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PRESIDENT'S REPORT TO THE INDIANAPOLIS CONVENTION

To the Delegates of the
Forty-fifth Annual Convention:

THIS report contains a short outline of the background of our organization and is submitted to you for the purpose of acquainting younger members and delegates of the true premise upon which the activities of our organization must imperatively be based. It is interspersed with observations and explanations of policies necessary to insure the continued value of our organization to its members.

Members join an organization expecting economic benefits for so doing, and it is the duty of the organization to secure same for them insofar as conditions and opportunities make it possible.

Our Federation developed from rather humble beginnings. To see it grow in influence and hence value to its members was certainly a gratifying experience, especially for those who knew and personally experienced the dependent conditions in their lowest ebb to which the mass of the musicians were subjected before they asserted themselves through organizing.

It was my privilege to be active in union affairs affecting musicians nearly a decade before the forming of our Federation. I then realized the utter hopelessness of individual unions prevailing, with few exceptions, in their efforts to better the economic conditions of their members, without a strong national organization.

In 1900, as Chairman of the Law Committee of our Convention held in Philadelphia, I was drafted to head our organization as President. Then, as now, I realized its dependency upon the unrestricted loyalty of locals and members, and then I knew, as well as I do now, that success will forever be dependent upon pulling together which, first of all, meant the full organizing of the musicians. Therefore, the first three years of my administration were chiefly dedicated to organizing. Our Federation was notoriously poor; hence, haste had to be made slowly. During these same years, the laws of the Federation became liberalized and that insured its success.

What was true then is true now, that in our Federation, its constructive opportunities are exhausted insofar as the membership is personally concerned by regulating their conduct but never by hindering them in their pursuit of a livelihood. As long as we realize this truth, we will not fail.

In an exceedingly short time, our Federation grew to good proportions and its influence and prestige became more and more firmly established. And so it is, that in 1940, we may become retrospective with pride, knowing that in spite of all unfavorable vicissitudes which have befallen our organization, more especially by the mechanization of music, it has nevertheless remained continually active in safeguarding the interests of its members fully as much as conditions permitted. I for one take considerable pride in the achievements of our Federation, which only became possible through the farsightedness of Conventions and the fealty in general shown by members to the organization. May this forever remain so!

I said often before, and I repeat it again, that evils can often be minimized almost to their extinction, but they can never be entirely eradicated or corrected. I often wonder at how well our local unions have done in adverse conditions. We may well say that there is no better nor more successful organization in the entire labor

movement than is ours; and this in spite of the fact that we have more intricate obstacles to overcome by reason of the complexity in our employment than almost all other International organizations of the labor movement combined.

It is necessary that the background of the organization be brought to the attention of the younger members so that they may more easily comprehend its value.

In 1900, the success of our Federation was more imaginary than real. The reasons were that too much control of local meetings was exercised by members who controlled employment, and who naturally had their following. The membership in general had not as yet become very articulate in demanding certain conditions under which they desired to work, but as soon as they began to assert themselves, the Federation began to progress in leaps and bounds. The local unions attempted to preempt all employment for their members in their own jurisdictions. The result was that the Federation remained poorly organized. Only several years after it received a charter from the American Federation of Labor did many of the largest locals become members. They held aloof from our organization for the reason that they feared that the employment opportunities of their members would be curtailed through the policy of placing a ring around each jurisdiction. In fact, had this policy been followed, as was attempted, the Federation would still be a small organization, with precious little value to the members.

The Federation finally realized that our members are not active in the production of material things, that such are not a result of our performances, which as soon as they ceased became intangible; furthermore, that our employment is not the result of an economic necessity for employers or the public, that in employment we were solely dependent upon the culture of the public and its desire for amusement and diversion.

After the Federation became strong, it naturally had opportunities to assert itself whenever and wherever necessary on behalf of its members, all of which naturally could not have been done before. All this suffices to illustrate the necessity for a National organization.

Laws were enacted which vested the President of the Federation with great powers, carrying great responsibilities, so as to create the opportunity to meet cases of emergency. It gave him the power to call strikes, and all else which in his opinion was necessary for the protection of our members, even though it involved the striking down of existing laws and substituting others in place thereof. For all these purposes the President could preempt the entire Treasury of the Federation, which, however, was not an advisable rule, and on his own behest has been changed. For many years the Executive Board enjoyed extremely limited jurisdiction under the By-Laws of our organization. Their powers were more assumed than real, same were a remnant of conditions of the times when the organization was in its formative period. This has been changed. At the President's request, the convention adopted and passed a resolution giving the Executive Board extensive power to adjudicate everything between conventions which is not provided by law.

In many instances experiences peremptorily called for changes in law, which brought home to conventions as well as

officers, that we had to treat with realities rather than to become obsessed with ideas based on a premise of how we would like to have things.

In the beginning of our organization we naturally had to experiment. Our income was small, yet the necessity for a successful organization was great. I well remember the time when the International Executive Board carefully considered the outlay for a typewriter to be used by the secretary of our organization. The first desk in the President's office of the American Federation of Musicians was a gift from his wife, who paid for it from the money she earned giving violin lessons at the College of Music, Cincinnati. I merely mention this to emphasize how small the organization was in its formative period, and how far we have gone in the direction of establishing for the members of the profession the social position to which they are entitled, and as good an economic condition as possibly could be secured for them.

Locals then as now looked to the Federation to curtail the activities of traveling musicians, which really means that we should declare what the 130 million Americans should be permitted to listen to or prefer in the shape of music. Such an attempt would always be futile. Attempts were made by conventions to pass regulations to at least hinder the activities of traveling bands. Finally a law was enacted that they must charge 30 per cent more than the local price. What was the result? Double contracts, cheating, chiseling, contempt for all law, and had this law not been abrogated, the Federation would have long since found itself on the decline. The law did not keep traveling bands from jurisdictions but it debauched its members to such degree that it actually proved to be the Eighteenth Amendment of the Federation. Instead of controlling and regulating the activities of our members, it practically confronted our organization with a situation in which it found itself helpless. It was lucky indeed that the law was abrogated in the nick of time.

The present 10 per cent law (later on more fully explained) was thereafter inaugurated, and not only ended the vicious results of the 30 per cent law but practically saved the Federation from bankruptcy.

One of the first activities of the Federation, during the time of its formative period, was the stopping of importations of musicians from abroad and the unionizing of the symphony orchestras of our country. This unionizing was the result of an order from the President's office, which was soundly condemned by the public press and periodicals for a direct attempt to unionize music; but for all that, by action of the Federation, an opportunity was given to the American boy to develop his talents. Today we have a great many native musicians in our symphony orchestras, and they have long since ceased to be foreign aggregations.

During the same period the Federation made highly successful attempts to supervise fraternal society conventions, monster parades, etc., and in addition steadfastly protested against the Washington Marine Band and other enlisted bands being permitted to compete with civilian musicians for engagements. I well remember the supervision of a monster parade given by a Masonic Order in the City of Saratoga; the occasion was a conclave national in its scope. The officers of the Order were absolutely in favor of the American Fed-

eration of Musicians, yet they had no authority to tell the subordinate lodges what musicians they should bring to the conclave. The Federation was bound not to permit its members to play in the parade if the Washington Marine Band would also participate. In the neighborhood of eighty union bands were employed. It appeared that nothing short of an appeal to the President of the United States might make it possible to avert a general strike. I laid the case before President Theodore Roosevelt. He was very sympathetic, but stated that, the Secretary of the Army and Navy advised him that in order to secure musicians possessing the necessary qualifications for Army and Navy bands, they must be permitted to earn some money on outside engagements, as their wage was small; that Congress should increase this wage, but that meanwhile we should not expect of him as Commander-in-Chief of the Army and Navy to lower their standard of service. I thanked the President for his kind consideration, and prepared for a general strike to be called. The next day, the *New York Herald* carried a notice that the President of the United States had ordered the Washington Marine Band to Gettysburg to attend an encampment. The strike was averted; the President helped us, but of course did not give me the satisfaction of advising me in advance that he would do so.

Another incident which was rather amusing is worth being recorded. It developed at a monster parade of a great fraternal organization during its annual gathering. The chief of police of the city in which same was held was tipped off that if a certain non-union unit upon which an individual lodge insisted should parade, a strike would be called. The streets through which the parade marched were roped off and no one, without a police pass, could cross them. I was refused a pass so I could not communicate with our bands. However, the chief of police erred in his reckoning, as I had advised the half dozen bands in the lead of the parade not to move under any conditions unless I personally ordered them to do so. The result was that not only did the non-union band not play but I was given special police escort to supervise the parade. The chief of police before the parade threatened me with arrest. I answered him, "Very well, but the bands will not march until I give the word." We parted as good friends, and many years thereafter at an accidental meeting, we had a good laugh about the incident.

Now, occasions on which it was necessary to threaten general strikes at conclaves and convention parades, were numerous. In the main we were always successful, and too much credit cannot be given to the bands, many of which came from smaller local unions, who were always ready to assist the Federation by their readiness to strike.

These activities made the Federation more and more known, and the liberalizing of its laws resulted in musicians flocking to its banner by the thousands.

On another occasion it was also necessary to appeal to the President of the United States. The manager of the Metropolitan Opera House in New York, through some misunderstanding with the local union, decided to employ an orchestra from Europe. He was known to be a man who meant what he said, and investigation disclosed that he had his agents in Paris organizing an orchestra. The president of the New York local union,

at that time the late Maurice Smith, and myself appealed to the President of the United States, Theodore Roosevelt, whom we met for that purpose at Oyster Bay, Long Island, and he stated to us that he would write a letter to the Collector of the Port of New York and see what could be done in keeping the band in Ellis Island until the courts decided the case as to whether or not they should be permitted to land. The outcome was that, no doubt on advice from Washington, the European orchestra was not engaged, and members of the New York union continued on their engagement at the Metropolitan Opera House.

Some of the activities of the President at that time, gave him pause before deciding upon same. As an illustration which I also gave to previous conventions, but which I repeat in order to acquaint the younger members and new delegates, of the various complexities which had to be manfully solved to guard the interests of our members, will say that during the days that transcontinental chains of theatres were maintained which played legitimate shows (dramatic and musical), a local orchestra was employed in each theatre in every town covered by those chains. The arrangement with the traveling companies, which were practically all controlled by a certain theatre magnate in New York, was that a local theatre management paid part of the expense of the orchestra which traveled with a musical show. For the services of orchestras for other than musical shows, the local managers paid the entire cost of the orchestra. Finally, this magnate and his partners hit upon the plan to save a lot of money for themselves and the managers of local theatres. They gave notice that for dramatic shows, no musicians would be employed anywhere; as all musical shows from then on would carry sixteen men, it would be unnecessary for any theatre in their chain to employ a local orchestra, but they were to pay more towards the orchestras traveling in musical shows. They figured the saving in cost of music for local managers and themselves to be several hundred thousands of dollars. To cope with the situation, we could not possibly wait for the next Convention, as same was to be held after the season during which the change was to be made, had expired. So the President of the Federation took advantage of Section 1, Article I of the By-Laws, which provides he could act in case of emergency to strike down laws and enact others in place thereof, and increased the price of the traveling theatre musicians and their leaders to such a sum, that instead of saving several hundreds of thousands of dollars, it would have cost the theatrical magnates and local managements several hundred thousands more for music than it previously did. It is needless to say that the local orchestras did not lose their engagements, and the theatrical interests did not make the saving at the expense of the musicians that they had intended to make. However, they did compliment me by stating in the public press that I had held them up in the manner of a highwayman. They said nothing of their contemplated discharge of many hundreds of local musicians. This is past history now. Their influence has become mightily insignificant. The developing of the film industry did this. With all their might, and in the aggregate they controlled hundreds of millions of dollars, they could not avoid becoming victims of technological progress.

I simply mention all this so that the younger members may get to know something of their organization, which will more than anything also convince them how necessary it is for them to help to safeguard same.

Another item of utmost importance during our formative period was the amalgamation of separate unions of musicians in New York, Pittsburgh, Baltimore and others, and their enrollment as members of the American Federation of Musicians. In these cities the bulk of professional musicians had failed to join the Federation by reason of the illiberality of its laws, fearing interference with their employment opportunities.

Another important development was the

extension of the Federation into Canada, and meeting the desires of the musicians in that country. Under leadership of the late lamented David Carey, for many years a member of our Executive Board, the Toronto local requested a charter from the Federation, which was gladly given, and other Canadian local unions of musicians followed the same example.

We were also successful in having a law enacted by Congress, taking the enlisted men out of competition with civilians. Although we sometimes found it difficult to have the proper authorities, particularly the naval authorities, comply with the law, the result has in the main been successful.

At our behest, Congress also passed an act that musicians could not be imported into the United States under contract. Its enforcement rests with the Labor Department. Now and then, but not generally, it somewhat miscarries. I take this means to advise our members that the best friend our Federation ever had among all Secretaries of Labor was the late Secretary Doak. He assisted us with great consistency in the passing of the bill which prohibits the importation of musicians under contract and presented the Federation with the pen with which President Hoover signed the bill.

During the NRA times, we fared better in the protecting of the interests of our organization than did any other labor organization. We did not become subjected to codes. We were left free to negotiate with our employers as we always did.

During the first years, more especially from 1900 to 1903, the incumbent of the President's office was on the road for long periods at a time, organizing, settling disputes, advising local unions as to proper union activities, encouraging them to assert themselves against unfair employers, etc. In the course of years, the Federation grew to such importance, and its activities became so complex that it became necessary to transfer the President's Office from Cincinnati to New York. Some of the officers of the Federation were opposed to this, but under Section 1, Article I, the President used his own judgment, much to the advantage of the organization. The following convention enacted a law providing that the President's Office must be in New York. It is the logical place. From here all interests that have to do with music and the amusement world can be easily reached, no matter where they may be. Through the removal of the offices to New York, the possibilities of the Federation for success in the advancing of the interests of its members were immeasurably increased.

During the years 1900-1910, traveling military bands roamed the country. Many of them were of foreign extraction, and being non-union, worked for any wage. However, we made good progress in unionizing them, more especially after being successful in driving one of their worst offending leaders out of the country. Traveling military bands are now a matter of history. Public taste has changed; traveling name orchestras now in public favor will finally have a like experience. Nothing is stationary in the amusement field. Changes often develop exceedingly fast; in other cases they are a matter of many years.

In an effort to unionize military bands and to expel such in which the members worked for a wage as low as \$9.00, the President became involved in litigation in the Federal Courts. However, in spite of this we were successful in changing the conditions, and some of the members, more especially of foreign bands who worked for pitiful wages, are now staunch supporters of the American Federation of Musicians, and contend for full wage when playing engagements. So you see it was not a matter of ill will or misunderstanding, it was a matter of education, which turned material which did not really know what union meant into good staunch members.

Our Federation must keep pace with all developments, and adapt thereto its rules, regulations and policies, whenever necessary to best protect the interests of the members. In some cases, as for in-

stance the development of jazz, it became necessary for members to become specialized in the rendering of that class of music. This created a new economic problem for older musicians as their time of life to do so had passed.

In all types of employment, including the white-collared element, more especially among doctors, lawyers, writers, musicians, there is great overcrowding. The employment opportunities do not keep pace with the need for employment. This has been brought about through technological advances which cannot be hindered though it created for millions of workers exceeding economic hardships.

We musicians have been singularly successful in some respects at least, more so than other labor organizations. We have in the past insisted upon the employment of a certain number of men. In other cases we were even successful in having an employer agree to the amount of money he would expend for musicians during a certain time. No other union was ever successful in having the employer agree to the sum to be expended for the employment of its members. However, those successes rested on a premise of mutual understanding with the employer and, under present conditions, do so more now than ever before. I make these statements in all candor, because they are facts, and in doing so I perform a duty. I must not mislead, but must state the facts as they are.

Our activities fall in the field of culture and diversion, and therefore are more easily affected by adverse economic conditions affecting the entire country than that of other workers. Our employment is not the result of a material necessity without which the public could not do, no matter how much such employment is an economic necessity for ourselves.

No matter how successful we are as an organization, the public will forever select its own diversion. We will never be able to dictate to the public as to what particular form of music or musical organization to prefer or to what particular part of our membership it should give preference in employment. Apparent success in a few cases does not change these conditions, but does have the tendency to lull us into the belief that a voluntary arrangement or agreement with an employer to employ the man we desire him to employ, represents proof that we can make such agreement mandatory upon all employers. Any attempt to do so can only have the inevitable result to create such unrest among our members as to shake the organization to its very foundations, and spell the end of its success.

Prohibiting employment can only be a disciplinary measure directed against individual bands or members who have outraged the principles upon which our organization is founded, but cannot possibly affect others who did not do so. We or, for that matter, no one else will ever be successful in enforcing a regulation upon members which in the last analysis means to control the public desire for diversion, or taste, or the enjoyment of any particular musical aggregation. Efforts to do so can only have the repercussion of doing us immense harm in our standing and weaken our efforts in constructive directions.

An illustration of the prevailing restiveness among members, which for the good of the organization should not exist or develop, I will say that a few years ago at a convention of the Federation a musical festival was contemplated in which prominent traveling bands were to take part. The arrangements were to be such as to prove profitable for the local union in whose jurisdiction the convention was to be held, and, of course, would have proven very interesting to the delegates. During a considerable time attempts were made to arrange the festival, and finally it fell by the wayside, not for the reason that some traveling bands were otherwise employed, but for the reason that the traveling bands are beginning to look upon the Federation as an enemy instead of their organization. Some of them openly stated "all the Fed-

eration does for us is to tax and make it hard for us, and attempt to interfere with our livelihood; this being so why should we render services for the edification of a convention?" The foregoing is not the opinion of a few traveling members but of many thousands of them, and the pity of it is that there is a modicum of reason for their so holding.

It is an undisputed fact that in many cases local bands are better than the traveling bands and still the latter are preferred by the public. The reason for this is that traveling bands are considered attractions which, of course, like all such in the amusement field, are constantly changed by the employer so as to keep the public's interest in same alive, as he holds it creates an economic advantage for him.

What locals could and have a perfect right to do in order to have employers again show some preference for local members, is to appeal to civic pride, interest societies in their behalf such as firms, clubs, fraternities, etc., and advise them that not only can local bands satisfactorily fill their needs so far as artistic services are concerned, but preference should be given them for the reason that they expend their wages in their own home town. As this is of economic value to the town, its possible recognition by the townspeople might outweigh their desire for changes in attractions, which then would surely prove to be of advantage to local musicians. Restrictive laws by the Federation will not solve this problem. It will never be entirely solved as long as economic conditions remain as they are, that is, as long as we have a great number of unemployed with us and the purchasing power of the masses remains woefully reduced. We have as yet millions of unemployed. Threats and intimidations that unless employers employ local men that we would use our economic strength against them would avail us nothing, and the entering upon such an experiment would leave us disillusioned but wiser men.

Some local members are of the opinion that through driving the representative bookers out of business all employment could be preempted for local men. However, this would prove no remedy as it is really an onslaught upon our own members whom they represent. That this is so is obvious and hence would provoke great opposition and resentment, thereby creating the possibility of involving us to an unlooked for and unfavorable degree. Traveling bands would not cease to exist. Surely we could not go so far as to say a band couldn't have a booker, or that bands couldn't have agents. If we were to embark upon such a policy we would be stopped before we began. Traveling bands chaff under the conditions that they have no representation at our conventions. I have recently been advised that there is a movement afoot among them to petition the convention to grant them such. They complain more and more insistently that they, even though representing thousands of members of the Federation, are really considered outside of its fold and constantly antagonized and made a target of attempts to interfere with their rights to make a living. They maintain, that the same as other members, they join the Federation for the better protection of their economic interests, that no member joins for the purpose of having his opportunity to make a living interfered with, and it is certainly not their fault if economic conditions are such that there cannot possibly be enough employment for all members.

We cannot dispute the correctness of their statements.

It is not only members of traveling bands but transfer members in general who complain of antagonism shown them by locals. However, if a transfer member complains to his home local against this, he finds in it an insistent champion of his rights, even though the same local may look with disfavor upon members transferring into its jurisdiction.

There are more musicians, especially from the larger locals, playing in traveling bands than the number of members of traveling bands which play in their juris-

dictions. In some cases it is more than two to one. To send them home to their respective locals, so that same may be free of traveling bands, if such were at all possible, wouldn't change conditions one iota. In fact, in the larger jurisdictions, the members caused to return home would outnumber the members of traveling bands which play in same, therefore, the competition between local members would become even keener because their number has been increased. I well remember a meeting with the Executive Board of one of our largest locals, which protested against the inroads of traveling bands in their jurisdiction. Upon my query how many members of their own local were members of traveling bands a member of the Board coolly answered that they did not bother with this at all. A subsequent investigation disclosed that they had a good many more members with traveling bands than members of traveling bands of other locals were in their jurisdiction. No matter what our desires may be, the problem cannot be solved through stipulating what particular member must play a particular job.

We are unlike other labor organizations. The curiosity of the public is never aroused by a printer, carpenter or electrician, etc., no matter how wonderful an artisan he may be, but it is aroused by an organization which will render services for the public's diversion, that is, by bands, orchestras, theatrical entertainment, etc., and this leaves the public the final judge as to what it will prefer in the form of entertainment and diversion. It is, of course, a natural desire of local members that all employment in their local jurisdiction should go to them, but public preference makes it impossible. Unless changed, this desire will never be attained.

In any organization members should pull together, at least the vast majority of them, but this becomes less and less so with us, and the reason is lack of employment. Therefore a traveling band is about as welcome in a local jurisdiction as an enemy invading a country which cannot oust him, and yet local members do become members of traveling bands and have a home local somewhere.

It was held for a time that staggering of employment would prove somewhat the easing of unemployment among our members. I had considerable experiences with such an effort during the N. R. A. times which were illuminating indeed. During that time a good portion of the theatre employment had not as yet been destroyed, but the unemployment among our members following the great crash of 1929 was nevertheless very severe. The President of the United States, who had authority delegated to him by Congress to cope with unemployment, established the N. R. A., and, as you well know, business men, representatives of labor organizations as well as monopolies and individual employers met in Washington for the purpose of devising ways and means to lessen the unemployment. As far as we musicians were concerned, all our employers tried to lessen unemployment by cutting our wages. Some representatives of theatres and hotels had the nerve to offer us 20 cents per hour as a bottom wage. Of course, we were successful in preventing any such arrangement, after many weeks of bitter struggle. Then the administrator in Washington who had the amusement field in charge discussed with me the possibility of staggering employment among our members in theatres. The suggestion coming from the Government, I readily agreed to make the attempt, and then my woes began. I issued an order that musicians in theatres must be staggered, and to the everlasting credit of locals, it must be said that they did their best to follow instructions, even though some of them were not in favor of so doing. Then a holler came from the musicians who were staggered, who had to lose one week out of four, or a day or two each week, so that the unemployed member would have a chance to earn a few dollars. I well remember the time when in the neighbor-

hood of two dozen theatre leaders appeared at the President's office, threatening that unless the staggering were stopped, they would hold me personally responsible, as I had issued the order. In this they were entirely correct. I did issue same. The suggestion came from the Government. I expected our members would gladly grasp the opportunity to divide their employment with those less fortunate. I soon became disillusioned; the difficulties in the way of staggering became so great and the complaints of members against same so bitter, that the administrator and myself agreed to leave the matter to the individual locals, and the result was that immediately almost all staggering ended. Now, what does staggering mean? It is a division of work. Now, what is the attempt to keep traveling bands out of local jurisdictions? Nothing else but to prevent them from working. We will have about as much success with that as I had with the staggering in theatres, and I promise you I held to it as long as I possibly could, in spite of the two dozen or more wise guy leaders who were of the opinion that as the result of their protest and demand, staggering should immediately be stopped. However, I want to be fair with these leaders by advising that staggering would have ended four weeks sooner had they not prevented it through their protest. The staggering of employment between traveling bands as it involves employers of our members who use traveling bands as an attraction will prove even more difficult, as the employer is not a member of our organization, and saying to him that he could only employ traveling bands under such conditions as we will prescribe will be found neither satisfactory to him nor to the public.

