray Handler, John Harri, Ned Harvey,  
Erskine Hawkins, Edgar J. Hayes, Jack Himmelfarb,  
Norman Hoekler, J. Hurvitz, Phil Imber, Leonard L.  
King, Sam Korman, Carl Kress, James L. Lavin, Bolo  
Landy, Raymond Leone, Jack Maris, Lou Marks, Nye  
S. Mathew, Jack Miele, Joseph W. Morrison, George  
Morone, Seymour Nussberg, Ramon Orsini, Isidor Prince,  
Robert Robertson, Milton Rosenthal, John Ryan, John P.  
Schneider, Emil Salvary, Henry Scott, T. A. Shand, Max  
Silver, Harold Taylor, Sam Turk, K. Veron, Arthur  
L. Welker, George Wallman, Theodore J. Wolf, Charles  
Zimmerman, Louis Zinn.  
Smyrna, Neb., Local No. 76—Lyle Whitford.  
Paterson, N. J., Local No. 246—John Tucci, Anthony  
Uzzo.  
Peoria, Ill., Local No. 26—George Richardson, James  
H. Steinhilber, Glenn Clark, Thomas W. Maloney, Jr.  
Poughkeepsie, N. Y., Local No. 236—Charles W. Watts.  
Providence, R. I., Local No. 196—A. Antonelli, J. Mc-  
Namara, A. Gaudier, J. DiVito, J. Mearrell, N. Her-  
ndon, R. Hackett, Al. "Williams" DiNucci, Leo Kasarian,  
A. Ducker, Collins, Tom Park, K. Veron, Arthur L.  
DeLuca, A. Silescu, A. L. Peraldo.  
Quebec, Que., Canada, Local No. 110—L. McKinnon,  
G. Gosselin.  
Richmond, Va., Local No. 123—Eugene Nelson, Raymond  
Christian, William Cadel, Sam Davis, William Hickman,  
Percy Mills, Pone Kent, Isaac Snookum Russell, Elmo  
Simon, Franklin Walker, Sammy Williams, Harley Toot,  
Samuel Robertson, Robert Barrett.  
St. Cloud, Minn., Local No. 536—Ernest M. Hartson.  
St. Louis, Mo., Local No. 2—Glen Burchell, Leslie  
Durst, Henry Dulas, Marcella Gmachi, Leslio Hlaska,  
Charles Jeffers, Harry Kasper, Mary Jane McVey, Harry  
Neerer, Jimmie Parker, Thos. Pearson, Art River, Charles  
Hlaska, Milton Rioser, Wm. H. Thompson, Curtis Young.  
St. Louis, Mo., Sub. Local, Local No. 2—S. H. Dudley,  
J. C. Scott.  
St. Paul, Minn., Local No. 39—Martin W. Adler, Harry  
Trader, Lloyd G. Dillman.  
San Antonio, Texas, Local No. 23—Charles Granger,  
Lion Smith, L. Arce, Harriet P. Flouman, Manuel Mora.  
San Francisco, Calif., Local No. 8—Paul Badami, W.  
San Leandro, Calif., Local No. 510—John P. Gardella,  
Lawrence Cabral.  
Schenectady, N. Y., Local No. 85—George Barbon,  
Edward Paul, Catherine Gillespie.  
Tahleah, Ohio, Local No. 286—Rudolph Perry, Virtrance  
Taylor.  
Toronto, Ont., Canada, Local No. 149—John Arthur  
P. G. Brimcombe, D. Buchanan, Earl Busby, G. P.  
Campbell, R. O. Canton, Francis Currier, Miss R.  
Dennis, Miss E. Eyles, W. E. Lister, Arthur Goddard,  
J. G. Kieberger, Murray McEachern, Herbert Mason,  
Hain Math, S. Miller, Philip Moore, R. A. Park,  
Percy Patterson, C. Sawyer, Charles Schwalz, Bernard  
Holt, Ed. H. Simpson, J. W. Wild, Mrs. Winnelly.  
Uniontown, Pa., Local No. 306—Forrest Parks, Angelo  
Parella, Lynn Gaudin.  
Vallejo, Calif., Local No. 367—Albin Leske.  
Vancouver, B. C., Local No. 66—Vercel Bartlett, John  
Korla.  
Walla Walla, Wash., Local No. 591—Fred Dreyer.  
Winnipeg, Man., Canada, Local No. 190—George Swe-  
ney, Ben Clasher, Bivie B. Clasher, Arthur Goddard, W.  
Albritten, Horace Swift, S. Gallant, E. C. Hill, W. G.  
McPherson, T. Hinson, L. D. Ferguson.  
Winnipeg, Minn., Local No. 453—Hannibal Lither.  
Worcester, Mass., Local No. 143—Henry Anacaras,  
Adolph J. Granzillo, Lawrence W. Kendrick, Charles E.  
Keeney, Anthony P. Tomalio.  
Yonkers, N. Y., Local No. 402—Peter Altora.