However, members still insist that all employment should be staggered. We know that it will never be, for even though every member would have musical qualifications to fill every engagement assigned to him, which we all know is impossible to expect, a man who has employment, perhaps only enough to permit him to get along fairly well, will fight like a tiger at having same reduced or shared with someone else. That is the human side of the case.

This is the situation, so what is the use of trying to befuddle ourselves into the belief that we could regulate employment to the extent of forcing employers to use such bands and orchestras as we might designate, or even to say to them for what particular length of time they may be permitted to employ certain bands and then change them with others of which the local approves.

Our membership consists of fully one-half of non-professionals who are not entirely dependent on music for a livelihood, but are of exceedingly high value to the American Federation of Musicians as a whole.

Approximately fifteen to twenty thousand of our members belong to traveling bands, many of these almost constantly on tour to play single engagements, whereas others play permanent engagements of a week or more in the jurisdictions which they visit. A great many of the engagements played by these traveling bands are played in jurisdictions of locals which themselves have many members of traveling bands playing in other jurisdictions. Some smaller jurisdictions are seldom visited by traveling bands. A great many local members play out-of-town engagements of less than one week, which are not classed as traveling engagements and are played by members in neutral territory as well as in jurisdictions other than the one to which they belong, hence the competition with local members is not entirely confined to traveling bands. The number of members playing merely local engagements is of course great, but cannot even be approximately estimated.

It is easily understood why local members resent the professional activities of traveling members, as they hold that they have the right to preempt all local employment for themselves. For this they cannot be blamed.

The unemployment among members and the continual influx of the younger element into locals make the competition for engagements exceedingly keen.

It is hoped that economic conditions will eventually improve, which, of course, will ease the unemployment situation and the clamor for more employment opportunities.

The only lesson we can learn from all this is that conditions must be recognized as they are and not as we would like to have them.

The main issue is "employment", and the pity is that we do not create such, neither does any other labor organization. Economic conditions do so. It is our duty to keep all of this in mind when legislating.

Returning to the description of the development of our Federation, will say that its growth and influence became impressive in the first decade of its existence. As an illustration, I will point to the action of President Wilson, who, during the World War, appointed the President of the Federation as a member of the Advisory Committee of the National Council for Defense and at the end of the War, thanked him for his services.

In the guarding of the affairs of the organization, the Presidents of the United States were often memorialized. All of them were personally met. This includes President Wilson, Theodore Roosevelt, President Hoover and Franklin Delano Roosevelt. Examples of cases and reasons for such efforts have already been explained.

The connections of the President's Office and the Federation are and must forever remain intimate, regardless of who the incumbent of the office may be. That this is so is best illustrated by our own laws. Many of them, too numerous to especially mention, were adopted at Conventions as the result of recommendations contained in the President's report. Many others were introduced upon the advice of the President. Many important policies had their inception in the activities of the President's Office, for instance the establishing of the "International Musician" which became only possible through the ending of the privately owned "American Musician," which, up to that time, was the official organ of the Federation, even though owned and controlled by an outsider. This involved the President in litigation with the owner which continued for several years. The "American Musician" was not maintained in accordance with union principles, much less did its owner care for the interests of the Federation. Hence, our organization made short shrift of it.

There is one observation which I am compelled to make and which may prove of advantage to many, and that is an officer of an organization should always keep abreast of all economic as well as social developments in all their phases, conform to same at all times, and not become retrospective in the sense of longing for conditions of the past which have outlived themselves and no longer exist. Such an officer should try to meet the radical changes which we experience now, in other words, develop with the times, remain young, and constantly active in the approach to the organization's problems, even though they present an unfavorable aspect to the interests of those we represent. He should never lose heart in attempts to solve these problems, or err by trying to deny the necessity of so doing, or hark back to conditions of days gone by and lose valuable time in useless efforts to re-establish them. Anything gone into oblivion through what is generally termed progress or development, even though it may for the time being affect mankind in general adversely, cannot be resuscitated, no more than loved ones resting in eternal sleep can be awakened through our longing for their living presence. It cannot be done; therefore, a union or an officer thereof, to be really constructive, must keep abreast of the times, realize changes, and be constructive in the field of new developments, economic or social, whatever they may be. If in doing so, he will remain young in spirit and endeavor, he will not permit the experience of the maelstrom of changed

unfavorable conditions to break him but rather to steel him to meet same in such constructive manner as best can be done in the interests of the men whom he represents. In all this, I merely speak objectively of the necessity to recognize absolute truisms which, to ignore, would make all attempted progressive activities by an organization absolutely useless.

The chief value of the American Federation of Musicians to its members is the regulating of the conduct of musicians who leave one jurisdiction to fill engagements in another. The possibility of local unions being advised under what conditions the engagements are played, and the immediate disciplining by the Federation of offending members, is a protection against unfair competition of members of one local with those of another, whose value cannot be over-emphasized. You may well imagine what conditions might develop if the supervision provided for by the laws of the Federation should cease to exist, which could easily develop if through some unwise legislation the attempt would be made to interfere with the employment of thousands of members. It is the Federation which made it possible, at least during the last three decades, that so many of our local unions became highly constructive and progressive, and to the credit of the locals it must be said that they took full advantage of the opportunity. Brilliant local leadership developed in a great many of them. As long as we have a constructive American Federation of Musicians, such opportunities will remain possible. This means that we must avoid bitter division as to policies, or destroy ourselves through unwise laws. A national organization should in its laws treat with fundamentals and not try to have them be a cure-all for every little development which may be considered unfavorable by a local union or member.

Our organization must forever hold up the banner of fraternity and oppose restrictive laws for if we fail to do so, we will march backward a great deal faster than we found it possible to march forward. We cannot classify our membership. The success of the activities of the Federation is found in the protection of local unions against uncontrolled competition, as has been so often stated. It would be a sad experience indeed if members of our profession would ever again experience that their local union was solely dependent upon itself to protect their interest, as extremely few find it possible to only partly do so. This being so, to be helpful to successfully perpetuate the Federation is in the interest of all members. Wholesale failure to do so would exact a woeful price from them.

The complex conditions which forever develop in our organization, and which must be met, make the responsibility of our officers, the International Executive Board, and the President greater than those of any other international organization.

The responsibilities of the President are tremendous, but likewise the International Executive Board holds no sinecure. Its members have seen their work doubled and trebled during recent years and the end is not yet. This is readily understandable as the activities of the Board reach throughout the entire jurisdiction of the Federation and, through same, contact hosts of individual locals and members. As the Appeal Board of the Federation, it has a judicial function to perform but, in addition to this, the general affairs of the Federation, inclusive of all of its policies, fall under its jurisdiction. Furthermore, they are also, by law, entrusted with legislative powers which they may exercise, if the interests of the Federation so demand, in anything which is not provided for in our By-Laws. In this, the authorities of the Executive Board and the President are clearly divided, as decisions and legislation in emergency cases or such which may need immediate adjusting, fall within the President's authority, whereas all others fall within that of the Executive Board.

The foregoing is merely a short sketch of the development of the Federation, interspersed with imperative observations. The full history of same would necessi-

tate the writing of volumes, but I am convinced that the sketch will be sufficient to impress members who were not aware of the background of our organization of the dire necessity that musicians become organized, and will encourage such members to continue to insist upon the proper perpetuation of the organization, not only for their own good but for the good of all future members of the Federation.

FINANCES

Nothing is more essential to an organization than that it be working under a proper fiscal system. As far as our organization is concerned, we floundered quite a bit before we evolved a financial system which bids well to permit the Federation to attend to its affairs without the continued fear of bankruptcy or of shortage in our General Fund. The present fiscal system is based upon the principle that the members who are actually in employment pay for the general upkeep of the organization, that is, insofar as their employment is regulated through national law. The principal source of income of the Federation is derived from a surcharge which traveling bands and those playing engagements outside of the jurisdiction of the locals, must add to their wage. The division of this surcharge, 4 per cent to the local in whose jurisdiction the engagement is played, 3 per cent to the men playing same, and 3 per cent to the Federation, has proven successful and highly fair and profitable, insofar as many locals are concerned, so much so that an attempt was made at the last convention to increase the locals' and Federation's portions at the expense of the members who now receive part of same. Many arguments have been made in good faith why this should be done, but all of them were based upon the wrong premise. Rumors were taken as actual facts, and the most was made of it that the men did not receive their part of the money, but that the leaders pocketed same. However, this is entirely incorrect. The vast majority of the men playing outside or out of town or traveling engagements do receive this money.

The arrangement we have now is almost perfect insofar as the proper control of the collecting and disbursing of the 10 per cent is concerned. Members of bands demand their part of the money from the National Treasurer, the National Treasurer in turn, if he has not received same from the local unions, calls their attention to it, and in this way a control is exercised over the proper collection and disbursement of this money, which no other method could insure.

In many cases this arrangement has protected locals against unscrupulous collectors who pocketed money and attempted to defraud the Federation, locals, and the men. Of course locals are not to blame for this, but we had many such cases which were corrected, through the control above explained.

In connection with the matter, it is important to consider that the Federation's portion of the 10 per cent surcharge practically carries it financially at the present time. The nominal per capita tax paid by members could not possibly do so. In this connection it is well to remember that the per capita tax of the Federation is approximately 10 cents per month per member, from which the Federation must defray the costs of the "International Musician" which members receive gratis. The income from the per capita tax is merely nominal, and were the Federation solely dependent upon it, its insolvency would be a question of a short time. It is not intended, or likely ever will be, to increase the per capita tax, as the percentage of non-professional members, that is, those who profit a great deal less through their membership in the Federation than the professional men, is too large, and hence the sound policy to as much as possible have the members who profit contribute most to the upkeep of the organization as well as locals, is the proper one and any deviation therefrom will immediately react unfavorably upon our organization.

Our present fiscal system is a result of experiments, which within one year re-

sulted in a huge deficit being turned into considerable surplus, and it is this policy which makes the present huge conventions possible.

It is not advisable that the Federation and local unions take from members a benefit for the purpose of enriching their own treasuries, and this is exactly what would be done were a convention to take from members who play out of town or traveling engagements their portion of the 10 per cent surcharge. After all, the organization is maintained to benefit its members, and benefits derived by them should be added to rather than lowered.

Here I must in part repeat what I have also periodically stated in another part of this report, namely that our organization has the disadvantage that its members cannot find employment as musicians in the field of production of material necessities. We are active in a field of culture and diversion, which only blossoms where economic conditions in general are such as to lessen the struggle of men for material necessities. It is clear, therefore, that as an organization we are more than any other workers extremely unfavorably affected by unfavorable economic conditions. We are dependent upon the pleasure the public finds in diversion or in the culture of music, hence our employment opportunities rise and fall with general economic conditions more so than do the employment opportunities of other workers, and this aside from technological progress which more or less generally unfavorably affected the employment opportunities of millions of workers.

By reason of all this, a successful American Federation of Musicians and its local unions is more difficult to maintain than those of other callings. This condition reflects itself in the multitude of local and national rules which are made necessary by the complexity in the nature of our employment, which often is subjected to kaleidoscopic changes. This is an additional reason why a rule or law found satisfactory should not be changed, and more especially not if same affects the finances of an organization.

In my opinion the 10 per cent law should not be touched as long as entirely changed conditions do not necessitate that other ways and means be found to keep our organization solvent. However, it will be many years before such condition may develop, as it would mean an entire change in what is at the present time accepted by the public as welcome and satisfactory diversion in the entertainment field.

LAWS OF OUR ORGANIZATION

I have already pointed out the danger of legislating on behalf of matters which are really not fundamental, as doing so clogs the laws of our organization to such an extent as to make them more and more impractical and creates misunderstandings and ill will, all of which should be prevented. In reference to new laws, this report will confine itself to the recommendation only of such which are absolutely necessary. First among them we have the law providing for the payment of services in the manufacture of electrical transcriptions. Heretofore we divided these services into services for library and then for sponsored programs. Inasmuch as these services are exactly alike, and it does not matter for what purpose they are used, its differentiation led to nothing but misunderstandings and finally the International Executive Board after due and careful consideration, has importuned the President of the Federation to change the law pending this convention by combining electrical transcriptions for sponsored programs and electrical transcriptions for library services under one and the same caption, which simplifies them and does away with the many misunderstandings above referred to. Therefore, in place of all rules appearing under the caption, "Electrical Transcriptions and Electrical Transcriptions for Library Service," appearing in Article XV, on page 165, and the first three lines on page 166, the following has been established:

Electrical Transcriptions for Commercial and Library Service

For each 15 minutes (or less) of recorded music, to be on one side of a disc, with or without commercial continuity or announcements, the rehearsing and recording of which does not exceed one hour, per man \$18.00

If 15 minutes of recordings is finished and additional recording is made, then for each 5 minutes or less of recorded music, per man extra 6.00

For each such extra 5 minutes of recorded music, 20 minutes may be used for recording and rehearsal.

Leader, double price.

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

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

Overtime in rehearsals only, for each 15 minutes or less, per man, \$3.00.

For recordings by symphony orchestras the International Executive Board stipulated the prices and regulations as follows:

For two hours recording, not to exceed forty minutes playing time in each hour, per man \$28.00

For each additional one-half hour or fraction of one-half hour, per man 7.00

Contractor to receive double price.

The intermissions for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.

You will note that for the price of \$28.00 two hours recording may be had, which recording must not exceed forty minutes playing time in each hour. Then we provide for price of each additional half-hour or fraction of half-hour it is not provided how much playing time there may be in same, it is but natural that inasmuch as during the first two hours of recording, playing time must not exceed forty minutes in each hour, it follows that correspondingly in the overtime a similar restriction should apply. Therefore, I suggest that the second paragraph of the section above quoted be changed to read as follows:

For each additional one-half hour or fraction of half-hour in which the playing time must not exceed 20 minutes, per man 7.00

As I did in previous conventions, I again request that the second paragraph of Section 2-D, Article X, page 65, should be changed so that the more than exacting 50 per cent tax be abrogated and a tax of 15 per cent be placed in lieu thereof.

At the time the convention passed this tax, it was done to protect local engagements from being played by traveling bands, or preventing the visits of traveling bands playing local sponsored engagements from resulting in the discharge of local musicians. At the present time the Federation has enough law to protect local men in local radio engagements without putting any excessive tax on traveling musicians, unless we merely do it for the purpose of enriching the treasuries of locals or that of the Federation, which is unjust; therefore, the law should be abrogated or at least greatly modified. If a traveling band happens to play in the jurisdiction of a local, and during their stay also plays a radio engagement, for which they contracted before they entered the jurisdiction, which contract generally covers many weeks, and which was not and generally could not be taken in competition with local members, no reason exists why they should be unduly taxed. They displace no local men during their engagement, which was not taken in competition with local members, and is generally played for sponsors who especially selected them for this purpose.

As the expected development of the conditions which led to the enactment of the law at least do no longer exist, the maintenance of the 50 per cent tax is held

by members to be highly arbitrary and not without cause and I hope that the convention will correct same.

A 10 per cent surcharge on the engagement as is charged by other traveling members, would be fair and consistent.

The last convention passed a resolution to the effect that the trade agreement between the Federation and the I. A. T. S. E. be modified. This is to advise the convention that I have had a conference with the President of the latter organization and he agreed that this be done. So after the close of this convention, a draft of a new agreement will be submitted to said organization for their suggestions and approval, and it is to be hoped that the matter will be adjusted in a manner having the result of the continued amicable relationship and assistance of both organizations.

Another recommendation was submitted by the convention that a resolution be introduced that social security law be amended so as to bring all members of our organization under its benefits. Concerning the matter will say that our attorney, Mr. Ansell, had a lengthy conference with a Congressional Committee concerning the matter, and it appeared that the necessity for such amendment was not challenged. However, the committee did not take any action, the reason being most likely the oncoming Presidential election. At the behest of our attorney, I sent a protest to the Congressional Committee against their refusal to act at the time. It is best now that we await the outcome of the Presidential election and then again make efforts to have the law amended. It appears to me that of the eventual success thereof there can be no question, as the present law is of no benefit to many thousands of workers, more especially musicians.

WORKS PROGRESS ADMINISTRATION

It is needless to go into a lengthy description of the activities of the Federation insofar as Music Projects are concerned. However, so that new delegates may become aware of the background of such activities, I will make a short resume of same.

At the time that Congress enacted a law that the unemployed be relieved, we encountered some difficulties to be properly recognized. However, through our activities in Washington we brought about the result that from the money appropriated by Congress a certain amount was earmarked for the relief of the white-collared element which includes musicians, writers, sculptors, actors, etc., and this arrangement continued up to the present time with the exception that the relief of actors and, to a limited degree, of stagehands and musicians, was discontinued by the ending of the Theatrical Project. In the beginning of the relief policy, an arrangement was made between the office of Administrator Hopkins and myself that the relief of the musicians should be under the supervision of our local unions, the President of the Federation guaranteeing that all relief money would be expended under strict supervision and in a fair manner. Unfortunately, a scandal developed involving some authorities in a large city which had to do with the disbursing of relief money and, as a result thereof, the President of the United States first intended to turn all relief over to the army but finally same was turned over to each state. During the time that the state had supervision and control over relief, the musicians fared very badly. In some states and some principal cities, they were not recognized at all. In some of the large cities musicians, through political influence, were successful in establishing fairly good-sized Music Projects. In the main, however, state relief for musicians proved insufficient. Finally, by reason of the entire relief situation which had become very unsatisfactory, the Federal Government assumed entire jurisdiction over same. At that time, the President of our Federation made a survey of every local to ascertain how many musicians were on relief, whether the state or city authorities had discriminated against them, and for the

further purpose of ascertaining what the number of musicians on relief in the entire country really was. Their number was less than five thousand. I hastened to the Federal authorities, though the results of the survey, proved the unfair treatment the musicians had received in relief matters at the hands of most states.

I continually insisted that we be no longer discriminated against and finally, the Government appointed a Relief Administrator by the name of Sokoloff and named me as his First Assistant which, however, meant less than nothing. The fact is that I became the "First Complainant" rather than Assistant, continually bringing grievances of members before the proper authorities, and remained "First Complainant," not having abdicated as yet. The result of the new arrangement, however, was that over twelve thousand members of the American Federation of Musicians were finally on Music Projects. Their number was, of course, reduced when two years ago, Congress appropriated eight hundred million dollars less for relief than it had done the previous year, on the assumption that enough workers on relief would be employed by industries as the economic depression had somewhat eased. Practically, this was the result as many hundred thousands of workers formerly on relief did find employment in private industry but not so with musicians. This being the case, members of the Federation who held to the constructive view that if possible, Congress should be induced to make an exception with musicians and even though the entire relief of workers would cease, the Federal Government should maintain bands and orchestras so as to relieve musicians as they could not otherwise be employed. Of the difficulty of being successful in such an undertaking one can only become convinced who had experience in relief matters, has had contact with Congress through their representative committees and who does not lose sight of the fact that an organization of 128,000 men will find it difficult to center the attention of Congress, which represents one hundred and thirty million people, upon their peculiar economic distress, no matter how much he may desire that it do so. The entire relief question—in fact, the entire New Deal came into being because the country was on the abyss of an economic collapse. The relief of the unemployed followed. Today, the country no longer being threatened with dire economic collapse, Congress now becomes lukewarm in the matter of relieving the unemployed which still numbers many millions. I merely state all this so that you may have a clear picture of what we will have to overcome in order to induce Congress to agree to the establishing of musical institutions or projects in order to continually take care of unemployed musicians.

At the present time, we are active to, if possible, counteract the lessening of Federal relief activities insofar as our members are concerned and this is, to say the least, as difficult as it is important. At the time of the writing of this report, the relief administration is about to release several hundred thousand relief workers from relief projects.

Relief projects which had to do with building or construction work were to be discontinued if they had finished their last assignment. If this was not sufficient to reach the number of workers to be taken from relief, then such projects as the administration considered least necessary were to be discontinued. Inasmuch as all projects are necessary for the purpose of relieving the unemployed, the announcement that such projects should be discontinued which were least necessary could only mean such projects as are not in the construction field, such as road building, erecting of houses, etc. So it is clear that the Music Project would be considered as one of the least necessary projects. Now then, to forestall this development, or at least to minimize it as much as possible so far as we are concerned, I have assigned Brother Parks to Dallas and member of the International Executive Board to establish an office in Washington for the purpose of giving

daily attention to this matter, to as best we can protect the interests of our members. Brother Parks is a former member of the Texas Legislature and experienced in lobbying, has the necessary qualifications for such a position and has personal contact with Congressmen and Senators, all of which stands him in good stead insofar as the activities assigned to him are concerned. However, before Brother Parks received this assignment, a committee was appointed at the last Convention, consisting of Brothers Sterne, Riccardi, Castronova and Steeper, which directly at the close of the Convention proceeded to Washington, interviewed a great many representatives and Congressmen and did all they possibly could to advance the interest of our members in reference to relief. They made a brilliant report to the Executive Board concerning their activities. This committee was continued and Brother Parks advised that if he should need assistance not to hesitate to call on them.

You know, of course, of my lengthy and desperate illness and my protracted struggle to recover from same. However, in spite of being thus handicapped, I gave to highly important matters the best possible attention. This not only includes the WPA but many other questions of high importance. I merely make this statement to emphasize how the Federation and its officers did all they possibly could do to secure the continuation of relief for its unemployed.

Brother Parks was requested by the President's Office to make a special report to the Convention concerning his activities in Washington and, of course, if he should have called the committee to his assistance, the committee will join him in making same. The outlook for entire success in this matter is none too promising but whatever can be done will be done in same. More than that cannot be expected, no matter how we may be vexed, disappointed or even depressed concerning the eventual outcome. Meanwhile, let us hope for the best.