**AT LIBERTY**

**AT LIBERTY**—Hammond Organist: young lady, attractive personality, wishes position in hotel for summer; experienced; plays both classical and swing music. Charlotte Deebie, Box 314, Belpre, Ohio.

**AT LIBERTY**—Second Trumpet, 18, Union; wishes summer location and job in college hand next winter. Billy Eddins, Jones County Junior College, Ellisville, Miss.

**AT LIBERTY**—Bandmaster, available June 15; thorough musician; fine director and teacher; concert, theatre and dance experience; excellent cornettist and violinist. Chas. Stroud, 23 Monroe Ave., Oshkosh, Wis.

**AT LIBERTY**—Concert Violinist; teacher of concert and symphony orchestra violinsts; teach. Virtuoso Technic. style; artistic tonal experience in all lines; go anywhere. Address Violinist, 728 Kimball Hall, Chicago, Ill.

**AT LIBERTY**—Young lady, Accordionist and Singer, like to join trio, orchestra or single; would like Chicago or lake job in the middle west. Irene H. Cook, 1607 East Washington St., Indianapolis, Ind.

**AT LIBERTY**—Hammond Organist and Pianist; large library; request numbers; available hotel lounge, restaurant, dining room; anywhere. Frederick A. Wohlforth, Princeton, N. J. Phone Princeton 229-N.

**AT LIBERTY**—Pianist, with all-round experience, young adaptable, dependable; expert accompanist; can lead; orchestra experience; go anywhere; consider all. Rosera, 17 West 103rd St., New York, N. Y.

**AT LIBERTY**—Swing Drummer, Union; single, reliable and sober; will travel or locate; age 20; full equipment and five years' experience in dance work; please state full particulars in first correspondence. Jack C. Crooka, 416 Summit St., N. W., Warren, Ohio.

**AT LIBERTY**—Rhythm Guitarist; powerful, steady rhythm; sight read; hot choruses and jam; double violin, trumpet and arrange; member Local No. 1; age 24; neat, experienced and reliable; large or small band; travel or locate. Musician, Box 56, Mt. Olive, Ky.

**AT LIBERTY**—Drummer, experienced in pit, concert and modern dance; wants connection with ambitious organization; sober and reliable; willing to travel and give time and effort with right group; age 30; all details upon request. Address, A. P. Drummer, 7/2 Local 802, 50th St. and Sixth Ave., New York, N. Y.

**AT LIBERTY**—Cellist; doubling sweet Alto Sax. and Clarinet; wife plays firm Violin, Viola, Cello, Guitar; sings; arranges; young; work together; ten years three states; own units; desire steady work with reliable ensemble, concert, dinner, or dance; locate anywhere; free to travel; have car, wardrobe, library, P.-A.; write best offer. Mr. and Mrs. Bob Liddiard, 77 Walnut, Elmira, N. Y.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Solid silver Wm. S. Haynes Flute in D; instrument and case just like new; price, \$85. W. H. Grunert, Green Bay, Wis.

**FOR SALE**—Artists Violin, genuine Villaume, year 1846, perfect condition; examination arranged. Wm. F. Leonhardt, Box 255, Main Post Office, Toledo, Ohio.

**FOR SALE**—Martin Tenor Saxophone, gold plated, like new, \$75; Selmer Baritone Saxophone, silver plated, \$70. Musician, P. O. Box 24, Crestline, Ohio.