The following have acted 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

To make a comprehensive report of their activities is absolutely impossible. However, their activities are conducive to the guarding of the interests of the National organization and in many cases to locals as well.

STATE AND DISTRICT CONFERENCES

The following is a list of the Conferences held during the year:

- June 10, 1939 (Southern Conference of Locals), Kansas City, Mo.—Joe N. Weber.
- June 13, 1939 (Florida Conference of Musicians), Kansas City, Mo.—Fred W. Birnbach.
- August 13, 1939 (Eleventh Annual Conference Pennsylvania and Delaware Locals), Allentown, Pa.—G. Bert Henderson.
- September 9-10, 1939 (Rocky Mountain Conference), Greeley, Colo.—A. A. Greenbaum.
- September 17, 1939 (Semi-Annual Meeting of Illinois Conference), Bloomington, Ill.—G. Bert Henderson.
- September 23-24, 1939 (New York State Conference of Musicians), Batavia, N. Y.—Edward Canavan.
- September 24, 1939 (New Jersey State Conference), Atlantic City, N. J.—Leo Cluesmann.
- October 1, 1939 (Wisconsin State Musicians Conference), Watertown, Wis.—Fred W. Birnbach.

- October 8, 1939 (Connecticut Conference of Musicians), Torrington, Conn.—G. Bert Henderson.
- October 22, 1939 (New England Conference), Portsmouth, N. H.—G. Bert Henderson.
- October 22, 1939 (Hudson Valley Conference), Kingston, N. Y.—Leo Cluesmann.
- November 12, 1939 (Florida Conference of Musicians), St. Petersburg, Fla.—G. Bert Henderson.
- December 16-17, 1939 (Southern Conference of Locals), Houston, Texas—John W. Parks.
- January 7, 1940 (Upper Michigan Conference of Musicians), Iron Mountain, Mich.—Henry Pfizenmayer.
- January 21, 1940 (New Jersey State Conference), Perth Amboy, N. J.—G. Bert Henderson.
- February 24-25, 1940 (California-Arizona Conference of Musicians), Vallejo, Calif.—A. A. Greenbaum-C. L. Bagley.
- March 30-31, 1940 (Conference of Montana Musicians), Livingston, Mont.—A. A. Greenbaum.
- April 11-12, 1940 (Annual Conference of Michigan Musicians Association), Flint, Mich.—C. A. Weaver.
- April 14, 1940 (Connecticut Conference of Musicians), Stamford, Conn.—G. Bert Henderson.
- April 20-21, 1940 (Tri-State Conference), Wheeling, W. Va.—G. B. Henderson.
- April 21, 1940 (Illinois Conference of Musicians), Waukegan, Ill.—Edward Canavan.
- April 21, 1940 (Hudson Valley Conference of Musicians), Poughkeepsie, N. Y.—Leo Cluesmann.
- April 21, 1940 (New England Conference), Holyoke, Mass.—Thomas F. Gamble.
- April 21-22, 1940 (Mid-West Conference of Musicians), Sioux Falls, S. D.—Fred W. Birnbach.
- April 25, 1940 (Northwest Conference of Musicians), Aberdeen, Wash.—A. A. Greenbaum.
- April 28, 1940 (Wisconsin State Musicians' Association), Racine, Wis.—C. A. Weaver.
- May 11-12, 1940 (New York State Conference of Musicians), Schenectady, N. Y.—Leo Cluesmann.
- May 19, 1940 (New Jersey State Conference of Musicians), Jersey City, N. J.—G. B. Henderson.
- May 26, 1940 (Indiana State Conference of Musicians), Hammond, Ind.—Chauncey A. Weaver.

STATE AND PROVINCIAL OFFICERS

The following State and Provincial representatives have served the Federation during the fiscal year coming to a close with this Convention:

- Alabama—C. P. Thiemonge, 233-34 Clark Building, Birmingham.
- Arizona—Charles J. Besse, 421 East Monroe St., Phoenix.
- Arkansas—Ganoe 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—Glenn Kay, 507 Morgan St., Tampa.
- Georgia—Herman Steinichen, 423 Mortgage Guarantee Building, Atlanta.
- Idaho—Albert J. Tompkins, 601 Empire Building, Boise.
- Illinois—Charles Housum, 823 North Church St., Decatur.
- Indiana—P. J. Shusler, 2178 Talbot, Indianapolis.
- Iowa—Al. B. Woekener, 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 Reisters-town Rd., 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, 411 1/2 North Main St., Butte.
- Nebraska—R. Oleson, 2545 North 45th Ave., Omaha.
- Nevada—Fred B. Corle, P. O. Box 29, Reno.
- New Hampshire—William J. Murphy, 453 Pine St., Manchester.
- New Jersey—John E. Curry, 210 West State St., Trenton, N. J.
- 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—Milton W. Krasny, 2200 East 21st St., Cleveland.
- Oklahoma—P. F. Peterson, 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, 651 Rutledge Ave., Charleston.
- South Dakota—Burton S. Rogers, 6 Kenwen Apartments, Sioux Falls.
- Tennessee—R. L. Lesem, 89 Beale Ave., Memphis.
- Texas—E. E. Stokes, 621 Kress Building, Houston.
- Utah—Jerrold P. Beesley, 436 11th Ave., Salt Lake City.
- 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 Hayck, 1945 North 25th St., Milwaukee.
- Wyoming—H. L. Helzer, 300 West Third St., Cheyenne.

Dominion of Canada

- Alberta—C. T. Hustwick, 10167 94th St., Edmonton.
- British Columbia—E. A. Jamieson, Suite 81, 553 Granville St., Vancouver.
- Manitoba—D. Swailes, 843 Somerset Bldg., Winnipeg.
- Ontario—W. J. Sweatman, 30 Strathcona Ave., Brantford.
- Quebec—Stuart Dunlop, 130 Claudioboyne Ave., Westmount.
- Saskatchewan—E. M. Knapp, 816 15th St., Saskatoon.
- Nova Scotia—Edwin K. McMay, 50 Oakland Rd., Halifax.
- New Brunswick—B. N. Goldstein, 79 Summer St., St. John.

STATE REPRESENTATIVES VISITED THE FOLLOWING JURISDICTIONS

- Walter Hazelhurst—Newport, R. I. (3); New Bedford, Mass.; Fall River, Mass.
- Herman Steinichen—Charlotte, N. C.; Rock Hill, N. C.; Savannah, Ga.; Macon, Ga.
- George Wilson—Fulton, N. Y.; Oswego, N. Y.
- C. W. Hollowbush—Raleigh, N. C. (2); Columbia, N. C.
- Walter Weber—Santa Rosa, Calif.

OFFICERS OF THE FEDERATION AND ASSISTANTS TO THE PRESIDENT VISITED THE FOLLOWING LOCALS

- C. L. Bagley—
Sacramento, Calif.
Santa Barbara, Calif.
- Fred W. Birnbach—
Springfield, Ill.
Minneapolis, Minn.
Springfield, Mass.
Janesville, Wis.
Williamsport, Pa.
Youngstown, Ohio.
Jersey City, N. J.
White Plains, N. Y.
Hagerstown, Md.
St. Paul, Minn.
Hudson, N. Y.
Dayton, Ohio.
South Norwalk, Conn.
- Chauncey A. Weaver—
Omaha, Nebr.
Little Rock, Ark.
- J. W. Parks—
Stillwater, Okla.
Muskogee, Okla.
- Edward Canavan—
Providence, R. I.
- G. B. Henderson—
Asbury Park, N. J.
Louisville, Ky.
Easton, Pa.
Middletown, N. Y.
Mt. Vernon, N. Y.
Yonkers, N. Y.
Springfield, Mass.
White Plains, N. Y.
Newburgh, N. Y.
New London, Conn.
London, Ontario, Canada.
South Norwalk, Conn.
- Leo Cluesmann—
Southbridge, Mass.
Elizabeth, N. J.
Jersey City, N. J.
Newport, R. I.
Providence, R. I.
Paterson, N. J.
New Rochelle, N. Y.

IN MEMORIAM

We never permit a Convention to pass without advising some of the demise during the year of members who served the organization as delegates or officers, and hence did their mite to be helpful in the maintenance of an organization, safeguarding and advancing the interests of members. Many of those who have departed have been exceedingly active. Some of them have been pioneers in the movement. Their names deserve to be perpetuated in the history of the American Federation of Musicians. Even though they have left us, the value of their services as delegates to Conventions and representatives of their locals remains. They have left us but are not forgotten.

The names of the members whom we now mourn are as follows:

- William Greuling, Local No. 3.
C. F. Rauth, Local No. 19.
John Zirbes, Local No. 42.
Harry C. Davis, Local No. 43.
John D. Tobias, Local No. 47.
Warren C. ("Hook") Osborn, Local No. 60.
Henry Harbeck, Local No. 67.
Albert M. Latshaw, Local No. 82.
P. F. Petersen, Local Nos. 94 and 375.
Sam Silberman, Local No. 125.
Timothy J. Collins, Local No. 171.
Albert G. Lander, Local No. 154.
F. A. Tallman, Local No. 190.
Albert Gehring, Local No. 203.
Frank Mellor, Local No. 216.
Louis Greenberg, Local No. 400.
William T. Quick, Local No. 463.
James Beggs, Local No. 802.

May they rest in peace. May the value of their services continue to redound to the benefit of their organizations and the general membership. This in itself will be a fitting monument in appreciation of their efforts, as after all there is nothing nobler than activities of man to help his fellow man.

STEALING MUSIC FROM THE AIR

At the instigation of the Federation, a law is pending in Congress which has for its purpose the protection of the musicians who play for broadcastings so their music may not be stolen from the air. Concerning this matter, we have run into difficulties as the law provides, in effect, that no record could be made of any music transmitted through the air unless the consent of the person whose musical or other renditions are transmitted has first been secured. This means if parades or like functions or public speeches, to which music may only be incidental, is recorded, that then the consent of each individual musician playing would have to be secured before such recordings could be made.

It is held that this would be going entirely too far and therefore the law should be amended so as to restrict it to functions which are entirely musical or in which music is not incidental. Such an amendment is now taken under advice and, in due time, will be submitted to Congress. We have to be careful that the amendment would not eviscerate the law. It is to be hoped that finally Congress will pass a law which does not have the objectionable features to which I have called attention but will still protect musicians from having their services recorded without their consent.

It is, of course, understood that a law will never be enacted which would prohibit the recording of music for home or non-profit use.

C. I. O.

Many statements are made in reference to bringing about peace between the A. F. of L. and C. I. O. It is of course understood that the division in the labor movement is not advantageous to the masses of workers. Insofar as the A. F. of L. is concerned, it did its best to bring about peace, but the conditions the C. I. O. would impose upon the A. F. of L. in order to agree to peace would mean chaos. These conditions are that every union, national or local, chartered by the C. I. O. should be accepted into membership of the A. F. of L., regardless of the fact that many of them may be dual to International organizations affiliated with the A. F. of L. This would mean that in many cases jurisdictional disputes between unions of the same craft would be transferred into the A. F. of L., and the result would be anything but peace. A committee of the A. F. of L. and the C. I. O. had agreed to certain conditions of amalgamation of the two organizations, and the A. F. of L. was to accept all International organizations chartered by the C. I. O. and not dual in character immediately into its fold, and also reinstate all such International organizations formerly members of the A. F. of L., which had joined the C. I. O. and were thereafter expelled by it. Furthermore, that as soon as the dual unions now in the C. I. O. would have come to some agreement with those International unions chartered by the A. F. of L., to which they were dual, they should also become members. This agreement, even though approved and agreed to by the committee of the C. I. O. and the A. F. of L., was vetoed by John L. Lewis, who insisted and still insists that the A. F. of L. must accept dual organizations within its fold as the price of making peace. This the A. F. of L. will never do, for instead of bringing peace into the ranks of labor, it would make matters worse than they are now.

At the present time the A. F. of L. at least knows where it stands. If the dual organizations were accepted into its ranks, we would have a labor movement in which numerous International and dual organizations would continually be involved in strife and antagonism against one another.

Just as soon as the C. I. O. agrees to some sane formula of adjustment, it will not find the A. F. of L. lukewarm, but will find, I am sure, that it will immediately carefully consider same with the view and the intention of settling the rift among organized workers.

LOCALS

As to the maintenance of locals, little need be said. They have made a good job of it and, of course, are therefore greatly responsible for the progress and success of our organization. However, it appears to me to debunk a condition which is claimed to be the very essence of Democracy, whereas it is exactly the opposite. I speak here of locals who do not permit their own elected officers and Executive Boards to actually govern them but make all their decisions and opinions, subject to an appeal to, or approval of, a local meeting. This arrangement makes it possible for a small minority, who generally regularly attend local meetings and are often antagonistic to the Local's administration, to control these meetings and the affairs of the union by interfering with the decisions of the Board and substituting their own in lieu thereof. Such arrangement frustrates constructive activities, including the strict enforcement of existing laws by local officers. Such a condition is surely undemocratic as can be readily seen if we keep in mind that local Boards are elected by the entire membership and represent the entire union, whereas a local meeting, at best, only represents itself. The function of a local meeting should not be administrative, that is what the Board of Directors is for. The local has a right to be advised of the activities of the Board but should not be permitted to unduly interfere therewith. If local officers commit wrongful acts, they may be impeached but then, all members who so desire may sit in judgment over them. Decisions of local Boards are always appealable to the International Executive Board and said Board may correct their actions. However, this is an entirely different proposition than if local meetings correct actions of the local Board, as friendship, bias or partisan opinions are often rampant in such meetings. Such condition cannot develop in the International Executive Board which merely considers a case on its merits, more often than not, not even knowing the principals in same. To permit undue interference with the actions of local Executive Boards by local meetings which, at most, only represent themselves, robs the entire local of being actually represented by men whom they have elected.

In the vast majority of local unions, the actions of the Boards are appealable to the Federation without interference of local meetings and these locals are among the most progressive in the Federation. Others may, for a time, also be passingly so but in such cases, the danger is always apparent that a local meeting, packed or otherwise, may make mere figureheads of duly elected local officers, much to the detriment of the local. In addition to all this, if local meetings have the right to set aside actions of their Executive Board, it may lead to factionalism. Where such exists, the local is constantly kept in a flux of unrest. Constructive opposition, however, is not to be considered factionalism, on the contrary, it is necessary for the purpose of healthy and constructive activities of a local union, or the Federation for that matter. By factionalism is meant a condition in which the interests of individuals instead of an entire organization become the issue. In any local, or for that matter in any national organization, if officers are fearless and progressive, opposition to their activities is bound to develop and this opposition, more especially in locals, will be furthered and fostered by members who feel their self-interests hindered by the proper activities of the officers and if, in such cases, the officers' decisions are appealable to a local meeting or can be set aside by same, such member or members often do build up a considerable following in opposition thereto. Here then, we have the activities of factions which positively do undermine the success of a local union. Of course, we know that nothing in life is perfect but at least improvement is always possible in human affairs and this applies to our organization as well as to all else in life. If an organization is fairly well organized, its growth and perpetuation can well be insured and this applies to our Federation

as well as to all of its locals, provided the obligation of the organization to its members and the latter's obligation to the organization are always implicitly met.

LICENSES

The licensing policy adopted by the Federation in reference to agents and manufacturers of recorded music, resulted in the improvement of working conditions. Whereas it cannot be said that the policy resulted in absolute perfection, it must be emphasized that such perfection can only be approached but never reached, more especially not during times when competition among members is fiercely stimulated by great lack of employment. However, the licensing system reduced the exploitation of members by irresponsible bookers belonging to the "drift" variety, and caused recorders paying low wages to cease doing so. Therefore, the system resulted in benefits to members; of that there can be no question.

Licenses will have to be changed with the change in the field of employment; what such changes may be cannot be foreseen.

The licensing policy itself was the result of a long-ranged planning. There is a proper time for every advance. In fact, the success of our entire organization is traceable to the process of adding one advantageous innovation to another, or continually discarding such which were found wanting, and then trying others. The great secret of this is at the proper time to realize what to do, what to undo, and what to leave undone. The final authority of matters of this kind of course rest with our Conventions. Without their foresight and constructive activities, our Federation would never have reached its present proportions, standing and prestige. Conventions can make or destroy an organization. The latter will never happen with us as long as the Conventions subscribe, as they always have done, to constructive and liberal policies. It is hard to even imagine that they would ever do otherwise, as the entire success and being of our organization is bound up in these principles.

In conclusion will say that if improvement in all things will ever keep pace with the impatience of members, then we will have reached an ideal. However, this is a risky conjecture only, as the nearer we approach an ideal the farther it appears, as the ideal itself grows as the result of our activities. It is a wise condition that this be so, because if an ideal would be reached, it would mean perfection, and as such cannot forever exist; an ideal must either continue to develop or fall by the wayside. By reason of this, efforts, more especially in the affairs of men and their living conditions, must always be constructive but endless. It cannot otherwise be, as the flux of life and the possibility of endeavor for culture, progress and economic security therein contained, is endless. Life is motion, both physically and mentally, and if motion ceases life itself ends. The same is true with progressiveness, as it is with love, hate, in fact all human emotions, or activities, as they are all manifestations of life.

BIENNIAL CONVENTIONS

Among the eighty-five or more international organizations affiliated with the American Federation of Labor, ours is the only one which holds annual conventions. Many hold them biennially, triennially or even every four or five years. Of course an interval of four or five years between conventions is not indicated for our organization, therefore, I will confine my statements to the question of the preference between annual or biennial conventions.

Our conventions are held in June. The better part of three months preceding June are occupied by the officers of the Federation for the coming convention; a like time is necessary for the adjustment of matters after the convention. This arrangement leaves us in continual uncertainty insofar as the stability of new laws, regulations and policies are concerned. A law can hardly be tried as to its value or efficiency in the short time between

September 15th when it takes effect in each year, and the following convention in June the next year.

Our conventions have developed from small to great and almost unwieldy gatherings. However, to the credit of the delegates attending same, which of course reflects the calibre of our general membership, it must be said that no representative body has ever approached with more insight and understanding the problems before it than our conventions. It is fortunate that this is so, as the very life of our organization depends upon it. It has been said, and I suppose with more éclat than truth, that an officer should not suggest to a convention that its meeting should be biennial instead of annual, as by doing so he creates the impression that he desires to lengthen the tenure of his office. I hardly think that after forty years of service the present incumbent of office can be so judged, but even were it possible, his duty remains to advise the convention of his observations and conclusions, if in the least they have to do with the welfare of our organization, and it is with this in mind that I request the delegates to consider my statements concerning biennial conventions.

The conventions are made possible through the per diem now paid to the delegates. This brought about a condition that many more locals have a voice in the activities of their organization. However, it also has as a result that propositions to be laid before the convention may become more and more numerous. It is a prime necessity to the organization that a new law or rule be seasoned. The continual danger that the policies followed by the general officers in pursuance of decisions of a convention may be negated by the next convention, before their value to the organization has had any proper opportunity to be tried. It is the convention's prerogative if it decides at all upon biennial conventions, under what conditions same should be held, what the per diem of the delegates thereto should be, etc. The all-deciding factor in the proposition is that at least eighteen months trial should be given to new rules before same may become subjected to a change by a convention, it being understood that if a rule proves positively and absolutely injurious to the welfare of our organization, that we have enough law and power vested in the officers of our organization, the President and the Executive Board to correct the situation. If a minor or even an important affair may necessitate the enacting of a new rule, and it be in a case wherein the laws of the Federation may make no provisions for same, then the power rests with the Executive Board to legislate. However, cases of this kind do not regularly develop, but the exigency of development could be met, as existing law so provides. If a condition develops in which an existing law proves to the disadvantage of the entire Federation as such, then enough law exists to have the matter regulated, and we need not wait until the next convention. It is of course understood, however, that all fundamental laws or provisions of existing laws, even though they have not proven disadvantageous but are susceptible to improvement, can be brought before a convention, and the interval to be enabled to do so should not be too long, and certainly the time between biennial conventions is not such.

The convention has the right to hear the opinions of an officer on all questions but of course it, itself, is the sole judge as to whether or not to agree therewith. There is nothing that can be said in favor of annual conventions, and the larger the conventions become—and there is a possibility they even may become larger than they are now—the more the necessity will develop that sooner or later a convention, in the very interest of the Federation, will be called upon to take the matter of biennial conventions not only under casual but serious consideration.

COPYRIGHT LAW

During many conventions the opinion prevailed that one could secure performing rights by an amendment to the Copyright

Law. These efforts have so far proven futile.

There is a misunderstanding prevalent as to what constitutes performing rights. It means that the person or aggregation, such as bands or orchestras or of whatever nature they may be, which perform for musical records of any kind should have royalty right on such records if same be played anywhere for profit. Up to the present time, in spite of the law passed by the last Convention, that members should assign their rights in any recording service to the American Federation of Musicians, leaders of bands and orchestras generally continue to assign all rights in the recordings to the manufacturer of same. In other words, they hold that inasmuch as they receive pay for making the record they are satisfied therewith and do not desire any royalty rights if the recordings made by them are made for profit. The convention passed the law for the purpose of being in a position to eventually collect royalties for recorded music. It is clear that only through such an arrangement could all the members of the Federation profit by the possible collecting of such royalties. If the Federation fails in the enforcing of the law, then in the event royalty rights should eventually be established, only the bands or orchestras which actually play for the manufacture of recordings would profit thereby, more especially the leaders, but such arrangement would be of no value whatsoever to the vast majority of members who do not play for recordings. But even this be so, it would constitute no reason to hold that if the Federation as such could not profit through royalties, that the individual bands or orchestras or musicians which actually play for recordings should not profit through same. If performing rights should be granted to the musicians playing for the recordings, then there would be the difficulty in the disbursing of royalty monies collected, as a record may contain renditions of orchestras together with singers and performers, and leaders may change the members of their orchestras, as they often do, so that on different recordings, many different musicians may have a claim for royalty. It is not indicated at the present time that the matter of disbursing the money should be discussed at length in this report, as it can be easily seen what an immense amount of difficulties such disbursing would present. John Doe may be entitled to royalty rights in one recording and the musician who supersedes him in another and so on ad infinitum.

As far as the American Federation of Musicians is concerned, it would of course be best that in the event Congress enacted a law establishing royalty rights in recordings, that the Federation strictly enforce its law concerning the assigning of all performing rights to the Federation—that is, if the same is enforceable at all as, for various reasons, this question goes as yet begging, all opinions to the contrary notwithstanding.

The above is the situation insofar as royalty rights on recordings are concerned. We will continue in our attempt to have the Copyright Law amended to, if possible, establish such rights.

OLD AGE AND UNEMPLOYMENT SECURITY LAW

The question as to whether leaders of bands or orchestras should be considered as employers, thereby to be taxed under the law as such, is still pending. So, for a clearer understanding of the present status of this question, we hold steadfast to the opinion that a leader is not an employer but only an agent of the men in his orchestra and that, with but few exceptions, it actually proves a rule that he does not employ the musicians guaranteeing them continual employment. When their engagement ends, they do not receive any wages until the leader is successful to again secure employment for the band or orchestra, whatever the musical organization may be.

This is even more emphasized in casual employment. In this, a member may play with many leaders during a year and for dozens of different employers. Now then,

some two years ago, Attorney Ansell was successful in having the Treasury Department agree that leaders were not employers. However, since then, an organization composed of hotel proprietors which employ musicians has been successful in having the Treasury Department change its opinion, even though it appears they consider cases individually so far as hotels are concerned. However, hotel proprietors everywhere hold that they need not pay any tax for the employment of musicians but that the leader is their employer and responsible for same. That this position of the Treasury Department is rather nonsensical is clear because the leaders and the musicians certainly do render services for the hotel and the employer engages them for a profit and hence is their employer and responsible for the tax.

As to state laws covering the same question, they are generally with but few exceptions modeled after Federal laws. But here, we also run into the difficulty of having attempts made to have the leaders of bands and orchestras held to be the employers of the members of same and therefore responsible for the tax.

For the purpose of protecting our members in this and other matters, we have established a Legal Bureau in Washington. In numerous cases which developed under state laws, we were successful in having decisions that the leader is responsible for the tax set aside. Many such cases are, as yet, pending. Our General Counsel, Mr. Ansell, protects our members in this matter as best can be done under the circumstances.

As far as the Federal laws are concerned and in order to if possible defeat the attempts of employers to have our leaders held responsible for the tax, the International Executive Board instructed the Legal Bureau to institute lawsuits in several Federal District Courts. This is done for the purpose of laying a basis for an appeal to the United States Supreme Court as we assume that the decisions in the several district courts will differ. It appears that only through such policy, the question will be finally decided as to whether or not a leader is responsible for the tax.

CONVENTIONS

The Conventions of our organization, holding the supreme legislative power, hold the very existence of the Federation within their keeping. They have served our organization well. They have forever maintained an attitude of absolute fair-mindedness in all their deliberations and as soon as they realized the truth, and logic inherent in any proposition or condition, decided accordingly. They have a right to expect from the officers of the Federation not to ever consider their own advantage and person in and out of the Convention in anything that may affect the interests of the membership. It is the duty of the officers of the Federation to often against great odds contend against reactionary, illiberal and restrictive laws, as such will forever prove detrimental to the welfare of the masses of our members. This cannot be too strongly emphasized. Conventions have a right to insist that the officers always subordinate their acts and doings, in and out of the Convention, to the necessities of our organization and never bargain away truth and fairness. Hence, it is the duty of officers to advise the delegates to Conventions of conditions as they actually exist and not as we all may desire to have them. Only in so doing can they, at least in an humble way, attempt to assist Conventions to keep all efforts of our Federation in the direction of constructiveness and progress.

CONCLUSION

In all my previous reports I always spoke with the candor which a convention has the right to expect from the officers of the Federation, regardless of whether the statements met with the approbation of everyone, as long as, in the interests of the Federation, they should be made.

From this position I must now deviate, as I must speak of my own affairs, much to my own regret, and, mayhap, to the regret of the many thousands of friends

throughout the jurisdiction of the Federation, including the delegates to this Convention.

You may well ask why this peculiar introduction to the conclusion of a report. The answer is that, under duress, I am forced to report to you that my physicians state that it is questionable whether at the time this report is submitted to you I will have regained my health to such an extent to continue, if called upon, to render the exacting services to our Federation which I felt it as a great honor to render for forty years. The statements in this conclusion are in the nature of a confession by myself to our people, which is exceedingly trying for me to make.

As it is, unless a great improvement in my health shall take place in an incredibly short time, I must now voice my final thanks to all locals; members of the Federation; officers of the Federation, and the thousands of delegates to prior conventions whose wonderful assistance and cooperation they have given myself and the International Executive Board during four decades to build up and maintain a highly successful Federation of Musicians.

Of the International Executive Board I must say that although, in some respects, the duties of the President and the Board are sharply divided by law, our relationship remained forever cordial, all of us always coordinating our opinions and activities to what we considered to be in the best interests of the entire Federation.

As to my assistants, I can only say that I tried the best I knew how to place able men in responsible positions. Brother Gamble, my first assistant, has been associated with me for twenty-six years. A more loyal and able man for the position cannot possibly be found. Not the least ripple of misunderstanding ever developed between us during all this time. The services rendered by Brother Henderson as my assistant for nearly ten years also is deserving of commendation. Brothers Canavan and Cluesmann were not as long with me, but what they are short in years of service they may make up in understanding of the organization's needs and in their fealty to it.

Concerning the maintenance of the office, my policy has been foremost and ever one of mutual respect between myself, assistants and employees. All I asked for and insisted upon was cooperation in properly serving our organization, and this they never failed to do.

Treasurer Brenton, Secretary Emeritus Kerngood, and Secretary Birnbach were assistants to the President before being chosen by the Convention to the positions they now hold.

Whether it must be Finis now, I do not know, as the doctors have the last say in this. In all excepting the inroads upon my physical condition, which I myself invited through overstrain in the affairs of our organization, I am my old self and hope to remain so, that for some time I may have the privilege of witnessing the continued success of our organization.

At the conclusion of this Convention—which I hope will not be but which may have to be my last as your chief executive—I see for myself at least the passing of a world in which were and are rooted the very fibres of my being, my innermost sentiments, my heart, the essence of my soul, with the exception of my reverence of God. No one can possibly understand the depth of my emotions. All I can say is that an all-wise Providence be forever with our organization, to which I have given the best years of my life, and love so well, that it may remain continuously active in bringing more success, happiness and sunshine to the ranks of our members and their families.

It is of course a foregone conclusion that if and when needed, in the opinion of our organization and its officers, I am at all times willing—my health permitting—to serve and assist in all matters in which I could possibly be helpful. And so I wish you Godspeed, hoping and praying that our grand organization may go on forever.

Respectfully submitted by

Fraternally yours,

JOSEPH N. WEBER,

President, A. F. of M.

LIST — OF — BOOKING AGENTS

LICENSED BY THE
AMERICAN FEDERATION OF MUSICIANS
AS OF MAY 24, 1940

	License No.		License No.		License No.
HAWAII					
HONOLULU:					
Perry's, Al. Kealoaha, Music Service	2608				
IDAHO					
BOISE:					
Columbia Booking Service	745				
ILLINOIS					
CALUMET CITY:					
Heimback, Bill	817				
CHAMPAIGN:					
Cisne, Dick, Attractions	218				
Taylor-Fisher Music Shop	298				
CHARLESTON:					
Taylor, Sam	2618				
CHICAGO:					
Allied Music Service	234				
Associated Colored Orchestras	2343				
Associated Orchestras	702				
Bain, Keith L.	2136				
Barnes-Carruthers Fair Booking Association, Inc.	137				
Bergner, Richard F.	2187				
Bingener, John E.	831				
Borde, Al	2188				
Byron's Attractions	958				
Chicago Artists Bureau	468				
Dulen, Charles M.	1594				
Edwards, Gus	1725				
Fernando, Don	1947				
Gervik, Bert	763				
Ginsburg, Ralph	1241				
Goldsmith, I.	194				
Goss, Lyman E., Jr.	62				
Gottlieb, Manfred	2404				
Greer, David M.	2161				
Harris, Will J.	1528				
Henshel-Thompson Amusement Booking Enterprises	65				
Hogan, Frank "Tweet"	1933				
Jackson, James B.	345				
Johnson, Bror	318				
Kayser, Joe	1099				
Konaway Corporation	126				
Konchar, George W., Sr.	191				
LoRay, Howard	523				
Lewis, Mable Sanford	2666				
Muse, Joe	2584				
Nadel Orchestras & Amusements	37				
Newberger & Furllett	2645				
O'Malley, David P.	251				
Richmond, Eddie	929				
Riddle, Charles L.	1468				
Roberts, James A., Music and Entertainment	1800				
Salkin, Leo B., Attractions, Inc.	1807				
Samuels, William Everett	2346				
Saperstein, A. M.	2505				
Sligh, E. B. & Associates	2449				
Smith, Bradford	1147				
Spamer & Associates	724				
Varzos, Edward	1384				
Voorhees, Reginald	2295				
W. B. C. Music Corporation	1775				
Weems, Ted	1268				
Williams' Lyceum Bureau	1508				
Yellman, Duke, Theatrical Agency	771				
Young, Ernie	131				
DANVILLE:					
Orchestra Service of America	138				
DECATUR:					
Greenias, Gus	1787				
Wisner, Walter M.	542				
EAST ST. LOUIS:					
Kreider, Earl	1527				
ELGIN:					
Dobler, Earl F., Theatrical Productions	433				
HERRIN:					
Cappo, Joe	2556				
JOLIET:					
Levin, Julius	1030				
LA SALLE:					
Jasper, William	366				
PERIN:					
Winkel, Al	897				
PEORIA:					
Peoria Amusement Service	2066				
PERU:					
Frederick's Booking Agency	2028				
ST. CHARLES:					
Whitney, Palmer	1385				
SYCAMORE:					
Hemenway, William	2541				
WAUKEGAN:					
MacDonald, Willard Wall	2185				
INDIANA					
ANDERSON:					
Wiley, Jack	938				
BLOOMINGTON:					
Baldwin, Jack M.	2594				
Haldane, H. M.	2632				
Keyes, Cole J.	1352				
Webb, Robert S.	2557				
EVANSVILLE:					
Paramount Music Enterprise	1326				
Stuart, Ronald E.	2362				
FORT WAYNE:					
Central Artists Bureau	1767				
Yoder-Gorman Booking Agency	2504				
INDIANAPOLIS:					
Agency Employment Service	2562				
Burnett, Barney	1570				
Burton Theatrical Offices	785				
Maguire, Christine, Entertainment Service	927				
Miller, John M.	2461				
Myers & Thompson Entertainment Service	630				
National Broadcasters & Entertainers	2306				
Robinson, Frank J.	2420				
Watson & McLain	1823				
Williams, John L.	2493				
KOKOMO:					
Albright, R. E.	1395				
Walter, Phillip C.	9				
MUNCIE:					
Harrold, Don	1549				
Murray, Ward	2492				
Price, Charles	621				
Swain, Teeny	490				
SOUTH BEND:					
Chevraux, E. L.	2592				
WEST LAFAYETTE:					
Disney & Phlster	2472				
Hickman, Franklin J.	2458				
Patrick, Minard	2113				
IOWA					
AMES:					
Cardinal Guild Orchestra Service of Iowa State College	291				
Craven, Clarence, Orchestras	172				
Karus, Ellis	1749				
BURLINGTON:					
Tiedeman Booking Agency	2416				
CEDAR RAPIDS:					
Brookhiser, F. A.	2570				
Slevert, Don	2538				
Stanley, Stan, Orchestras	1955				
CRESCO:					
Deane, L. L.	1051				
DES MOINES:					
Corbin, Naomi	2477				
Grossman, Irving	2470				
Howard, Toussaint L.	632				
Schmidt, C. W. "Dutch"	42				
Shortridge, F. M.	1935				
United Artists Bureau	535				
DUBUQUE:					
Bigley, Francis	2597				
Blades, Clifford James	2353				
Germann, M. S.	1278				
Treanor, Roy	2269				
FORT MADISON:					
McKinley, Earl H.	2549				
Stieger, Roy, Attractions	70				
IOWA CITY:					
Musicians Service, The	1837				
MARSHALLTOWN:					
Leins, Rex	2540				
SIoux CITY:					
Bern, Mary E.	2411				
WEST LIBERTY:					
Chase, Mrs. Aletha	1476				
KANSAS					
PITTSBURG:					
Abhatt, Albert E.	1810				
Wisner, Ken	2588				
RUSSELL:					
Ruppenthal, Wayne	1794				
WICHITA:					
Hirsch, Al	1591				
Lynch, Frank J.	2414				
Truex, B. C., Attractions	1630				
KENTUCKY					
ASHLAND:					
Quillin, W. E., Orchestra Booking Service	351				
LEXINGTON:					
Griffin, W. B.	1540				
Wisner, Oscar	2425				
LOUISVILLE:					
Haron, Norman T.	1523				
Brookens, John	287				
Brown, Lee L.	2446				
Lorch, Chester	142				
Mitchell, Bob, Sundries	2220				
Wiederhold, George	2654				
Zoeller's Entertainment Bureau	2604				
PADUCAH:					
Vickers, Jimmie	2611				
LOUISIANA					
NEW ORLEANS:					
Entertainment Service	2648				
Grundmann's Attractions	1053				
Tibler, Ruth G.	1320				
SHREVEPORT:					
Cunningham, Arthur	2450				
Tri-State Music Service	230				
MAINE					
BRUNSWICK:					
Oshry, Harold L.	2369				
PORTLAND:					
Gold, Nate, Enterprises	2258				
Gorman, L. F.	4				
YORK BEACH:					
Tetreault, Edward C.	1825				
MARYLAND					
BALTIMORE:					
Baltimore Theatrical Exchange & Entertainment Bureau	48				
Bergere, Roy, Theatrical Enterprises	246				
Carlton, Bernie	2267				
Goldstein, Armand	2559				
Jenkins, Louis W.	1445				
Johnson, Clinton	142				
Marchant, Virginia Lee	1436				
National Theatrical Agency	1895				
Senke, Bruce W.	2658				
Shakespeare, N. E.	1930				
Stamper, Everet LeVerne	1913				
CUMBERLAND:					
Flynn, Marty	1048				
FREDERICK:					
Decker, Harry L., Music Service Bureau	1264				
HAGERSTOWN:					
Hoomberg, Isador	787				
Frost, George M.	638				
Millhouse Booking Agency	2583				
SALISBURY:					
McLennan, J. Roy	1556				
MASSACHUSETTS					
ADAMS:					
Berkshire Entertainment Service	2031				
ARLINGTON:					
Ryan, Frank J.	911				
BOSTON:					
Artists and Orchestras, Inc.	1485				
Boyle, W. Edward	889				
Eastern Orchestra Service	1638				
Emerson, Lee	2573				
Graham & Graham	2034				
Marshall, Jack	1977				
Martin, Al	2601				
O'Mara, Thomas A.	1865				
Rubin, Joe	1610				
Shepard, Buddy, Amusement Agency	2656				
Shrlhman, Charles	86				

Table listing musicians and their license numbers for various states including Michigan, Minnesota, and Wisconsin.

Table listing musicians and their license numbers for various states including Mississippi, Missouri, Kansas, Louisiana, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, and New York.

Table listing musicians and their license numbers for various states including Auburn, Avon, Batavia, Buffalo, Canajoharie, Cortland, Dunkirk, Elmira, Freeport, Gloversville, Harriman, Hempstead, Hoosick Falls, Ithaca, Mechanicville, Middletown, New York City, and Pequanock.

Table listing musicians and their license numbers for various states including Rock, Niagara Falls, Rochester, Syracuse, Troy, Utica, Yonkers, Asheville, Charlotte, Leakesville, Raleigh, Tarboro, Valdeese, Wilmington, Akron, Alliance, Bucky Lake, Canton, Cincinnati, Cleveland, and Columbus.

DISTRICT OF COLUMBIA		License No.
WASHINGTON:		
Coward, B. Rhoden	857	
Goldman, Meyer N.	1233	
Jackson, James E.	241	
National Music Corporation	859	

LICENSES CANCELLED

CALIFORNIA		License No.
HOLLYWOOD:		
Dempster, Ann	776	
Lening, Evelyn, Agency	741	
Meklejohn Brothers	1456	
Montague, Percival S.	1922	
Rinaldo, Ben, Agency, Inc.	899	

LOS ANGELES:		License No.
Bonded Management Agency	788	
Bozung, Jack	2074	
Brill Theatrical Agency	2027	
Gustafson, Ted, Agency	1565	
McDaniels, R. P.	1790	
Strauss Theatrical Productions	1488	
Young, Nate	778	

SAN FRANCISCO:		License No.
Burke, Eddie	1248	

SAN JOSE:		License No.
Hamilton, Jack	1020	

COLORADO		License No.
GRAND JUNCTION:		
Harvey, R. S.	1857	

STERLING:		License No.
Southwestern Orchestra Service	2133	

CONNECTICUT		License No.
BRIDGEPORT:		
McCormack and Barry	50	
Rex Orchestra Service	1384	

HARTFORD:		License No.
Doolittle, Don	1850	
McClusky, Thorp L.	718	

STRATFORD:		License No.
Pickus, Albert M.	1161	

WATERBURY:		License No.
Derwin, William J.	90	

FLORIDA		License No.
MIAMI:		
Chrisman Productions	1831	
Steele Arrington, Inc.	1451	

SAVANNAH:		License No.
Dilworth Attractions	3929	

BLOOMINGTON:		License No.
Four Star Entertainment Co.	1024	

CARLISLE:		License No.
Lutger, Ted	1280	

CENTRALIA:		License No.
Owen, Mart	361	

CHAMPAIGN:		License No.
Colleague Orchestra Service	1661	
McConkey Orchestra Corporation	161	

CHICAGO:		License No.
Donaldson, Bill	1341	
Graham Artists Bureau, Inc.	1305	
Iray, Ken, and Associates	56	
Vagabond, Charles	1582	

EFFINGHAM:		License No.
Greuel, E. A.	319	

JOLIET:		License No.
Universal Orchestra Company	1411	

KANKAKEE:		License No.
Devlyn, Frank	582	

MURPHYSBORO:		License No.
Paramount Orchestra Service	976	

PRINCETON:		License No.
Russell, Paul	999	

URBANA:		License No.
Universal Orchestra Service	1353	

EVANSVILLE:		License No.
Universal Orchestra Service	554	

INDIANAPOLIS:		License No.
Dickerson, Matthew	725	
Elliott Booking Co.	75	

KOKOMO:		License No.
Hoosier Orchestra Service	256	

SOUTH BEND:		License No.
Redden, Earl J.	281	
United Orchestra Service of South Bend	2263	

IOWA		License No.
COUNCIL BLUFFS:		
Continental Booking Service	1413	

DES MOINES:		License No.
Radio and Theatre Program Producers	863	

RED OAK:		License No.
Lee Cox Enterprises	955	

WEBSTER CITY:		License No.
Beikhtol, D. A.	1290	
Bonsall, Jace	1559	
Continental Attractions	506	

ATCHISON:		License No.
Gilmore, Ted	443	

WICHITA:		License No.
Midwest Orchestra Service	118	

NEW ORLEANS:		License No.
Durning, Al.	101	

MAINE		License No.
KITTERY:		
New England Entertainment Bureau	1588	

PORTLAND:		License No.
Selberg, Bobby	393	

MARYLAND		License No.
BALTIMORE:		
Associated Colored Orchestras	1256	
Barton, Jack	61	
Dixon's Orchestra Attractions Corp.	278	
Forty Club, Inc.	1173	

MASSACHUSETTS		License No.
BOSTON:		
Interstate Orchestras of Boston	282	
Sullivan, J. A., Attractions	150	

HATFIELD:		License No.
Newcomb, Emily L.	1218	

HOLYOKE:		License No.
Donahue, Charles B.	1977	

PITTSFIELD:		License No.
Marcella, N.	307	

WORCESTER:		License No.
Duggan, Danny	591	

MICHIGAN		License No.
DETROIT:		
Austin, Shan	558	
Benner, William R.	395	
Colored Musicians & Entertainers Book- ing & Service Bureau, Inc.	1335	
Del-Itay Orchestras and Attractions	43	
Detroit Artists Bureau, Inc.	23	

GLADSTONE:		License No.
Poster, Robert D.	648	

GRAND RAPIDS:		License No.
Mid-West Artists	1197	

JACKSON:		License No.
Roach, Robert E.	1942	

KALAMAZOO:		License No.
Jackson, Stan	84	

PONTIAC:		License No.
Bowes, Arthur G.	694	
Fine Arts Producing Co.	267	

MINNESOTA		License No.
WINONA:		
Interstate Orchestra Service	1754	
Kramer Music Service	356	

MISSISSIPPI		License No.
VICKSBURG:		
Delta Orchestra Service	2429	

MISSOURI		License No.
COLUMBIA:		
Lumbria Orchestra Service	1735	

KANSAS CITY:		License No.
Amusement Co. of America	2011	
Love, John J.	2293	
Southland Orchestra Service	1180	
Stevens, V. Thompson	275	
Wayne's Theatrical Exchange	636	

ST. LOUIS:		License No.
Associated Orchestra Service	1115	
Hellives Music Service	925	
Cooper, Ted	233	
United Feature Attractions Corp.	671	

MONTANA		License No.
BUTTE:		
J. B. C. Booking Service	2044	

NEBRASKA		License No.
LINCOLN:		
Central Booking Service	1054	

OMAHA:		License No.
Amusement Service	229	

NEW HAMPSHIRE		License No.
MANCHESTER:		
New England Orchestra Service	1715	

NEW JERSEY		License No.
ASBURY PARK:		
Hagerman, Ray	2434	

ATLANTIC CITY:		License No.
Universal Enterprises Co., Inc.	708	
Williamatos, Jimmie	1949	

NEW YORK		License No.
AUBURN:		
Dickman, Carl	502	

BUFFALO:		License No.
Axelrod, Harry	2202	
Empire Vaudeville Exchange	830	
Farrall, Ray J., Amusement Service	2275	
Gibson, M. Marshall	238	
Gluck, Walter J.	383	
King, George, Productions	1657	
Smith, Carlyle "Tick"	549	
Smith, Egbert G.	524	

FORT PLAIN:		License No.
Union Orchestra Service	1530	

LINDENHURST:		License No.
Fox, Frank W.	1810	

NEW YORK CITY:		License No.
Alexander, Morley	623	
Associated Radio Artists	1919	
Baldwin, C. Paul	2283	
Benson, Edgar A.	88	
Chartrand, Wayne H.	1530	
Continental Amusements	1775	
Crane, Ted	217	
Curran, Tommy	123	
Durand & Later	425	
Edson, Robert H., Inc.	667	
Famous Orchestra Service	98	
Filamill Enterprises, Inc.	99	
Foyer, Bernie	390	
Frier's, Bud, Entertainment Bureau	1782	
Galt, John R.	2357	
Gillman Artists	1124	
Godfrey, George A.	2132	
Goldwin Productions	1304	
Gorman, Hal	846	
Griffenhagen, Wilbur H.	1648	
Hart, Jack	114	
Jaslow, Bert	335	
Lila Theatrical Enterprises	2287	
Lowe, Emil	802	
Lustman, J. Allan	381	
Mel Theatrical Enterprises	1544	
National Entertainment Service	849	
National Swing Club of America, Inc.	2322	
Parker and Ross	293	
Pearl, Harry	8	
Porch, Billy, Theatrical Enterprises	1577	
Scanlon, Matt	2043	
Sharp, Lew	2199	
Silvan Entertainment Bureau	1774	

ROCHESTER:		License No.
Barton, Lee	924	
Norton, Al.	950	

NORTH CAROLINA		License No.
CHARLOTTE:		
Dixie Orchestra Service	45	
Pitmon, Earl	1759	

GREENSBORO:		License No.
Trianon Amusement Co.	487	

OHIO		License No.
CAMBRIDGE:		
Emery, W. H.	164	

CELINA:		License No.
Martin, Harold L.	1492	

CINCINNATI:		License No.
Carpenter, Richard	63	
Dahlman, Arthur L.	1462	
Rainey, Lee	915	
Sive and Acomb	891	
Williamson Entertainment Bureau	20	

CLEVELAND:		License No.
Senes, Frank	977	

COLUMBUS:		License No.
Askins, Lane	465	
Prillerman, Laurence	798	

DAYTON:		License No.
Hixson, Paul	552	

EAST PALESTINE:		License No.
Morris, Ken	1114	

SALEM:		License No.
Gunesch, J. B.	1217	

STEUENVILLE:		License No.
Campbell, C. R.	262	

ALLENTOWN:		License No.
Bahr, Walter K.	511	

rice Paquette, Al George, William Manning, Gerard Scott, Herman Apple, George Ruid, Arnold Feibel, Alexander Carbo, Nine Grosves, Raymond Jerry, Sally Lee, Phyllis Peachey, Ernest Racette, James Scintilla, Albert Giorgas, Archie Budd, Herbert Budd, Louise Dufresne, Conna Groves, Al Gutman, Molly Lee, J. H. McAuley, Bernard Power, Al Schuff, Kay Wickham, Calve Hirst, Rex Jackson, Albert Budd, Gaston Dion, Frank Smith, Lucien Desjardis, Patrick Seltano.