**FOR SALE**—String Bass in perfect condition with plenty tone and quality; also fine old Violin by Perry; price reasonable. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

**FOR SALE**—King Eb Sousaphone, \$75; Conn Tenor Sax., \$85; Buescher Cornet and Trumpet, \$25 each, cases; on account band splitting have two pair heavy Turkish Cymbals with handles; trial. Musician, 182 Thompson St., New Bedford, Mass.

**FOR SALE**—Selmer B flat Tenor Sax., practically new; latest model 54L in 494 combination Alto case, with Meyer mouthpiece and Dewey combination stand, \$165. H. Garrett Paul, 520 North Centre St., Pottsville, Pa.

**MERCHANT MARINE OFFERS A FREE TRAINING COURSE**

Young Men Will Be Allowed to Secure Practical Ship Experience.

The American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C., announced today that boys and young men between the ages of 11 and 21 will be allowed to secure practical ship experience on board a training ship of the Academy within the period from June 1 to October 1, 1939.

The young men may remain on board ship for the entire period, or for any shorter time they may wish, but not for less than a month. Students who enter for any period less than the full course will receive instruction only in those subjects being taught while the student is on board ship.

The purpose of the course is first, as a foundation for those who wish to become officers in the Merchant Marine, and devote their lives to a career in the service; secondly, for those boys and young men who, though not desirous of following the sea, still wish to obtain a general knowledge of ships, and the life afloat.

There is no charge for instruction nor for living quarters on board ship. The only required expense is for meals, which are 49 cents. Three meals are served daily. There is no tuition charge for any of the courses offered by the Academy, and no obligation for future merchant marine, military or naval service of any kind is incurred by the young men.

The schoolship to which the young men will be assigned is the Training Ship *Marsala*, a vessel of 2,423 tons, 284 feet long, 45 feet in breadth, and built in 1919-20.

On Sundays the cadets will be allowed to attend divine services at the churches of their respective denominations on shore. While on board ship cadets will receive free minor first-aid treatment when necessary.

This is the tenth annual summer course offered by the Academy, and will be under the personal supervision of the Captain Commandant of the Academy, who will be in command of the vessel.

Students will join the training ship at Virginia where the vessel will be based at Hampton Roads for the summer training period.

Those completing the summer course with a passing grade will be eligible to apply for a scholarship in the Navigation Course.

Due to the fact that the number of accommodations available is limited, those wishing to take advantage of this opportunity should write at once to the American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C.

**WANTED**

**MUSICIANS WANTED**—Lectimate Bass Drummer, Euphonium soloist, and Bass B.B.B. and vocalist doubling band; season June 15 through Labor Day; must be legitimate bandmen. Eberling's Band, Daytona Beach, Fla.

**WHAT NEXT?**

A new type of electro-turbine locomotive said by its makers to be capable of generating 5,000 horsepower and of making speeds up to 125 miles an hour was recently exhibited at Washington and inspected by President Roosevelt. The locomotive was developed by the General Electric Co., in collaboration with the Union Pacific Railroad.

The Western Union Telegraph Company has inaugurated the regular transmission of photographs between London and New York over its cable system. The service employs new methods of transmission. A picture six by seven inches may be transmitted in 20 minutes or less, regardless of weather conditions, the company says.

A self-service, electric shaving shop has been opened in New York City. For 15 cents, the customer can pick out his favorite model electric shaver and shave at his leisure.

Westinghouse research engineers have developed a new miniature glass boiler which is probably the most compact and efficient steam-making plant yet constructed. The heating element consists of coils of resistance wire which becomes hot when electric current passes through them. Connected with a water supply, half filled with water and plugged into an ordinary electric circuit, the boiler shoots hot steam from a pipe in its top in 15 seconds. The device is designed to sterilize dishes or glasses at a soda fountain, heat a towel in a barber shop or do any of the many tasks for which a little steam is needed.