Traveling members: Oscar Shultz, 802; Joe Haslie, Phil Noble, Phil Fehr, John Cerali, Jack Campbell, Pete Flammia, Pete Buino, Henry Hurl, Wm. Trombone, all 15; Sholan Records, 802.

LOCAL NO. 407, MOBILE, ALA.
Resigned: Thomas M. Gammel, Miss Irene Jarvis, Suspended: Felix Gaurtin, Willie Leon

LOCAL NO. 413, COLUMBIA, MO.
Officers for 1940: President, Carl Stepp; Vice-President, Jack Hertzler; Secretary, Oscar A. Whitthouse; Treasurer, Robert Frossard.

LOCAL NO. 416, BORNELL, N. Y.
Transfer withdrawn: Anthony Minaglio, 311.
Transfer deposited: Wm. Heir, 380.

LOCAL NO. 418, STRATFORD, ONT., CANADA
New members: Robertson Marshall, W. J. Byrck, J. A. Damant.

LOCAL NO. 422, BEAVER DAM, WIS.
New members: Eugene F. Drocher, Ladislava Michalski, Warren Block.
Resigned: Martin Becker, Richard Kafanski.

LOCAL NO. 423, RICHMOND, CALIF.
New members: Joe Aultra, Ed Gilbertson.

LOCAL NO. 427, ST. PETERSBURG, FLA.
New members: Frederick W. Martin, Louis Esposito, Harford Epistolio.
Transfer issued: Theo. Kivy, Allen Jones, Joseph Sherman, James Webster, Jean Healy Webster, John Michael, Francis Plank.

Transfer withdrawn: Joe Shantz, 2; Stanley Kaplan, Anthony Tait, Michael Tait, James Grant, Robert H. Guber, all 802; Leo Hanson, 173; Harold Sandler, 802; Vincent Gill, 708; Coleman, 730; John E. Hays, 802; Hays, 802; Elmer, 802; Raymond Curtis, 802; Ralph Brown, Michael Huhaneck, Jack Keller, Tony Lantz, Sylvia Mendelvit, Albert Hayes, Joe Bavelis, Walter H. Smith, John Shiner, Frank Vesely, Patsy Oliver, all 80; Bill Shorter, 502.

LOCAL NO. 436, LANSFORD, PA.
New members: John S. Pe, Howard G. Moor, Anna M. Pink, John Ackinson, Harold W. Hesseck.

LOCAL NO. 452, PITTSBURG, PA.
Transfer issued: Frank Czaban, Jack Leck, Kenneth Hoffman, Dean Lynn Davis, Howard Olmstead, George Benson.
Resigned: Lloyd Forman, Frank Jennings.
Transfer deposited: E. H. Guld, H. Edgar Babb.
Transfer withdrawn: Fred Wanda, Bill Mason.

LOCAL NO. 453, WINONA, MINN.
Deligate to convention: Max Lewis.
New members: Don Vanado, Howard Walker.
Resigned: Robert Buckler, Wayne Griffin, Robert Miller.
Transfer deposited: Eddie Gussard, Ed E. Hays, both 448; Henry Redinger, 303; George Baker, 311; Albin McGill, 507.

LOCAL NO. 459, VIRGINIA, MINN.
New members: Howard Anderson, Sam Jones, John P. Gill, Frank Kivy, Wallace Sankofski, Walter Alf, Wilbert Pekkarinen, Gust Jacobson, Walter Krize, Mrs. Walter Alf, Leo Decker, Edward Kivy, Walter Mikkelin.
Resigned: Joseph Starek, Charles Wilson, Joseph Stuhel, Alton Alkin, Joseph J. Toalini.

LOCAL NO. 466, EL PASO, TEXAS
New members: Wm. R. (Bill) Armstrong, David Kelditch Baker.
Transfer issued: Harry Bush.

Traveling members: Harry Shick, Miss Lou Brown, Clifford Kestel, Raymond Kestel, Frank Wilhelm, all 200; Max Bennett, 101; Floyd Bar, Eddie Boyd, Donnie Bucker, George Brown, George Patterson, Ed Moore, John Aiston, Shirley Green, Joe Kelley, Harold Wagner, Charles Jaska, Clayton Smith, Gilbert Kiley, all 75.

LOCAL NO. 472, YORK PA.
New members: Louis A. Webster, Thom W. Crowl, Charles M. Miel, Malcolm R. Suffer, Edward W. Dunlap, Louis Mose, Maurice E. Clark, Jr.

Transfer issued: Lawrence E. Miller, Harry McKinley, Evan Hollinger, Lester Schmitt.

LOCAL NO. 480, WAUSAU, WIS.
Change in officers: President, Nels Ekelin, Vice-President, Ray Gustafson; Treasurer, Carl Gustafson.

LOCAL NO. 495, OWATONNA, MINN.
New members: Allan L. 184, Kenneth Malley, Lovell Franklin, Gordon Vacker, Walter Van Dyke, Fred Schmitt, Dr. Patsy Hines.
Transfer withdrawn: Warren Hambo, 137.

Transfering members: Leo Rummel, Frank Esenhardt, Clem H. Harz, Lawrence Chertis, Charles Hugs, Don Scholze, Fred Miel, Joe Huley, all 87; Leo Hume, 177; Kenneth Orrell, 501; Chris Nygaard, Charles Todd, Nels Gadhoo, Bill Hahnberg, Don Kierstead, William Brown, Elmo Hahnberg, all 75; Emil Houten, Nels Gadhoo, Max, Harold Vior, Victor Lindeman, all 311; Paul Alexander, 477; LeRoy Erickson, Lyle Smith, Don Lettloff, LeRoy Lockman, Bill Nordquist, Earl Morrison, Charles Johnson, Dick Ruder, Harold Axelrod, Matt Miklik, Ray Gustafson, all 75; Joe Fisher, Harold Hines, Henry Peterson, Jim Dre, Francis Mead, Ralph Vera, Albert Fisher, Robert Fisher, all 137; Nonn Potts, Vernon Hagen, Charles Stalans, Stanley Kaplan, Wallace Pyle, Kenneth Carl, all 157; Gustaf Schmitt, Mrs. Schmitt, Mrs. Ed H. Peterson, Ben Mueller, all 50; Roy Boyle, 73; Frederick Peters, 513; John Houtter, Harvey Wiseman, Henry Peters, Frank Kiv, William Rosenbush, Walter Fisher, Joe Holan, Jr., all 70; Charles Hall, Orlando Grove, Ed Lockhart, Joe Lu, Joe Vardies, Carroll Stephenson, 470; Block, all 70; Leo Hartman, George Timm, Eddie Anderson, Ted Conway, Harry Shedd, Justin Perkins, Kenneth Shepard, Roland Link, Tom Schaefer, Jean Bauer, C. O. Plummer, Earline Link, Tom Schaefer, Jean Bauer, Carl Schmitt, Bob Metz, Pete Holman, Alvin Notzger, Dick Steub, Bob Kennedy, all 311; Earl Holt, Ralph Neville, Earl Thiel, Hazel McQuatters, Harold Brown, Harry Miller, Walter Houtter, all 177; Ernest Peterson, Frank Frank, Bob Wagner, Jack Husel, Bob Dahl, Pete Antz, Bob Houke, Joe Holm, all 75; Ralph Haskell, Gene La Ford, Francis Crabb, Don Tully, Quinton Hartwick, all 70; Ed Welle, all 177; Ernest Peterson, 289; Roy W. Fricker, 337; Clarence Bontje, 73; Arnold Benson, 255; Don Strickland, Arthur Houtzinger, both 20; William Peterson, Leonard Jung, both 538; Willis C. Mullan, Donald Wick, Dale Allen, both 72; Jack Krimmer, 114; Mervin Gillebrat, 601; Tommy Rake, 200; Wesley Schmidt, Fritz Rich, Louis Olson, Joe Schmidt, Leonard Wolf, Shirley Boon, Art Messer, all 547; L. A. Reza, Russ Olson, Cec Turner, Paul Peterson, Ness Schindler, Ralph Dillon, Leo Nelson, Jack Thompson, all 507; John Wilbur, Edna O. Jeter, Hugo G. Holmstedt, Otto W. Holmstedt, Theo H. Holmstedt, Frank J. Holmstedt, Harold Anderson, Donald Rip, Patrick Wilharr, Edward J. Isted, all 70; Eddie Wilharr, Leona Wilharr, George Arndt, Rudolph Schlotman, Martin Kalle, LeRoy De Wann, Elsworth Meefeld, all 513.

LOCAL NO. 502, CHARLESTON, S. C.
Transfer deposited: Tom Money, 461.
Transfer withdrawn: Norman Bennett, Harry Brewer, LeRoy Neneel, all 124.

Traveling members: Dean Hudson, Harold Willis, Sam Laitner, all 619; Jack Atchley, 540; Richard Bryan, 332; Bill Utine, 619; Torchy Clements, 655; George Kenyon, 377; Michael Huxford, 3; Marjorie Clarke, 333; Paul Vestington, 377; Phil Lester, 730; Quint Thompson, 955; Dick Hummer, 112; Tommy Dorsey, G. Arus, L. Jenkins, J. Blake, B. Herkman, J. Hilliard, Buddy Hirt, J. Hush, M. S. Weiss, H. Shorter, J. Martin, all 802; Bob Sylvester, 802; Jeff Stouhton, 78; Wally Moran, 10; Tabby Tule, 111; Charlie Oliver, Lloyd Brown, both 16; William Winograd, 21; Marvin Rosenberg, Lou Steinmetz, both 37; E. Chastain, 118; Elton Richardson, 756; E. Smedlek, 514; Lillian Mitchell, 516; Armond Elliot, Herbert Martinez, both 148; G. Gumbard, G. Hauska, Ed Glandil, M. Hemming, Jus. Hino, Howard Newton, all 19; Jack Hoyer, 200; Robert McGraw, 75; Johnny Kanelshaus, Anthony Harris, both 102; Don Wilson, 73; Billy Hanson, 10; Charlie Miller, 657; Roy Watkins, 206; Roy Leaven, 237; Fred Studwell, 802; Harry Walman, 36; T. E. Rivers, 333; Al H. Greenberg, Gus Chacka, both 10; John E. Trout, 68; Russell Bader, 160.

LOCAL NO. 507, FAIRMONT, W. VA.
New members: Andrew Matta, R. E. Whorton, Mike Pratt, John Heilo, John Gull.

LOCAL NO. 510, SAN LEANDRO, CALIF.
New member: Edward Carr.

LOCAL NO. 528, CORTLAND, N. Y.
New members: Sam Cosimo, Patsy Cosimo, Phillip Cosimo, Anthony Fajo, Raymond H. Crofoot, Frank Stewart, Donald Richard E. Bean, George J. Miller, Frank D. Rosa, H. H. McGraw.

New members: Haskell Daniel Beard, Lehan Reitano, Anthony Davl, Philip Fote, Daniel McNeil, Donald Tarrington, Wm. Devere, Richard Morris.

LOCAL NO. 536, ST. CLOUD, MINN.
Transfer issued: Gladys Jansene.
Transfer deposited: Clifford Sanborn.

LOCAL NO. 543, BALTIMORE, MD.
New member: Way Dewrey.

Transfering members: Harry Ellison, both 23; William Jones, 70; John E. Williams, 4; William Jones, 4; Joseph Holly, 81; Joseph Williams, 21; 271; Joseph Tate, 81; Earl Warren, 50; Hilda Tate, 508; William (Sam) Jones, Ronald Washington, Lester Young, Daniel Miller, Ed Miller, 271; Tom Jones, 81; 811; 827; W. O. G. Clayton, 767; William C. Wall, Al Killian, Prof. George Victor Erickson, Eskin Hawkins, Frank H. Henry, James H. Mitchell, Samuel M. Love, Jr., William K. McMenroe, Leona Field, James A. Per, Julian J. Miller, 301; L. Tomlin, Wm. Hammond, A. Robert H. Renge, Wilbur Barcomb, Paul Barcomb, Matellus Green, William Johnson, all 802.

LOCAL NO. 561, ALLENTOWN, PA.
New members: Albert V. N. Anthony, Paul F. Burrows, J. L. Lubick, Robert L. Williams, Scholman, Paul C. Moore, Mervin J. Shiner, Raymond L. Walton, Robert C. Zimmerman.

LOCAL NO. 571, HALIFAX, N. S., CANADA
Auditors: Murray Gordon, Harvey McManis.

LOCAL NO. 573, SANDUSKY, OHIO
Officers for 1940: President, James Graham; Vice-President, Vern Walters; Secretary, Charles Held; Treasurer, Kenneth Luterman; Trustees: Frank Maschall, Willard Keating, John Hays.

LOCAL NO. 578, MICHIGAN CITY, IND.
Traveling members: H. W. Henderson, Ray Fox, George Anderson, Henry Kott, Richard James, George Menke, David G. Gledhill, Fred C. Gledhill, Bill Hill, Bill Houtz, 421; A. Buzekowski, A. Labucki, A. Gutlin, J. Kosman, B. Kuzek, J. Sathone, all 10.

LOCAL NO. 580, CLARKSBURG, W. VA.
Transfer issued: Wm. T. Hart, Scott Lawrence, Wm. Tait.
Transfer deposited: Carter Peters, 512.

Transfering members: Lee Helson, Jack Moore, Tom Moss, David Watson, Kenneth Doolittle, Ralph Saranacoe, Paul Monda, Eds. Lee, Alan Bowman, all 70; Karl Wagon, 112; Ralph Shahan, 507; Joe Fisher, John Hoffman, 104; Hoffman, Eddie Fisher, Henry Skazinski, John Houtz, John Jones, 307; Tom Jones, 301; Glen Green, Geo. Ross, Bernice Perry, Paul Wetland, Walter Kimmel, all 802; Gus Parsons, 10; Max Berlin, 17; Al Probst, 802; Hal Downin, 10; Chris Nunn, 171; Don Nelson, 60; L. M. Loma, 9; Tom Jones, 301; Vera Hammock, 100; Olive Stevens, 8; Gertrude Spies, 2; Mary Deason, 200; Bob Davis, Bob Jones, Glen Jenkins, Winfield Meredith, Walter Decker, Gene Merrifield, Leo Houtz, Ed. Schneider, 182; Paul Padlock, 186; Frances Bernard, Mary Bennett, Justine Bennett, Virginia Bennett, Elizabeth Bennett, all 172; John O'Brien, J. E. McHargue, J. J. Ingle, Thomas Parker Gibbs, John Houtz, Arthur L. Ingle, 181; Tom Jones, 301; W. Washington, Grand Down, T. Houtz, Joe Haven, 10; Roy Kelley, 4; Josie Bailey, Rosalie Martin, Louisa Sherman, all 10; Vina Smith, 309; Mattie Smith, 301; Nadine Sherman, 309; Kate Sherman, 309; Vera Hammock, 100; Olive Stevens, 8; Gertrude Spies, 2; Mary Deason, 200; Bob Davis, Bob Jones, Glen Jenkins, Winfield Meredith, Walter Decker, Gene Merrifield, Leo Houtz, Ed. Schneider, 182; Paul Padlock, 186; Frances Bernard, Mary Bennett, Justine Bennett, Virginia Bennett, Elizabeth Bennett, all 172; John O'Brien, J. E. McHargue, J. J. Ingle, Thomas Parker Gibbs, John Houtz, Arthur L. Ingle, 181; Tom Jones, 301; W. Washington, Grand Down, T. Houtz, Joe Haven, 10; Roy Kelley, 4; Josie Bailey, Rosalie Martin, Louisa Sherman, all 10; Vina Smith, 309; Mattie Smith, 301; Nadine Sherman, 309; Kate Sherman, 309; Vera Hammock, 100; Olive Stevens, 8; Gertrude Spies, 2; Mary Deason, 200; Bob Davis, Bob Jones, Glen Jenkins, Winfield Meredith, Walter Decker, Gene Merrifield, Leo Houtz, Ed. Schneider, 182; Paul Padlock, 186; Frances Bernard, Mary Bennett, Justine Bennett, Virginia Bennett, Elizabeth Bennett, all 172; John O'Brien, J. E. McHargue, J. J. Ingle, Thomas Parker Gibbs, John Houtz, Arthur L. Ingle, 181; Tom Jones, 301; W. Washington, Grand Down, T. Houtz, Joe Haven, 10; Roy Kelley, 4; Josie Bailey, Rosalie Martin, Louisa Sherman, all 10; Vina Smith, 309; Mattie Smith, 301; Nadine Sherman, 309; Kate Sherman, 309; Vera Hammock, 100; Olive Stevens, 8; Gertrude Spies, 2; Mary Deason, 200; Bob Davis, Bob Jones, Glen Jenkins, Winfield Meredith, Walter Decker, Gene Merrifield, Leo Houtz, Ed. Schneider, 182; Paul Padlock, 186; Frances Bernard, Mary Bennett, Justine Bennett, Virginia Bennett, Elizabeth Bennett, all 172; John O'Brien, J. E. McHargue, J. J. Ingle, Thomas Parker Gibbs, John Houtz, Arthur L. Ingle, 181; Tom Jones, 301; W. Washington, Grand Down, T. 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SUSPENSIONS. EXPULSIONS REINSTATEMENTS