# Report of the Treasurer.

## FINES PAID DURING MAY, 1939

Anderson, Merrill	\$ 25.00
Araujo, Juan L.	5.00
Albert, Julian	50.00
Braunsdorf, Geo. R.	10.00
Blindon, Fred	10.00
Bulger, Eddie	9.03
Bennett, Murray	8.00
Burkhart, Wm.	5.00
Blinsinger, Robt.	10.00
Bove, Louis	25.00
Becker, David	25.00
Balmos, Leonard	5.00
Betourné, Earl	10.00
Bosch, Harold	10.00
Baker, Virgil	5.12
Byson, Clyde	5.00
Cristello, Jimmy	6.08
Caldwell, Jimmy	25.00
Castellanos, Don	2.50
Crane, Charles	10.00
Cooper, Gordon	25.00
Coe, Russell	10.00
Courtney, Charles	15.00
Carew, Truman	5.00
Chiccarino, Jerry	5.00
Clark, Robt. Henry	10.00
Carter, Thomas	.12
Cooke, John, Jr.	.12
Candullo, Harry	21.77
Care, Tom	10.00
DeSanto, Vic	6.06
Davila, Jose	10.00
Drennan, Eugene	10.00
Drennan, Harry	10.00
Denmead, Walter	5.00
Devoes, Lee	5.00
Davies, Art	5.00
De Matties, Albert	5.00
Daniel, Edward	10.00
Ellinwood, Don	10.00
Espiritu, Alfred	5.00
Fenwick, Ted	10.00
Faith, Larry	6.06
Freedlin, Harry (Blue Barron)	5.00
Frank, Edward	50.00
Fisher, Chas. G., Jr.	5.00
Frans, John	5.00
Fragle, Guy	5.00
Flennoy, Lorenzo	5.00
Freeman, Sherman	.12
Gutenberg, Cappy	20.00
Gerrells, Warren	4.00
Grande, Ted	25.00
Gonzales, Joel	25.00
Gumin, Joe	10.00
Giordano, Albert	10.00
Govini, Carl	10.00
Greenya, Cyril A.	25.00
Hammond, William	5.00
Holmes, Alfred	5.00
Hugan, Evert	6.05
Hatch, Nelson	5.00
Holsinger, Hershel	30.00
Hay, Harry W.	5.00
Hauk, Harry	50.00
Honard, Richard	25.00
Horn, Jack	20.00
Heath, Daniel	5.00
Hasen, Chet	5.00
Hendricks, Warren	10.00
Harding, Ralph	.12
Hoar, Worth	12.50
Jackson, Robert	10.00
Johnston, Robert	5.00
Kilnick, Stanley, Jr.	25.00
Kendallora, Alvin	25.00
Kittleson, Lester	15.00
Kreider, M. Luther	25.00
King, Virgil	10.00
King, James	7.00
Karn, Charles	25.00
Kalinowski, Anthony	10.00
Lara, Fred	5.00
Logan, W. H.	10.00
Levine, Frank	10.00
Liberante, Alfred	1.00
Lounsbury, Arthur	25.00
Lugo, Carlos	5.00
Lierow, Ellis	10.00
Leone, Nick	5.00
Lent, D. E.	10.00
Lewis, Joe A.	5.00
Liebmam, Oscar	10.00
Lowell, Beatrice	25.00
Louis, Ben	50.00
Marino, Lennie	6.06
Massatt, Vic	6.06
Mallard, Oelt	25.00
Marchess (March), Paul	25.00
Major, Walter	5.00
Mario, Frank	5.00
Mann, James A.	5.00
Masqueller, George	5.00
Morton, Norvell	15.00
McCara, Russ	6.06
McVey, Kenneth	25.00
Nottingham, Glenn	5.00
Nevils, Joe	.25
O'Brien, Lawrence	5.00
O'Brien, Clifford	10.00
Palmer, Bruce	10.00
Palmer, William	25.00
Palmer, Joseph	5.00
Potter, Daniel	.12
Richard, William	11.00
Romaine, Jack	25.00
Howles, Jimmie	5.00
Reagor, John	50.00
Rosati, Henry	5.00
Reed, George	5.00
Hobbs, Alice	5.00
Showell, LaMar	5.00
Snyder, Ronald	5.00
Sarta, Joe	6.06
Schurr, George	20.00
Scott, Cecil	15.00
Strickland, Don	25.00
Strub, Ernest	5.00
Sten, Rudy	30.00
Scharf, Murray	10.00
Sears, Walt	15.00
Stove, Michael	5.00
Stevens, E. G. "Red"	50.00
Secret, Oasie	150.00
Sky, Al	3.43
Telinski, Wallace	6.06
Tucena, George	6.06
Thaly, William	25.00
Torok, James	25.00
Tracey, Al	5.00
Tafaya, Fred	3.00
Toots, Hartley	3.02
Usher, Stanley	5.00
Van Zanten, Norman	15.00
Vellrath, Werner	10.00
Vagabond, Charles	5.00
Wise, Harold	5.00
Waller, Charles H.	25.00
Wood, William	25.00
Woodman, Bill	5.00
Watson, Howard	4.00
Wise, Forrest E.	25.00
Williams, Paul	5.00
Waxley, Elton	5.00
Williams, Walter "Dootale"	5.00
Widmer, "Bus"	20.00

**CHARLIE BARNET**

*wings*  
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**CHARLIE BARNET & BAND**

**BOB BURNS**  
**"I'M FROM MISSOURI"**

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

Climaxing a growing popularity in swing circles that few artists can equal, Charlie Barnet, booked by Consolidated Artists, Inc., as "The New King of the Saxophone," is now featured with his dynamic swing band at Playland Casino, Rye, N.Y., for an all summer engagement. Formerly at Paramount Theatre, Famous Door and Park Central Hotel. Acclaimed for his Victor Bluebird Records, NBC transcriptions and outstanding radio broadcasts. Critics hail him as "one of the major swing sensations of 1939." They say: "Barnet, on tenor sax, has no equal." "Also solos on alto sax in an entirely different and distinctive vein."

For many years Charlie Barnet has been an outstanding artist on the saxophone and for more than 10 years he has played Conns exclusively. He is now using a 10M Conn Tenor and a 26M Conqueror Alto in all his work. Ask your Conn dealer to show you the same models that Barnet is using. Or write us for free literature. C. G. CONN, Ltd., 623 Conn Bldg., ELKHART, IND.



### CLAIMS PAID DURING MAY, 1939

Anderson & Sneed	\$ 50.00
Albert, Don	22.87
Albert, Julian	15.50
Bradshaw, Tiny	10.00
Barnum & Bailey	2,483.00
Bacote, James R.	28.72
Bleyer, Archie	20.00
Bennett, Frank	1.60
Baker, Gene	9.75
Britton, Milt	30.00
Bardo, Wilbur	29.58
Brenner, Benedict	36.50
Bean, Floyd	2.00
Buxbaum, Tony	10.00
Bacote, James R.	20.00
Cappella, Ray	10.00
Candullo, Joe	10.00
Canham, William S.	30.00
Club Fortune	30.00
DeVault, Stewart	100.00
DeRosier, E.	8.00
Davies, Ramona	54.51
Erwin, Victor	25.00
Farley, Edw.	20.00

Friml, Rudolf, Jr.	10.89
Fisher, Buddy	25.00
Grant & Wadsworth	50.00
Henry, Tal	135.45
Harvey, Ned	10.00
Humber, Wilson	15.77
Hynes, Johnny	30.00
Hunter, Vic	7.00
Halstead, Henry	19.45
Irwin, Don	13.42
Jurko, Paul	85.00
Jahns, Al	10.00
Laylan, Kollo	26.60
Love, Steve	5.00
Local 360	25.00
Local 280	12.00
Mitchell, Cy	40.00
Marcella, Mark	10.00
Mathews, Albert	10.00
McDaniel, R. P.	110.00
McPherson, Hugh	10.97
McCoy, Clyde	280.00
Oleson, Darlowe	25.00
Palasini, Peter	25.00
Pepperdine, Porter	5.00
Rock, Will	24.54
Rayburn, Al	2.35
Reince, Fabian	15.00
Schafer, Mark D.	10.00
Shelley, Lee (J. J.)	45.70
Shuman, George "Doc"	100.00
Vaquez, Walter	24.05
Wyatt, Francis	10.00
Webber, H. M.	5.00
Willia, Elroy	25.00

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

**SELF-STARTER**  
Mother (distractedly): "Oh, I don't know what I'm going to do if the baby doesn't stop crying."  
Little Brother: "Didn't you get a book of directions with him, Mom?"

**BEAU BRUMMEL OF THE TRIBE**  
Customer: "I don't like the looks of that haddock."  
Fish Dealer: "Lady, if it's looks you're after why don't you buy a gold fish?"

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