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- Akron, Ohio, Local No. 24—Mildred Nighman, Arthur Oehl, Samuel Elam, Clyde Powell, Glen Rucker, Paul Sabanza, George Stone, Jr., James H. Tschuppert, Howard Youser, LaVon Walker, Harry Gierst, Bill R. Owen, Whittier Henry, Frank Residence, Albert Langley, Chester E. Lowe, Donald McGinnis, Wm. J. McLaughlin, Allen B. MacLellan, Rocky Marrero, Warren Phillips, Robert Boucher, Adolph Clifton, Fred G. Coffin, Joseph Correla, John H. Demious, Wilfred H. Furrester, John Galtus.
Atlantic City, N. J., Local No. 66—Honorio Bourdon, Wm. Bullock, Harry Chazda, Joe Daugherty, Peter D'Augustine, Vincent D'Imperio, John D. N. Santantonio, Nidye Eibenberg, Ernest Francescone, Nathan Freedman, Fred Faye, Angelo (Carmen) Gaudino, Johnny Graff, Wilbur Hamilton, Art Hickman, John Huber, David Kaplan, Robert Kling, Irving Levine, Steno Martins, Alfred Miller, Chas. McGraw, John McGraw, Herbert McGowan, Thos. Nodas, Samuel Portnoy, Milton Reitman, Harold Roberts, Albert S. Rosenthal, Albert Schmidt, Victor Seligmann, Wm. G. Schwartz, Thos. Stronitzer, Arrick Valente, Samuel Snyder, Sal Spiciale, Vincent Travano, John Varasio, Chas. Witzgall, Marcel Zanotte, David Hoffman, Robert King, James P. Murphy.
Baltimore, Md., Local No. 46—Amanda L. Snowden, Peter J. Bouda, Louis Farnese, Edwin Wipfield, Larry C. Shilling, Edward Van Rossum, Royal Carol, Cy Delman, Roland Graf, Nathan Turk.
Bay City, Mich., Local No. 127—Eric Dutcher, James Fullerton, Richard Van Heulin, Lavonne Marshall, Quindler, Richard Paulson, Walter Zacharias, Robert Jittler.
Beaver Dam, Wis., Local No. 422—Ralph Blom.
Boston, Mass., Local No. 9—Pierre DeClacker, Harold Hecker.
Butte, Mont., Local No. 241—Laura Shaford, Sherwood Copenhaver.
Cedar Rapids, Ia., Local No. 137—Charles Okell, Jos. C. Hecyk, Annie E. Fink.
Clarksburg, W. Va., Local No. 580—Paul Corder, Robert Dew, Earl Shields.
Easton, Pa., Local No. 378—Oliver Young, Harry Murray, Kenneth L. Linn, Frank Malin, Albert Milburn, Kenneth L. Morgan, George R. McCabe, Robert G. Rapp, Stewart I. Schall, Raymond G. Stos, James Heschel, Maurice Heesley, Henry Elchlin, Thomas Evans, Paul W. Filer, Alfred Holden, David Kennedy, L. V. Kelling, Lawrence Warren.
El Paso, Tex., Local No. 466—Mrs. Melba Hale, Grady V. Harter.
Fairmont, W. Va., Local No. 507—Dorsey Scott.
Glen Lyon, Pa., Local No. 186—Dante De Stano, Kazimir Dreyfuss, Charles Delucantonio, Jerome Kalenda, Charles Levulas, Arthur Lewis, Mike Veronic.
Greely, Colo., Local No. 368—O. K. Barkley, Richard Burton, Alvin L. Johnson, Ralph W. Levy, H. Alva Lutzpelt, Charles C. Mansville.
Halifax, N. S., Local No. 571—Jack Wilkins, Hazen Mitchell, John Morrison.
Hempstead, Mass., Local No. 318—Anna Hrisoviti, Valentin Canale, Edgar A. Carpenter, Leonard A. Dorney, E. Leo Fannon, Alfred Galdotti, Anthony A. Jarsvelli, Dominic A. Micciotta, Wm. Y. Muser, Henry Radon, Roy Rendell, John Serentino, Paul Taylor, Raymond G. Thompson.
Joplin, Mo., Local No. 620—Clarence Johnson, Nick McComber.
Leadville, Colo., Local No. 28—Robert Moore, Holt Hanson, Homer Tyler, Will Pendre, Mark Blagier, Richard Hachness.
London, Ont., Can., Local No. 278—J. Burridge, John Brooks, C. M. Brady, A. Cappadonia, A. A. Cater, J. A. Carter, D. Dean, J. Fletcher, T. Freeman, Sam Fink, A. Ford, K. Hahn, G. Horner, C. W. Johnson, Elmo Johnston, M. Kerr, F. Langton, Vic Labasky, D. W. Lomb, R. L. Lisle, Dulcis McKenna, F. McCormick, C. Mason, W. Norton, R. Penulcan, Mrs. R. B. Roidlich, L. R. Swinburn, D. E. Shannon, D. Smith, H. D. W. Smith.
Los Angeles, Cal., Local No. 767—Hubert G. Brown, Dave Bushner, Earl Carey, Clarence Linn, Hank Fullilove, Fletcher Galloway, Robbie Gwynn, Florence Hoskins, Jack Jones, Arthur Patterson, Earl Peterson, Fred Smith, Henry Prince, Carol Riddle, Walter Rousseau, Sylvester Scott, Arthur I. Shaw, Lucius Sheppard, Prince Stansel, Eddie Vandervort, Geo. Ward, Alfred Wilkinson, Austin Williams.
Louisville, Ky., Local No. 11—Chester Braden.
Middletown, N. Y., Local No. 800—Peter Murrele, Dan Ranzel.
Minneapolis, Minn., Local No. 73—Ralph K. Malmberg, Thos. Mansson, Ed. V. Malmberg, Alan Oster, D. Palmer, R. N. Palmquist, Al Peckles, Milton L. Poplin, H. W. (Wally) Peterson, Ira T. Pettiford, Myron P. Pope, Robert G. Smith, Glenn P. Tallman, Edward Temple, Harold (Red) Ryan, W. E. Allen Abbott, Betty G. Anderson, Wm. P. Barney, Gladys D. Berman, Margaret Berg, Dick Borne, Al Chomere, Lester B. Colver, Len Ellsworth, Gladys Folsom, A. C. Griffin, Frederick Hohage, Donald Johnson, Edw. Konditzel, Henry Kulinski.
Montreal, Que., Can., Local No. 408—Wm. Alakainen, Ethel Buczynski, Al Gagnon, Adrien Germain, R. E. Hill, Albert Heroux, Fanny Kishenbaum, K. J. Murray, Leslie McKeever, Norman McKeever, Arnold North, Sylvia Turvotte.
Newark, Ohio, Local No. 122—Wallace Guard, H. L. Burris, Birce Brickels, Phil Oley, Byron Gould, Chas. Daniels, Marion Landfear, Kenny Campbell.
New Brunswick, N. J., Local No. 204—Gustav Aitlich, Frederick Kusnetz, Michael Berg, Joseph Heroux, Emanuel Brotkopf, Morris Brotkopf, Edw. G. Borchert, Joseph DeLisa, Walter Lukowski, Marie Jones, John Kelly, Wm. C. Koller, James Mazaki, Maurice Miller, Jr., Peter Mundy, Naur Ravatino, Edgar Smith.
Newwood, Mass., Local No. 343—E. M. Lyle, J. L. Frazier, E. F. Price, J. M. Proutell, W. J. Keller, C. E. Shirley, Al Carola, R. D. Bromville, L. F. Caprice, J. Masera, M. J. Larson, D. Hyatt, Jnd. C. D. Marzola, W. J. Lacey, J. R. Gruver.
Owatonna, Minn., Local No. 480—William Kedzior.
Pateron, N. J., Local No. 246—Stanley Hyra, Frank Cambria, Ronald MacGreor, Faldin O'Kulski, Stephen Serli.
Pittsburgh, Pa., Local No. 60—E. S. (Bill) Adams, Connie Dickson, Stanley (Gurney) Gurniak, Stan John Maclos, Robert H. Hankin, Edw. Skonokoch, Joseph Amen, Leo Hayden, Michael (Strang) Hilde, Paul St. Phil, Nicholas (Ken Francis) Piscitelli, Al Tracy.
Poughkeepsie, N. Y., Local No. 238—Fred Beck.
Providence, R. I., Local No. 198—J. J. Sullivan, S. Francis, H. Doherty, G. Albin, George Marzell, E. Burwell, Collin Owens, A. Nicolase, John R. Heland, Thomas S. Burns, Ollis E. Reed, Nathan Haber, J. Cekin, B. Mills, J. Gaskell, H. C. Johnson, Jos. McNamara, N. Capomarchio.
Pueblo, Colo., Local No. 86—Sam C. Marone, Louis J. Carliste.
Rockford, Ill., Local No. 340—Al Boremann, Gladys Conklin, Alex Kevell, Pete Schandmeier, John Zervari, Redding, Chas. Leitch, Edw. H. (Harold) Leitch, Edw. Reed, Robert Orzell, Frank Johnson, Leo Kowalski, Del Kleib, Mel Repass, Del Repass, Tom Wheeler.
St. Louis, Mo., Local No. 2—Schmitter Alward, Edgar Chard, Frank Bernhard, Al Eberhart, Wm. E. Farman, Max Gold, Pete Isola, Carl Mose, Joe McLeod, Joe Reisman, Miss Lela Schrecker, Charles Sienka, Miss Jean Broshes, Mide Tammista, George O. Wallace, Dick Wynn, Frank Zinner, Clement Zornack.
St. Thomas, Ont., Can., Local No. 533—Morley Cook, James Murray, Max Palmerston, Francis Redding, Wm. Rubin, Boris Zagoroluy, Russell Pope.
Schenectady, N. Y., Local No. 85—John Porech.
Springfield, Mass., Local No. 171—Wm. P. Nuzzilo, Henry J. Carpenter, D. M. Webster, Jack Wright, Loni Wright, Frank Kane, Leslie Kosa.
Syracuse, N. Y., Local No. 78—Ronald O. Woolson.
Velleit, Cal., Local No. 367—L. A. Francken, John Russell, Alfred Bardell, John Tenby.
Virginia, Minn., Local No. 458—Reginald Borrelli, Harold Gross, William Wortonson.
Wilmington, Del., Local No. 811—H. B. Alexander, H. F. Pressonians, Robt. S. Cummins, Harry Duff, Edw. P. Dillon, Francis E. Dillon, Ray Duffy, David H. Ford, LeRoy Grauel, John C. Hanlon, Charles Rudl.
EXPULSIONS
Beaver Dam, Wis., Local No. 422—Robert Ostrander, John Starr, Jr.
Hornell, N. Y., Local No. 416—Charles Brown, Andrew Johnson, Alvin Blaine, Harold Johnson.
Memphis, Tenn., Local No. 71—A. F. Ledbetter.
Newark, N. J., Local No. 16—John (Adams) Salerno, Nor Brunswick, N. J., Local No. 254—Benj. Prael, Howard Rue, Richard Stack, Joe Schurzman, Fred Smith, Gladys Smith, Louis Starch, Frank Tusher, Ivan Tomkins, George A. Tota, Harry D. Van Selver, Daniel Yassoff, Ralph Zelozie, John Deutsch, Francis Doerr, Alex Doucet, Charles Giest, Russell Gray, David Haruka, Ernest Henderson, Paul Hudson, Andrew Hook, Wm. B. Johnson, David Kantor, Chas. Kaiser, Ferd. Kublthau, Daniel Wahler, Arthur Zick, Frank Zuppon, Jack Labovitz, Fred Lifesche, Ray F. O'Donnell, Wm. A. Newman, Petris Appenyan, Joseph Angelone, Harold Austin, Henry Aurth, Jr., Tony Benigno, Patsy Barbato, Joseph Battler,

- Morris Bernabe, Billy Benellet, Wm. J. Barick, Louis Buckner, Casper Casey, Louis Corrodi, Samuel Kinaley, Samuel Kline, Amodeo Mangino, John C. Mason, Wm. Maszer, Michael Marzella, Max Miller, John C. Mott, Augustus Mucci, Helene Nowak, Donald Owens, Clarence Perrino, Stanley Owens.
Reno, Wis., Local No. 42—Steven Berry, Harold Carterton, Stuart Chad, Fay Corford, Donald Coleman, Bernard Fox, Clifford Haygard, James Herman, Donald Kortemeler, Wesley Schumaker, Oscar Simonson, James Schweitzer, John Wells, William Miller.
San Francisco, Calif., Local No. 6—John Russ.
REINSTATEMENTS
Akron, Ohio, Local No. 24—W. A. Turner, Joseph Ceresa, Lee Walcutt, George Stastgas, Angelo Lombardi, Sam Place, M. E. Fassouat, Laverne Davis, Frank Masallo, Fred Coma, Sam Owen, Whitmer Stone, Al Laughey, Chester Lowe, Roy Marrero, George Stone, Jr., LaVon Walker, John Galtus, Warren F. Leroy Anderson.
Allentown, Pa., Local No. 561—Nelson F. J. Bramer.
Baltimore, Md., Local No. 46—Wm. L. Heron, John W. Kaspar.
Battle Creek, Mich., Local No. 584—Frank Duffin, Fred Kestner, Donald Stock.
Beaver Falls, Pa., Local No. 82—E. S. Gratton, Albert Kennedy, W. S. McNeese, W. J. Fovelli, F. L. Steels, John Tomic.
Boston, Mass., Local No. 9—Don A. Pulvere, Clifton E. Neuman, George W. Tapley, Chester G. Titchell, Leonard A. Welsh, Carmine Pezzo, Joseph Portetta, Arnold Chaitman, Patsy LaSela, William H. Whites, Robert F. Wooley, Bernard Doucet, Nat. Miller, Alexander Thiede, Joseph A. Tronzo, Joseph M. Ward, Louis Blinnas, Paul W. Carey, Raymond H. Con, Elliot H. Daniel, Peter J. Fitzgerald, J. Robert Hardy, Timothy J. Kirby, Jack Jacob Moss, Antonio Petanca, Richard McGlinchey, Airted J. Moore, Milton Johnson, Warren F. Leroy Anderson, T. Philip Andrews, Abram Bernard, A. Edward Galliano, Joseph Gallo, Thomas Hunter, David Jacob, Armand Leoni, Henry Maddalena, Charles Malenbaum, Edward L. McCasland, Morris Miller.
Cedar Rapids, Ia., Local No. 137—John J. Yura.
Chicago, Ill., Local No. 10—Henry Pawlowski, Willard Rock, Wilbur F. Hall, Oscar Anderson, Oscar Thorne Kobelin, Manuel Contreras, John F. Wilson, Thaddeus Dyeck, Herbert E. Ance, Leo Bond, E. J. Walsh, Arthur Mutton, Sterling Rose, Larry Walsh, Jon Hugh Flanagan, Jane Anderson, Phil Schwartz, Edw. Stachura, Edward (Szymczak) Sims, John S. Lowizol, W. E. Buddy Ickelbier, Henry H. B. Jensen, Marion Ozzie Jarro, Emory G. Nelson.
Clarksburg, W. Va., Local No. 580—Allen Robey.
Cleveland, Ohio, Local No. 4—George (Pat) Dwyer, Ralph E. Linhart, Lyman Licht, Leonard DeMary, Don Krovan, Gilbert Vance, Edw. Gaisma, Lyle Dick, Gilbert Geo. Gibbons, Alex Vind.
Dallas, Tex., Local No. 147—Wm. J. Marney.
Danbury, Conn., Local No. 87—Hilly Horan.
Detroit, Mich., Local No. 5—Henry M. (Andy) Anderson, Henry Ivart, Isaac D. Jeteron, H. A. Reichlin, David Spencer.
E. St. Louis, Ill., Local No. 717—Robt. Hastings, Julia Weiland, John Mitchell, Frances Masville.
Fairmont, W. Va., Local No. 507—Alfred Burnett, Preston Lye, P. Local No. 566—Alfred Ashton, Clarence Turner.
Greely, Colo., Local No. 368—Glen G. Peterson, Harry C. McGuire, Oakland Stidd, Florence Greer, Louis A. Lanyon.
Green Bay, Wis., Local No. 255—Allen De Paul, Hor Duitry.
Hammond, Ind., Local No. 293—Russell Jensen.
Hempstead, Mass., Local No. 318—Martin Wetzler.
Joplin, Mo., Local No. 620—Helen Pitts, Granville West, Suzanne Louis Wittus.
Kansas City, Mo., Local No. 627—John Franklin.
Kansas, Mo., Local No. 3—Joseph Homes.
Keosau, Ia., Local No. 254—Evelyn E. Kopp, Tommy Wood.
Lansford, Pa., Local No. 436—Joseph Pancherl.
Leadville, Colo., Local No. 28—Alvy Stultz, Jess Shultz, Robert Relt, Marion Relt.
Los Angeles, Calif., Local No. 767—Raymond LaRue, Bernard Banks, Parker Perry, Wayne Morgan, Raymond Gross, Tommie White, Fred Gray, Martin Hard, C. B. Oliver, Jr. Wm. Curtis Mosby, Wilton Johnson, Lucius Steppard, Lloyd Allen, John F. Myers, Peppy Prince.
Louisville, Ky., Local No. 11—Jesse Kinsinger.
Maharaj, Cal., Local No. 179—Frank Todd.
Mattson, Ill., Local No. 224—Edward W. Custer, Gene McCormick.
Middletown, N. Y., Local No. 800—Wm. Thompson.
Missaukee, Wis., Local No. 8—Dora Schneider, Ametto Dieman, Peter Ferrara.
Minneapolis, Minn., Local No. 73—Al Peckles, Leon Abbey, Kay Green, Lawrence J. Dahlino, Walter Daniels, Irco Fitzgerald.
Montreal, Que., Can., Local No. 406—Annette Du Plessis, Richard W. Kelly, Felix LeVinson, Phil Ladouceur, Ammie d'Abate.
New York, N. Y., Local No. 663—Frank Celona.
Newark, N. J., Local No. 16—Bob Schantz, Hans Schada, Meyer L. Lewis, Ellsworth Tompkins.
New Orleans, La., Local No. 174—A. Ferroni, Robt. Stein, Wm. Holman, Robt. Lascaris.
New York, N. Y., Local No. 16—David Olman, Santos Guarria, Arthur Gubura, Anthony Pistritto, Nicolai Popoff, Ramon Elmer, George R. Raudenbush, Henry Hauscher, Murray Robbins, Robert M. Robbins, Albert Ross, Paul R. Roth, Boris Rubens, Louman Baskin, John Ryan, Howard Schanzler, Charles W. Schourie, Sidney Schwartz, G. W. Salisbury, Virgil Suggins, Frank Silverstadi, Lee Simmons, Ismael Simon, Harold R. Snow, James Starke, Jack Teal, John, Gangezie Thompson, George Vedejs, Angelo Votex, Hertha Ise Walker, Ernest Charles Watson, Jean Westbrook, Baxter White, William R. White, Alfred Williams, Louis Zell, Joseph La Bruvo, Joseph Levinson, John Lo Pinto, Francis P. Loubet, Tommy Mace, Frank Mansfield, Gypsy Markoff, Joe Marzella, Robert Mason, Avery L. McKane, Jack M. Melvin, Leo Miles, Arthur Nevins, Mattie Maude Norris, Joseph O'Connor, Lester Armstrong, Lewis Anziano, Royal J. Bass, Peggy Bass, Hill Berwickly, H. R. Berzican, Ernesto Buada, Nat Brandwynne, Raymond C. Brown, John Brunoff, Edwin A. Bruvo, Nat Brunhoff, Charles L. Burgess, Bennett L. Carter, Jack Carter, John Castaldi, Lawrence Freeman, William Gant, Joseph Gardner, Gwen Gary, Robert Gilchrist, Leroy Golden, Louis Grotzer, Samuel Gull, Treston T. Harris, Frank O. Hendricks, Felipe Hernandez, Roberto Hinojosa, Wendell A. Huff, Lybeth Hughes, Alberto Imaza, C. W. Johnson, Fred W. Johnson, J. E. V. Johnson, Jackie Johnson, Peter Karamis, James Leroy Kelly, Jack M. Kovatch, Daniel Cerasulo, Ruth E. Cleary, Henry Grant, John J. Curry, Putney Dandridge, William De Bellis, Joseph G. De Carlo, Jack Benny, Joseph De Santis, Anthony D. Dirolamo, J. Early, Joseph Ferdinanda, Norman Fier, Nettie Fisher, James P. Fogarty, Norman Lee Franke.
Olean, N. Y., Local No. 115—Mike Luczynski, Raymond Dempsie.
Pateron, N. J., Local No. 246—Joseph Kukane.
Peoria, Ill., Local No. 26—Raymond E. Ludlam, Dick H. Raymond.
Philadelphia, Pa., Local No. 77—Walter Desiderio, John J. Hatten, Lewis W. Knowles, Theodore Mack, Wm. W. Robert, Edward DePittino, Leon D. Diamond, John Hearle, Basha Janushoff, Richard J. King, Jr., Albert Klein, Lewis A. Monizal, George Moore, Otto C. Schmidt, Wilhelm J. Strauss, Louis Van Es, Jr., Edward J. Whitfield.
Pittsburg, Kans., Local No. 432—Julius Crosseto, John Cruise.
Pittsburgh, Pa., Local No. 60—James (Scubby) Durno, Harry G. Kieber, Stan John Maclos, Larry Plunkie, Louis L. Pote, Wm. M. Sanderson, Edw. Stinchovich.
Providence, R. I., Local No. 198—O. Scavuto, O. E. Riel, A. Paquette, E. Caffer, Jos. Kelly, V. Munro, Al Boffer, F. Mirarelli.
Reno, Wis., Local No. 42—Clarence Brien, Orson Wm. Leitch, Gertie.
Reno, Wis., Local No. 368—Herb Rice, Lloyd Strahan, Richard Huston, Wesley Day.
St. Cloud, Minn., Local No. 436—Jurt Isotal.
St. Paul, Minn., Local No. 30—J. J. (Doc) Dougherty.
St. Thomas, Ont., Can., Local No. 633—Salem Ferguson, Harold Cortie.
San Antonio, Tex., Local No. 23—Ernest H. Hauser, Eddie Bradford, Mrs. Stephen Wilhelm, Rupert Kuhlman, Jose Valera, Florian Lindberg, A. A. Valles, Glenn Wallace, Eben Hall.
San Diego, Calif., Local No. 325—Louise Lench, Howard Correll.
San Francisco, Calif., Local No. 6—Elise DeCarlo.
San Jose, Calif., Local No. 153—Ted Patton, Geo. A. Starbird, Billie Gallagher.
Santa Rosa, Calif., Local No. 262—Bernard Frese.
Tulsa, Okla., Local No. 15—Grace Klinge, Gerald McLaughlin, Paul Bishop, Louis Franze, Warren Emaline, Howard Mikema, Charles Griffin.
Tulsa, Okla., Local No. 149—V. Bainbridge, Douglas Barber, Joseph E. Bell, Walter Bromby, Jr., W. (Duke) Cahill, Eliza (Frances) Chaitarsky, Percy Cox, Heydon Croft, Vera Eldridge, Christine Eyles, Percy Faith, J. J. Fincher, Paul Firman, Douglas Fisher, Thos. Irvine, Geo. H. K. Mifford, Wilma Stevenson-Dohler, Maurice Turk, Geo. R. Wright.
Vallejo, Calif., Local No. 367—Walter Campbell.
Warencot, Mass., Local No. 143—Albert J. Lacroto, Alfred M. Attala, Reginald R. Somner.
York, Pa., Local No. 472—L. Roger Shiley, Roy E. Bushart, Wm. C. Shelton.

THREE LOVERS AND A "SPANISH SERENADE"

A TRIO IN TWO PART HARMONY

By JACK REBOCK

WHAT do I know about Spain? Nothing. So, like some song-writers who have written western and southern songs and have never been outside of New York City, I'll try to write something about my "Spanish Serenade".

A serenade, be it American, Oriental, French, Spanish, or any other, remains primarily a serenade—the definition of which is: music rendered as a tribute in the open air at night. Visualize, if you will, a beautiful senorita being wooed or 'wowed' by two suitors. From a distance this 'hot tamale' hears faintly the strain of a serenade being played on a Spanish guitar. Gradually approaching her home the music becomes more audible. She walks out on the balcony and, aided by the clear visibility that the moon affords, beholds one of her suitors, Senor Eyegetyou, who stops below her balcony—wherever that is—and serenades her. Ah, sweet romance. She throws him flowers and kisses. Which would he rather have? Which would you rather have? So would he. He gets into the second strain of the Serenade wherein his emotions are emphasized by greater volume, a more decisive beat and a pronounced rhythm. She gives him her undivided attention. Why not—there is no one else around—yet. He thinks she's falling—not from the balcony—he thinks.

Upon reaching the trio of the serenade, he's faced by the undesirable figure of suitor number two—Senor Megeter, who, with his guitar and 'hot lips' joins in the serenade. Now you know why there are two suitors—two part harmony in the Trio. Clever, isn't it?

Now she throws them both flowers and kisses. Which would they rather have? Aw, nuts, I asked that once. Well, to whom will she give her aching heart, which is now pumping out Down Beats like a Metronome? I don't know. It's her affair. She must decide before the second ending of this serenade. Does she? Who knows? The serenade is over—but the melody lingers on—I hope.

Watch the July INTERNATIONAL MUSICIAN for another number called FOOT NOTES.

SPANISH SERENADE

Jack Rebock

Musical score for 'SPANISH SERENADE' by Jack Rebock. The score is written for three parts: two vocal parts and a guitar part. It begins with the tempo 'Tempo Ad Lib' and 'Stacc. Sempre'. The score includes various musical notations such as notes, rests, and dynamics. A section labeled 'TRIO' is marked with 'ff' and 'TO HEAT STRAIN TO TRIO'. The score concludes with a 'D.C. AL.' marking.

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Advertisement for 'NOTES YOU'LL LIKE TO MEET' featuring 'ORIGINAL - MODERN - MELODIOUS FULL LENGTH SWING SOLOS'. The ad lists instruments: Sax - Clarinet - Flute - Oboe - Trumpet - Violin - Viola - Guitar - Xylophone. It also includes 'SWINGING MINOR' and 'ETUDE IN SWING'. The price is '2 FOR 25c'. The publisher is 'JACK REBOCK, 168 MANHATTAN AVENUE, BRIDGEPORT, CONN.'.



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Paquette, Al George, William Manning, Gerard Scott, ...

LOCAL NO. 407, MOBILE, ALA.

Resigned: Thomas M. Gammel, Miss Irene Jarvis, ...

LOCAL NO. 413, COLUMBIA, MO.

Officers for 1940: President, Carl Stepp; Vice-President, ...

LOCAL NO. 418, STRATFORD, ONT., CANADA

New members: Robertson Marshall, W. J. Byrke, J. A. ...

LOCAL NO. 422, BEAVER DAM, WIS.

New members: Eugene F. Deniger, Ladislav Michalski, ...

LOCAL NO. 424, RICHMOND, CALIF.

New members: Joe Autria, Ed Gilbertson.

LOCAL NO. 427, ST. PETERSBURG, FLA.

New members: Frederick W. Martin, Louis Eposito, ...

LOCAL NO. 438, LANSFORD, PA.

New members: John S. Fry, Howard G. Pfor, Anna M. ...

LOCAL NO. 452, PITTSBURGH, KAN.

Transfers issued: Frank Catanzaro, Jack Loyd, Kenneth ...

LOCAL NO. 453, WINONA, MINN.

Delegates to convention: Max Lewis, ...

LOCAL NO. 458, VIRGINIA, MINN.

New members: Howard Anderson, Sam Rinas, John F. ...

LOCAL NO. 468, EL PASO, TEXAS

New members: Wm. R. (Bill) Armstrong, David Knight ...

LOCAL NO. 472, YORK, PA.

New members: Louis A. Webster, Glenn W. Crowl, ...

LOCAL NO. 480, WAUSAU, WIS.

Change in officers: President, Nick Eckes; Vice-President, ...

LOCAL NO. 486, OWATONNA, MINN.

New members: Allan L. Ista, Kenneth Malley, Lowell ...

LOCAL NO. 502, CHARLESTON, S. C.

Transfer deposited: Tom Moore, 464. Transfers withdrawn: ...

LOCAL NO. 507, FAIRMONT, W. VA.

New members: Andrew Matta, R. E. Whorton, Mike ...

LOCAL NO. 510, SAN LEANDRO, CALIF.

New members: Sam Cosimo, Patay Cosimo, Phillip Cosimo, ...

LOCAL NO. 528, CORTLAND, N. Y.

New members: Joseph Haskell, Daniel Beard, Leland ...

LOCAL NO. 536, ST. CLOUD, MINN.

Transfer issued: Gladys Janzema. Transfer deposited: ...

LOCAL NO. 543, BALTIMORE, MD.

New member: Wray Dreyer. Transfers issued: ...

LOCAL NO. 571, HALIFAX, N. S., CANADA

Auditors: Murray Gordon, Hervey McManus.

LOCAL NO. 573, SANDUSKY, ONTO.

Officers for 1940: President, James Graham; Vice-President, ...

LOCAL NO. 578, MICHIGAN CITY, IND.

Transfers issued: Wm. T. Hart, Scotty Lawrence, Wm. ...

LOCAL NO. 580, CLARKSBURG, W. VA.

Transfer deposited: Carter Peters, 542. Transfers returned: ...

LOCAL NO. 585, WESTWOOD, CALIF.

New members: Ernest Allen, Clyde Anderson, William ...

LOCAL NO. 594, BATTLE CREEK, MICH.

New members: Bill Martin, Robert Ernst, Robert Wilbur, ...

LOCAL NO. 598, UNIONTOWN, PA.

Delegates to convention: Dr. Wm. S. Mason, Joseph ...

LOCAL NO. 602, ST. PETER, MINN.

Officers for 1940: President, E. J. Gustafson; Vice-President, ...

LOCAL NO. 606, NORTH PLATTE, NEB.

Travelling members: Elton Ward, Fred Fellows, ...

Herb Witte, Lloyd Lauritzen, Harley Durham, Earl George, ...

LOCAL NO. 620, JOPLIN, MO.

Transfers issued: Granville West, Ralph Pitts, Jesse H. ...

LOCAL NO. 622, GARY, IND.

New members: Richard Walter and Altona Fox, L. C. ...

LOCAL NO. 623, DENVER, COLO.

Transfers issued: Kenneth McVey, Jas. Caldwell, John ...

LOCAL NO. 627, KANSAS CITY, MO.

New members: Richard Whitworth, Leonard Enola, ...

LOCAL NO. 633, ST. THOMAS, ONT., CANADA

New members: Barney Coughlin, Max Hooper. Transfers issued: ...

LOCAL NO. 643, MOBILE, MO.

Transfer issued: Irwin Day.

LOCAL NO. 652, MOBEOT, CALIF.

New members: Leon E. Holmes, Glen Winfrey, John ...

LOCAL NO. 655, MIAMI, FLA.

Officers for 1940: Roy W. Singer, president; Earle Ray ...

LOCAL NO. 656, MINOT, N. D.

Transfer deposited: Buddy Milton, 309; Matt ...

LOCAL NO. 658, STATE COLLEGE, MISS.

Officers for 1940: President, E. B. Parmelee; Vice-President, ...

LOCAL NO. 661, ATLANTIC CITY, N. J.

Erased: Bernard Arglewski, Paul V. Connor, Herbert ...

LOCAL NO. 663, MOUNT VERNON, N. Y.

New member: Warren O. Schaub. Transfers issued: ...

LOCAL NO. 672, JUNEAU, ALASKA

Change in officers: Robert B. Tew from vice-president ...

LOCAL NO. 686, GLEN LYON, PA.

New members: Eugene Terkoski, Harry J. Cooper, ...

LOCAL NO. 717, EAST ST. LOUIS, ILL.

New members: Phillip Carlo, Bernard Flynn, Clayton ...

LOCAL NO. 748, PLAINFIELD, N. J.

Delegates to convention: Charles Barrows. New members: ...

LOCAL NO. 768, AUSTIN, MINN.

Travelling members: Jimmy Barnett, Bud Riggs, Don ...

LOCAL NO. 808, MIDDLETOWN, N. Y.

New members: George Cole, Robert Simpson, Jim Van ...

all 230; Carl (Skipper) Anderson, Art Pray, both 382; ...

LOCAL NO. 767, LOS ANGELES, CALIF.

New members: Hoses Sapp, Prince Madupu D'Parla, ...

LOCAL NO. 771, TUCSON, ARIZ.

New member: Louis Daugherty. Transfers issued: ...

LOCAL NO. 777, GRAND ISLAND, NEB.

New member: Leo Schmidt. Transfer member: Harland Paulson, 255.

LOCAL NO. 784, PONTIAC, MICH.

New members: Lewis C. Gaze, James E. Whitmore, ...

LOCAL NO. 802, NEW YORK, N. Y.

New members: Louis Adinolfi, Michael A. Alletta, ...

LOCAL NO. 806, MOUNT VERNON, N. Y.

Transfer deposited: Buddy Milton, 309; Matt ...

LOCAL NO. 858, STATE COLLEGE, MISS.

Officers for 1940: President, E. B. Parmelee; Vice-President, ...

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New members: George Cole, Robert Simpson, Jim Van ...

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

Albino, Ohio, Local No. 24—Mildred Nighman, Arthur Odell, Samuel Piano, Clyde Fowley, Glen Koeger, Paul...

EXPULSIONS

Albino, Ohio, Local No. 24—Robert Ottander, John...

REINSTATEMENTS

Akron, Ohio, Local No. 24—W. A. Turner, Joseph Corrao, Leo Walcott, George Stralago, Angelo Lombardi...

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SPANISH SERENADE

Jack Rebeck

Musical score for 'SPANISH SERENADE' by Jack Rebeck. Includes tempo markings like 'Tempo Ad Lib' and 'Stacc. Sempre', and a 'TRIO' section. Copyright notice: Copyright, JACK REBOCK, 168 Manhattan Avenue, Bridgeport, Conn.

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Over FEDERATION Field

By CHAUNCEY A. WEAVER

FROM AN OLD FAVORITE

What is so rare as a day in June?
Then if ever come perfect days,
When Heaven tries the earth if it be in tune,
And over it softly her warm ear lays,
Every clod feels a stir of might—
An instinct within which reaches and towers,
And groping blindly above it for light,
Climbs to a soul in grass and flowers.
Whether we look, or whether we listen,
We hear life's murmur and see it glisten.

The little bird sits at his door in the sun,
Attit like a blossom among the leaves,
And lets his illumined being o'errun,
With the deluge of summer it receives.
His mate hides the eggs beneath her wings,
While the heart in her dumb breast flutters
and sings:
He sings to the wide world, but she to her nest.
In the nice ear of Nature whose song is the best?

—JAMES RUSSELL LOWELL



Chauncey Weaver

LIKE the reap-
pearing of a star
on some tem-
porarily lost hori-
zon once more
gleams the name of
Jean Missud, of
Salem, Mass., close
by the shores of the
Atlantic sea. How
we loved his music
in the band-playing
days of long ago!
The Chilean Dance
"Manana"; "Mag-
nolia Serenade";
"Battle of Gettys-
burg March"—are
names of delight-
fully refreshing
recollection—ex-
quisite outpourings of melody—still in-
cluded in the catalogues of today. We
know that bandmen who were on the job
in the old days of Missud activity and
prominence will be interested to learn
that this veteran New England musician
has recently celebrated his eighty-eighth
birthday. Mr. George O. Rigby has for-
warded a few details of the manner in
which that birthday was recognized. On
the evening of April 21 his friends as-
sembled at the Salem Cadet Band Room.
Upon entering Mr. Missud was greeted by
a brass quartette playing "Happy Birth-
day to You". Instrumental and vocal
music filled the air. After having been
personally greeted by each member of the
band, Mayor Edward Coffee proposed a
toast to Salem's Chevalier of Music, Mr.
Jean M. Missud. Then followed a neat
speech by Mr. Josiah Gifford, president
of the Merchants' National Bank of Salem,
after which the guest of honor was pre-
sented with a beautiful cane—a gift of the
band—by Mr. George A. Merrill—a close
friend of Mr. Missud for sixty-seven years.
Following the walking-stick presentation,
an evening of movies and colored slides
of flowers and the present Salem Cadet
Band, attired in the dress uniform worn
by the original organization on their
many engagements—including the trip to
London, England, with the Ancient and
Honorable Artillery, were shown—arous-
ing many interesting and happy memories
and uniting past and present in unforget-
table fashion. In conclusion there was a
repat, the cutting of a birthday cake and
a final chorus of felicitations to Salem's
Grand Old Man of Music.

Probably the name of William Allen
White has a household familiarity to this
generation similar to that enjoyed by
Charles A. Dana in the past. White be-
came famous through an editorial entitled
"What's the Matter With Kansas?" and
which appeared in his Emporia Gazette
several years ago. Dana was editor of
the New York Sun, which carried the
motto—"If You See It in the Sun It Is So".
At this time we are more concerned with
White. According to the press reports
Emporia recently dedicated a new six
hundred thousand dollar civic auditorium.
The festivities lasted five days. One
evening was devoted to dancing and
swing was the order of the day—or rather
of the night. Editor White was inveigled
into attending the terpsichorean revel—
just to see how times have changed since
the days when, as a boy in his middle
teens, he was earning a little money
running a dance band consisting of a
blind fiddler, a competent cornetist and
an organ or piano, as the case might be—
with the band which in later years was to
manipulate the editorial pen—playing the
ivory keys. For the recent festal occa-
sion one of the noisiest and cavorting
aggregations known to ballroom exploita-
tion had been engaged. Editor White
surveyed the scene, and listened to the

racket as long as he could stand it, and
then repaired to his sanctum where he
penned his meditations, indulged in com-
parisons between then and now, and re-
galed his readers with the following, in
which we believe readers of the Internation-
al Musician will be interested:

"In those pre-historic days, dance music
was tuneful, something you could whistle.
... And with a buxom armful of gently
protesting but finally surrendering corn-fed,
Walnut Valley gal in your arms, to the
slow and formal threnody of the waltz, a
fellow kind of felt he was of some im-
portance. ... The tunes tangled in one's
dreams for days; and the pleasure of a
warm hand—and even if it was a little
sweaty and sticky—it was young and ardent
—might easily linger through life.
"Now, these details of the dance roman-
tic ... were as different from the dance
we saw last night and the music was as
different from that which squawked and
shrieked and roared and bellowed in synco-
pated savagery, as if the two—the music
and the dance of the old days—had been
threaded and heard upon another planet.
Moreover—and here we take a long deep
breath before saying it—if that noise last
night in the Civic Auditorium ... is music,
then the subscriber hereto is a trapeze per-
former. The point is, if you wish to know,
that dance music today is merely synco-
pated, blood raw emotion, without harmony,
without consistent rhythm, and with no
more tune than the yearful bellowing of a
lonely yearning and romantic cow in the
pastures or the raucous staccato medita-
tion of a bulldog barking in a barrel. ...

Measured from some standards the waltz
for notable musical creations on Ameri-
can soil has been notably andantino. Pro-
gress is being made. We hear more
and more about composers who seem to
have reached goal, and of leading orches-
tra conductors who are willing to give
new creations a hearing. Editor Alfred
G. Rackett, of the Chicago Intermezzo
sounds a happy note over a recent dis-
covery in a review of current happenings
—the opening paragraph of which we are
glad to quote:

Another American composer has made
the grade. At the comparatively early age
of forty-two, Roy Harris has produced a
work which intrigues listeners and critics
alike. It is his third symphony. Step by
step the creative skill of native writers is
shouldering its way into the charmed circle
of gifted composers. Boldly, if, at times,
seemingly over slow and cautious, the citi-
zels of exclusive accomplishment are being
captured, the far-between assaults of pre-
vious decades following each other with
more regularity and speed. It is here now,
America's consciousness of its own expansive
potentialities, time alone being needed to
uncover and develop it. America which, in
recent years, has snatched from the old
world its hitherto unassailable supremacy
in the instrumental field, has at last, at long
last, made its triumphant entry into the field
of symphonic composition. The Cadmans,
the Taylors, the McDowells and those other,
more or less equally great American com-
posers, who have kept burning the flame of
achievement in musical creativeness, are
increasing in number, the while their am-
bition clearly visions the Mount of Par-
nassus as the goal they intend reaching.

Perhaps times of depression rather
than of prosperity are more prolific in
moving the muse of music in the direction
of inspirational rapture. When we study
music master background of the past we
are impressed with the revelation that
the musical creators of that former period
were composers who knew little of luxury;
who often produced under the urge of
deprivation, and were compelled to wait
for public approbation—some passing to
the mystic beyond without knowing
whether they had really won or lost.
There are reassuring signs in the musical
times through which we are now passing.

The South Norwalk (Conn.) Sentinel
maintains a column under the heading—
"About Norwalk and Norwalkers", in
which we find the following paragraph
concerning an old Federation friend—
Frank B. Fields, and which reads as
follows:

You'd have to go a long way to find a
more pleasant, sociable and winning mem-
ber of our Personality Club than Frank
Fields, assistant postmaster of the South
Norwalk Post Office.
Here is a Norwalk man who has a most
pleasing personality and backs it up with
efficiency in business.
Frank Fields is a most able man for the
berth of assistant postmaster and he has
climbed into that seat on the strength of
hard work and faithful service in the
United States government.
Besides his affiliations in the postal in-
dustry Frank Fields is keenly interested in
music. He is a musician himself and an
official in the local union.
Those who know Frank Fields can't help
but like him. His personality adds much
to his fine character.

Brother Frank B. Field has been repre-
senting Local No. 52 of his home city at
national conventions for many years and
enjoys a wide and friendly acquaintance.
He has been assistant postmaster for
thirty years.

Milwaukee will maintain her long estab-

lished traditions for fine music with a
series of concerts running from June 25
to August 20 at the Emil Blatz Temple of
Music in Washington Park. The W. P. A.
orchestra under the direction of Dr. Sig-
frid Prager will be the offering—while
each program will also feature some artist
like Richard Crooks, Lily Pons, Albert
Spalding and celebrities of that calibre.
Good music may be well included among
the elements which have "made Milwan-
kee famous".

Success has crowned the efforts of
Local No. 6 in contract negotiations with
the 1940 Golden Gate Fair. The matter
was placed in the hands of a committee
consisting of Eddie Love, James Dewey,
Jerry Richard, Phil Deuel and President
Elmer M. Hubbard, as chairman. It is
interesting to note that while from May
25 to September 29, 1939, the combined
payroll united amounted to \$106,760—
for the year 1940 they will aggregate
\$160,065.50—an increase for an eighteen
week and two day period of \$53,305.50.
We congratulate Local No. 6 upon this
notable achievement.

Omaha musicians are mourning the
passing of Henry Kay, aged seventy-two,
who emerged from the old National
League into the A. F. of M., in which he
held worthy membership until the day of
his demise. He played bass in the Omaha
Symphony throughout its existence and
saw nineteen years of service in the
Orpheum Theatre and later with other
theatre orchestras. He stood high with
his fellow musicians and will be long
missed.

Some June days are rare and some seem
over-done.

Not necessarily for the purpose of
pointing a moral, or adorning a tale, but
as apropos thereto, we present the follow-
ing cynical and lyrical offering from the
pen of Jasper T. Dunham in the Royal
Arcanum Bulletin:

The horse and mule live thirty years
And nothing know of wines and beers.
The goat and sheep at thirty die
And never taste of Scotch and rye.
The cow drinks water by the ton
And at eighteen is mostly done.
The dog at fifteen cashes in
Without the aid of rum and gin.
The cat in milk and water soaks
And then in twelve short years it croaks.
The modest, sober, bone dry hen
Lays eggs for nogs then dies at ten.
All animals are strictly dry.
They sinless live and swiftly die.
But sinful, ginful, rumsoaked men
Survive for three score years and ten.
And some of us, the mighty few,
Stay pickled 'til we're ninety-two.

Musical genius continues to blossom in
the Canton, Ohio (Local 111) jurisdiction.
The latest product to attract wide atten-
tion is Frederick Vogelgesang, violinist,
who distinguished himself at the final
concert of the current symphony season
in the rendition of Mozart's Concerto in
D major and in Saint-Saens' Introduction
and Rondo Capriccioso. The young man
is strictly Cantonese and seems to be
assured of a brilliant future.

Our old friend, Clarence King, long-
time treasurer of Local No. 6, San Fran-
cisco, has been appointed a member of
the City Planning Commission by Mayor
Ross. Clarence will doubtless see to it
that new threads of golden music are
interwoven into the warp and woof of
city administration.

See deep enough and you will see
musically; for the heart of everything is
music, if you can but hear it.—Thomas
Carlyle.

At this time of year the vicinity of Lit-
tle Rock, Arkansas, presents a scene of
exceptional beauty. The rain-gods have
been generous, vegetation is advanced,
scenic attractions are so varied as to
maintain a sustained interest on the part
of the visitor, the citizenship is gracious
and hospitable. The city is the home of
Local No. 266—with a membership of one
hundred and fifty. Little Rock sentiment
is quite pronounced in the open shop
direction, but musicians are putting up an
aggressive campaign for better living
conditions.

Opportunity was afforded in a recent
journeying through St. Louis for a look-in
on Local No. 2, with long established
headquarters at 3535 Pine Street—and
long the official habitat of Owen Miller
and Otto Ostendorf. The present staff is
daily confronted with an infinite variety
of problems incidental to a great and
growing city, and it is doing a fine job.
The outlook for another season of high-
grade and profitable municipal opera is
most encouraging. An orchestra of fifty
fine musicians will interpret the score.
Nature could have hardly done more in
providing an out-of-door amphitheatre. No
summer visitor to St. Louis will want to
miss the opportunity to witness enter-
tainment and hear music at its best.

The rain gods maintained a monoton-
ous drizzle, but thirty-four delegates rep-
resenting fifteen locals, raised their um-
brellas and came to Hammond, Ind., for
the purpose of holding a Hoosier State
Conference of the American Federation of
Musicians, on Sunday, May 26th. Local
No. 203 was the entertaining host and the
La Salle Hotel the scene of official delib-
erations. The locals represented were
Indianapolis, Anderson, Marion, Logans-
port, Fort Wayne, Kokomo, Lafayette,
Elkhart, Hammond, Muncie, Warsaw,
South Bend, Bremen, Valparaiso and Vin-
cennes. The discussions were animated
and all phases of the current situation
were touched upon. Radio, social securi-
ty, who pays the tax, were issues domi-
nant among the themes to be given an air-
ing, and the general debate reflected an
earnest desire on part of the delegates to
learn the right route over which to travel
and then to pursue it. Indiana people are
anxious to obtain some kind of a solution
concerning the school band controversy,
and President H. James Flack of Local
58, Fort Wayne, has prepared a bill which
will be pushed for Indiana legislative en-
actment. As there is so much interest in
this subject we herewith set forth the
provisions of the measure for the study of
all who are anxious for suggestions on
how to proceed. It reads as follows:

SECTION 1. BE IT ENACTED BY
THE GENERAL ASSEMBLY OF THE
STATE OF INDIANA, That from and after
the passage of this Act, it shall be unlawful
for any band or orchestra of any public
school, college, university, department,
division or institution, supported in whole
or in part by moneys raised from State,
County, or Municipal taxes, to play or to
be compelled to play, or be ordered, au-
thorized or permitted to render any services
as musicians of such bands or orchestras at
any time or place other than as part of
and in connection with any function in
which such school, college, university, de-
partment, division or institution officially
participates, or as a part of a patriotic, or
religious or cultural musical function, or
official affairs of the State, Counties or
Municipalities, where no admission price is
charged, or in Counties where there are not
professional bands, or any such musical
function sponsored, promoted or directed by
the State or any county or municipality, or
any department, division or branch thereof,
or which is sponsored, promoted or directed
by any non-profit organization, for public
benefit or interest, and not for profit. The
intent and purpose of this Act, as an ex-
pression of the public policy of this State,
is to avoid and prevent such bands or or-
chestras from in any and every possible
way competing with or making unnecessary
the employment of civilian musicians.

SECTION 2. BE IT FURTHER EN-
ACTED, That it shall be unlawful for any
person or persons exercising control over
such bands or orchestras to direct or cause
to be directed any of such bands or orches-
tras to make appearances in violation of
this Act.

SECTION 3. BE IT FURTHER EN-
ACTED, That any person violating this Act
shall be guilty of a misdemeanor, and upon
conviction shall be fined not less than
Twenty, nor more than Fifty (\$50.00)
Dollars, and each separate piece of music
played contrary to the terms hereof shall
constitute a separate offense.
The various provisions of this Act shall
be construed as separable and severable,
and should any of the provisions or parts
thereof be construed or held to be unoon-
stitutional or for any other reason invalid,
the remaining provisions of this Act shall
not be thereby affected.

SECTION 4. BE IT FURTHER EN-
ACTED, That this Act shall take effect
from and after its passage, the public wel-
fare requiring it.

The election of officers was a unanimous
affair and was as follows:

President, J. Arthur Davis, Local 308,
Hammond; Vice-President, Robert Jelli-
son, Local 58, Fort Wayne; Secretary, Abe
Hammerschlag, Local 8, Indianapolis;
Treasurer, Fay Bloss, Local 278, South
Bend; Executive Committee: R. Covin-
ton, Local 32, Anderson; L. B. Elmore,
Local 162, Lafayette, and Donald Jenkins,
Local 45, Marion.

Official visitors were: Henry Pfizen-
mayer, Field Man, Cleveland; Vice-Pres-
ident Carl Bauman, Local 10, Chicago;
Perry Snow, president, Local 284, Wau-
kegan, Ill., and Executive Officer Chaun-
cey A. Weaver of Des Moines.

The Hammond Local tendered an elab-
orate banquet to the Federation visitors in
the Pompanian Room of the hotel—at
which hour a delightful musical program
was rendered by a four-piece orchestra
consisting of violin, cello, bass and piano
under the leadership of William C.
Michaels.

Pfizenmayer and Weaver record with
pleasure an evening with Mr. and Mrs.
Reinhardt Elster who recently returned
from a tour of Europe and who were able
to give a most interesting and graphic
recital of matters seen and things heard.
Brother Elster is the long time secretary
of Local 203.

The next Indiana state conference will
be held at Elkhart—date later to be
announced.

Hitler can be depended upon to keep
beyond the bullet range.

What a beautiful word is June!
For which perhaps there is reason;
It is always in perfect tune
With mid-summer music season.

Local No. 3 is having a real birthday
celebration this month.

Television

FREQUENCY Modulation is IN (the FCC has finally reached a decision on this point), and with a grant of thirty-five channels, and the right to start making money. Announcement of which fact has restored the prestige of the Commission, satisfied the enemies of RCA, and in turn, caused RCA a terrific headache.

The Number One Channel for television, which is now an RCA allocation, has been turned over for the use of frequency modulation. This change will no doubt call for an entirely new allocation principle, and RCA will have to readjust every one of the sets it has already sold or now has on the market. The television sets now out do not provide for a different channel.

The effects on television of this shift cannot be determined at the moment. Television plants now operating on 44-52 megacycles will have to find new outlets—either Channel No. 2 (50-56 mc.) which now becomes No. 1 or the new span from 60 to 66 mc. Columbia Broadcasting System is lucky, however, as its own television channel remains intact.

Educational stations of the future will be operated on the F-M system, although five channels have been retained at present for non-commercial (educational) plants. The latter channels will be raised one kilowatt.

Another significant outcome of the FCC's decision is the surrender by the government of channels which have always been clung to greedily. Much pressure was used on the Interdepartmental Radio Advisory Committee before the members agreed that the government agencies should surrender certain channels. Not until the FCC made it plain that television and frequency modulation could not advance if forced to spread operations over widely separated frequencies, was the IRAC in accord. The FCC also emphasized the fact if either was restrained the government would have to assume responsibility for retardation of development. Hence, the government agencies will now operate on the span from 60 to 66 mc. in return for the block from 40 to 42 mc. and the television channel 156-162 mc.

Frequency modulation outlets will not be classified the same as the standard station, the Commission announced; the outlets will not be based on wattage but on coverage—density of population being the measuring rod.

The FCC also stressed the benefits of the F-M to the public, emphasizing prospective employment for thousands, etc. Rules and regulations are practically set, but no formula has been worked out yet for distributing the facilities.

A GREATER interest in television is being displayed at the World's Fair in New York now than last year. RCA has made plans for the most comprehensive demonstration of television ever presented in the United States in its enlarged and revamped exhibit at the fair grounds.

Other developments of RCA that are now being exhibited include the first public showing of a new high speed radio facsimile system, a working demonstration of international radio communications with foreign countries, an assembly line illustrating the skill and methods used to build modern radio sets, a model of the new electron microscope with which objects twenty times smaller than ever seen before can be studied, and there is a beautiful music lounge where recorded music may be heard upon request.

A television suite incorporating ten separate rooms, has been added to the building. Each room represents the American living room and includes a television receiver and seats for ten guests. Diversified television programs are broadcast.

The popular "audience participation programs" which were given last year will be continued this season, but on a more elaborate scale.

A PRIZE contest dealing with new and practical applications of the cathode-ray tube and allied equipment is open to engineers, physicists, laboratory workers, servicemen and others, according to a recent announcement by Allen B. DuMont Labs., Inc. (Passaic, N. J.).

Contestants may submit any number of papers, but only papers dealing with actual applications of cathode-ray tubes, oscillographs or other cathode-ray equipment are eligible. Theoretical discussions, contemplated projects or mere suggestions cannot be considered, although the application may be in any field.

Subject matter alone will be considered in this Cathode-Ray Symposium and Prize Contest. Photographs, drawings and sketches will count heavily but are not essential if text is self-explanatory. The judges will be outstanding authorities in the cathode-ray field, and their decisions will be final.

The contest extends from June 1, 1940, to May 31, 1941.

Papers accepted for publication in the DuMont Monthly "Oscillographer" will receive an honorarium of \$10.00 per paper. In addition, there will be awarded three grand prizes of \$100.00, \$50.00 and \$25.00, for the three best papers submitted during the symposium.

Entries may be made at any time during the above stated period.

NBC's television department quietly celebrated its one thousandth program on the evening of May 9th, with Lowell Thomas' evening news broadcast. NBC's television chief, Alfred H. Morton, presented a huge bunch of roses to Mr. Thomas who is highly-rated among the tele-audiences.

A revision has been made in the present television calendar at NBC, with the five-day program schedule running Tuesdays through Saturdays, and the evening shows beginning a half-hour later than usual. This schedule change is due to preferences expressed in the recent poll of the television audience.

NBC has also established a new American record for long-distance television reception. Last month a man in the heart of Chicago watched entertainment being televised nearly a thousand miles away, at the NBC studios in Manhattan.

The Chicagoan was Howard C. Lutgens, NBC's Central Division engineer. He reported that after a few moments of unrecognizable patterns on the screen of the receiver, the image cleared and he saw and heard June Hynd, of the women's program division, interviewing Mary Nell Porter, "The Maid of Cotton." Later the images of Ward and Van, a violin and harp team, were seen, having replaced the interview. At this time the sound portion of the program was very good. Mr. Lutgens reported, but the image faded out. After sixteen minutes, both sound and image disappeared completely, although the program in New York continued eleven minutes more.

This phenomenon of reception has been explained by NBC engineers as being due to a "sporadic layer" in the upper atmosphere which acted as a mirror for the ultra-short radio waves. Ordinarily these radio waves penetrate the reflecting layers. Such a condition as made it possible to receive the New York program in Chicago, they said, is not likely to recur for several months.

BOOSTING the home town by television is something new, all right, and it took the citizens of New Brunswick, New Jersey, to think up such an original idea. In a recent NBC telecast the mayor of that city introduced a show that included specially made films and an original playlet presented by New Brunswick talent.

The town made quite an occasion of the event and to satisfy local interest in the program, receivers were placed at various points in the city including hotels, clubs, and stores, where the citizens might view it.

In conclusion Mayor Richard V. Mulligan extended an invitation to all televiewers to visit the city and see more of it.

RCA recently caused a great deal of commotion when it accused the motion picture interests today of attempting to tie up the development of television. In the corporation's brief of protest to the FCC they pointed out that the motion picture interests which are financing DuMont Laboratories have much more at stake financially in the movie industry than they have in television, and that their only interest in television is to pro-

tect their larger interest in the movie and theatre industries—not to develop the new art of television.

CAN you imagine a television relay system which may follow the Pan-American highway and unite all the Americas? Major General James G. Harbord, chairman of the board of RCA, addressed the Eighth American Scientific Congress meeting recently in Washington, and stated that "Television, the youngest child of the radio science, will some day serve to further strengthen the bonds between our two continents."

Radio research is concentrated on the realm of ultra-high frequencies at the present time, he continued, and each year witnesses the utilization of new portions of the frequency spectrum.

THE Blow Company of New York is the first advertising agency to install fully equipped television studios and audition rooms.

Not only is the mechanical equipment complete, but the agency is developing a creative department, complete with engineers, directors and writers.

Actual test programs will be prepared daily, with the idea in mind that televised programs should be able to stand alone as ear entertainment as well as visual.

FARNSWORTH Television and Radio Corporation is at present concentrating on production of television station equipment. Zenith Radio Corporation, on the other hand, is doing very little about television equipment at the present time, but plans to introduce four new radio products this year.

THE latest Type 208 oscillograph has just been announced by the DuMont Labs. It is designed to operate the modern high-vacuum cathode-ray tube as an oscillograph plus sufficient flexibility, associated circuits and simple control to facilitate its application to the great majority of laboratory requirements.

The chassis design of this oscillograph is quite different from the usual set-up of such instruments. The new construction allows short, low-capacity, low-impedance leads between all circuits.

All controls are located on the front panel and are grouped, both physically and electrically, under separate classifications relating to their general functions.

A MOTION PICTURE crew in production was televised for the first time from a sound stage in Hollywood last month. The production viewed was Lum and Abner's new picture, "Dreaming Out Loud." Reception was reported to be excellent. The televising was done by the Don Lee crew, over Station W6XAO.

THE National Republican Convention will be televised from Philadelphia's Convention Hall, beginning June 24th, and will constitute the most elaborate television coverage ever attempted by NBC. Special television camera stands and an interview studio will be provided by the Republican National Committee, giving the televiewers the benefit of the best possible conditions in picking up the programs. The relay from Philadelphia to New York will be made over a coaxial cable installed some time ago by the Bell Telephone Labs. and the American Telegraph Company.

A VERY impressive demonstration of television entertainment projected upon a screen, 6½x4½ feet was given by RCA at a recent board meeting. Lowell Thomas acted as master of ceremonies at the demonstration, and at various times added bulletins just received from the trans-oceanic channels. The rest of the program consisted of three numbers by the Merry Macs, solos by a child prodigy pianist, and a short, humorous skit.

The apparatus will retail around \$1,700 in the fall and will be sold to cafes, hotels, etc.

RCA also expects to have the screen expanded by September to 9x6 feet, which is said to be only a matter of grinding the lens and otherwise testing and readying the equipment.

A APPROXIMATELY 100 television sets are being sold weekly in the New York area, according to a survey conducted by Radio Today among radio dealers.

ESTABLISHING an American distance record for shore-to-ship television reception, television images flashed from Station W2XBS, atop the Empire State Building, were picked up 234 land miles at sea aboard the liner President Roosevelt Wednesday night, May 17th.

Engineers who viewed the images from the liner reported the scenes were tuned in for a full hour without fading or distortion, which usually happens in long distance pick-ups.

GENE HODGES.

NEW JERSEY STATE CONFERENCE

The regular tri-yearly meeting of the New Jersey State Conference was held in the headquarters of Local 526, Jersey City, N. J., on May 19th. President Chet Arthur called the meeting to order at 1:45 P. M. and stated that he was more than pleased to announce that every local in the state was represented by one or more delegates.

Guests of the Conference included President Jack Rosenberg of Local 802 and William McKenna, WPA Supervisor for Hudson County.

A large portion of the time was given over to a discussion of the WPA Music Projects and the possibility of continuing them in their present status. Social Security and Unemployment Compensation were also the subjects of considerable discussion.

Harry J. Steeper gave a comprehensive report of the Special Committee on WPA appointed by President Weber at the last convention. He recounted the cooperation afforded by the various locals throughout the Federation as well as the close cooperation between the committee and Brother Parks in Washington.

President Rosenberg of Local 802 stated that the WPA Music Project conditions in New York were ideal because of the cooperation of Mayor La Guardia.

The Federation was represented by Bert Henderson, assistant to the President, who attended in the place of Edward Canavan, who was unable to fulfill the assignment because of illness. In his address, Brother Henderson explained the present status of the radio contracts, the regulating of booking agents by the License Department in the President's office and the many efforts made by the Federation Social Security Bureau to secure favorable rulings for musicians. He explained the activities of Brother Parks in Washington and stated that Parks would remain there until all matters pertaining to these projects had been disposed of by Congress.

The Conference adjourned at 6:00 P. M. The next meeting will be held in Asbury Park, N. J., on Sunday, September 15, 1940.

Are You Spending Too Much?
START SAVING TODAY — We fill orders for DANCE ORCHESTRATIONS — BRASS BAND — SHEET MUSIC — ACCESSORIES — at "ZERO" prices. "One Hour" Service. Write for Hot Tips on Hits—valuable music information—It's Free!
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 STYLED IN THE MODERN MANNER
 Original Tunes—Swing or Jazz. Special Arrangement for 4-10 men. ANY INSTRUMENT, 3 for \$1.00; 15 for \$2.00. Arranged to suit your style and ability; may be changed if too difficult. STRING DANCE Hit, "Walking Bass" Chorus Price, \$2.00. GUITAR, How to Play the "Chord Style," \$2.00. VARIATION Hit. Display your technique. \$1.00 per chorus; Piano Acc. \$60; Orchestra Acc. \$1.50. Any Instrument, C. O. D., 35c Extra. SPECIAL ARRANGEMENTS in most distinctive style, featuring Hot Choruses, Sax or Horn, 2 or 3 ways, triple or double tongue background. State combination and style. 4-10 men.
WIN NEMER
 Louisville, Pa.

Top-Flight Bands

WITH the summer comes a concentration of talent at sea-side resorts, at various state and county fairs, and in the larger cities. The World's Fair has awakened to the crowd-enticing possibilities of top-flight bands and has lined up a far larger proportion than last year. With new night clubs blossoming out and the old ones being refurbished, the evenings come alive with music. Not to be outdone, Broadway is billing bands right and left and a trail of talent is ablaze right across the country, to the Pacific Coast.

World's Fair Fanfare

AL KAVELIN has cascaded into the Pabst Blue Ribbon Gardens at the World's Fair for the summer.

LOUIS ARMSTRONG is contracted for the Gay New Orleans concession.

ABE LYMAN was at the Barbary Coast in May.

VINCENT LOPEZ is the big name at the Aquacade.

BOB ZURKE, having recovered from the arthritis attack which kept him in a hospital for six weeks, opened May 19th at the World's Fair, at the end of which engagement he embarked on a one-night dance tour.

DICK STABILE started, June 8th, for an eight-week set-to at the Dance Campus at the New York World's Fair. On June 28th, he will take over for a fortnight at Coney Island Park, Cincinnati.

Mad Manhattan

DEL COURTNEY started off a top-flight band policy for the roof-top Coconut Grove, Park Central Hotel, New York, May 8th. He went in for four weeks.

LES BROWN and his orchestra were official openers of the Arcadia Ballroom, New York City, May 10th.

BOB CHESTER'S BAND started its first New York location date at the Essex House Hotel, May 15th.

EARL HINES began a four-weeks' sojourn at the Roseland Ballroom, New York, May 24th.

PANCHITO, in May, held forth at the Versailles, New York.

VAL OLMAN made things lively at the Martini in May.

NOBLE SIDDLE was one of the biggest sparklers at the Diamond Horseshoe, New York, in May.

XAVIER CUGAT came back into the Waldorf-Astoria picture, May 16th.

JIMMIE LUNCFORD moved his crew into Fiesta Danceteria, Manhattan, June 7th, for a monther, the first seplans to hold forth there.

JOE SULLIVAN was at Cafe Society, New York, in May.

Empire State Dates

BOBBY BYRNE, all of twenty-one years old, and his band were music makers at the Glen Island Casino, N. Y., May 15th, occupying the stand that introduced the bands of Glenn Miller, Tommy and Jimmy Dorsey, Charlie Barnet, Glen Gray, Ozzie Nelson and many other stars of today to the public.

IRVING FIELDS opened at the Arlington Hotel, Binghamton, N. Y., May 3rd, for an indefinite period.

GLENN MILLER presided at the formal opening of Danceland at Sylvan Beach, New York, May 11th.

KING'S JESTERS are set to stay through October at Onondaga, Syracuse spot, which opened May 30th.

MILT HERTH will be swinging in the Syracuse Hotel in Syracuse, from August 3rd to 28th. Oops!

THE McFARLAND TWINS have been held over at Blue Gardens, Armonk, New York, until Labor Day.

MIKE RILEY moved his crew into the Rainbow Room of the New Kenmore Hotel, Albany, May 10th, succeeding Ina Ray Hutton's band.

Hub Bubbles

LAWRENCE WELK stormed Eastern Territory May 24th, with a stand at Boston's Totem Pole.

RUBY NEWMAN opened the Ritz Carlton Hotel roof, Boston, May 14th, in a two-week date-up. It seems Newman is much in demand at society weddings and coming-out parties, and they're keeping him on the jump this year.

EMIL COLEMAN hove into the Ritz Carlton Hotel, Boston, for a one-nighter, May 29th, following Ruby Newman.

INA RAY HUTTON'S new male crew is

ensconced at the Raymor Ballroom, Boston, May 21st.

ENRIC MADRIGUERA and his band came to a landing on the Ritz Roof, Boston, June 3rd. Just before that—on May 29th, to be exact—he started a new band out on its career at Lido Club, Long Beach, L. I. He is making a few changes to shift his unit more to the Latin side.

Palisade Pickings

LOUIS PRIMA and his orchestra took over at the Palisades Amusement Park, Fort Lee, N. J., April 27th and 28th.

SAXIE DOWELL'S new group followed Prima the following week-end.

JACK TEAGARDEN started the full week stands on the 29th of May at the Palisades Amusement Park, Fort Lee, N. J. He opened the season at Moonlite Gardens, Coney Island, Cincinnati, the week of May 18th.

LEO REISMAN was the one chosen to open, on May 23rd, Ben Marden's Riviera, topping the Palisades, for the summer.

Quaker Quickies

GENE KRUPA, in a lightning shift, jumped to Philadelphia May 17th after his last show at the Paramount Theatre, New York, to play the Ivy Ball at the University of Pennsylvania. Beginning July 2nd he will give the Dancing Campus at the World's Fair two weeks of his rhythms.

EVERETT HOAGLAND spent the time between May 13th and June 8th at Bill Green's Casino, Pittsburgh.

LANG THOMPSON was at William Penn Hotel's Chatterbox, Pittsburgh, until June 1st, when the spot closed.

Atlantic Coasters

PHIL SPITALNY'S band had top-billing when George Hamid's Million Dollar Pier, Atlantic City, was opened Decoration Day for the summer.

TEDDY POWELL was the master of swingeries on May 31st, at the Million



JAN SAVITT

Dollar Pier, Atlantic City. On June 5th he returned triumphant to the Famous Door, from whence he got his first boost into the musical world.

JAN SAVITT held forth, on June 1st, at the Million Dollar Pier.

JOE FRASCETTO'S BAND made things hum for guests at the Million Dollar Pier June 2nd.

JOHNNY GREEN started the season at the Steel Pier, Atlantic City, May 30th.

TOMMY TUCKER isn't deprived of his summer stomping ground, as was threatened when a recent fire did much damage to Asbury Park's Main Central Hotel on the Jersey Coast. The Rainbow Room in this hotel is being rebuilt, with Tucker opening as scheduled June 23rd.

SONNY JAMES followed Don Bestor

into the Rustic Cabin, Englewood Cliffs, New Jersey, opening May 2nd.

VAN ALEXANDER is linked for eight weeks at the new Evergreen, Bloomfield, N. J., having started there May 14th.

DICK KUHN wound up an eighty-week ink-up at the Hotel Astor's Broadway Cocktail Lounge, opening the season at the Ritz Carlton, Atlantic City, on the 22nd of May.

Southward Swing

BUDDY ROGERS checked in at Beverly Hills Country Club, Newport, Kentucky, for a pair of weeks beginning May 10th.

HAPPY FELTON followed Buddy Rogers at the Beverly Hills Country Club on May 24th to stay two weeks. On July 8th he will shift to the Cavalier Club, Virginia Beach, Virginia, for an indefinite stay.

FRANKIE MASTERS left the Roosevelt Hotel, New York, June 1st and headed for theatres and a stand at Virginia Beach, Virginia.

BEN CUTLER has been booked for an appearance this summer at the Beach Club, Virginia Beach. Otherwise he is scheduled for the Rainbow Room, New York City, during the warm months.

WILL BRADLEY is one of those who will preside over swingeries this summer at the Surf Beach Club, Virginia Beach.

FLOYD MILLS and his orchestra opened their summer engagement at Rehoboth Indian Beach Club, Rehoboth Beach, Delaware, May 30th to September 2nd, his second season there.

KORN KOBBLERS will be at the Henry Grady Hotel, Atlanta, Ga., from June 15th to July 12th.

PINKY TOMLIN landed at the Claridge Hotel, Memphis, June 8th, for an indefinite stay. However, August 1st will find him ready for a monther at the State Line Country Club, Lake Tahoe, California.

LITTLE JACK LITTLE played the University of Maryland, College Park, Md., May 30th and 31st. On June 14th he was at Wardman Park Hotel, Washington, ready for a two-weeker.

Detroit Danceries

TOMMY MARVIN opened, April 19th, at the World's Fair Ballroom in Westwood Park, Detroit. He will remain there for the summer.

WOODY HERMAN moved his crew into Westwood Gardens, Detroit, June 14th for a monther. The three previous weeks he covered thirteen engagements in eight states, Pennsylvania, Connecticut, Tennessee, Georgia, South Carolina, Virginia, Ohio and Michigan.

HAL KEMP will come to a halt at Eastwood Gardens, Detroit, June 21st; June 28th he will begin a week at Cedar Point, Sandusky, Ohio; on July 8th he will be at the Cavalier Club, Virginia Beach, Va.

The following are scheduled to appear at Eastwood Gardens this summer: **TED WERMS**, **LARRY CLINTON**, **ORRIN TUCKER**, **GUY LOMBARDO**, **WAYNE KING**, **DICK JURGENS**, **BENNY GOODMAN**.

Midwest Madcaps

HOWARD LeROY finished an engagement at Kin Wah Low's in Toledo and took over the Hotel McCurdy, Evansville, Indiana, early in May.

WALTER POWELL was at the Grey-stone Nite Club, Mansfield, Ohio, in May.

CARL (Deacon) MOORE took in a pair of weeks at the Mansions, Youngstown, Ohio, in May.

LANI McINTIRE left the Lexington Hotel May 12th and started four weeks at the Blatz Palm Gardens, Milwaukee.

LEIGHTON NOBLE began an indefinite stay at the Hotel Cleveland, in Cleveland, on June 5th.

JERRY LIVINGSTONE was at the Schroeder Hotel, Milwaukee, Wisconsin, in May.

Windy City Whirligig

BEN POLLACK and his orchestra put on "an immortal jam session" at the Hotel Sherman, Chicago, early in May. The boys put on masks in the likeness of such celebrities as Glenn Miller, Benny Goodman, Jack Teagarden and Harry James, all of whom at one time or another played in Pollack's unit.

CHARLES BAUM closed a two years' engagement at the St. Regis, New York, April 27th, and opened May 16th for a minimum of eight weeks at the Palmer House, Chicago. He played several one nighters on the way out. After that he headed toward the West Coast.

BLUE BARRON started off a four-weeker at the Blackhawk Cafe, Chicago, June 1st.

WILL OSBORNE took over at the Edgewater Beach Hotel, Chicago, on June 15th for a monther.

LOU BREESE'S present hold-over at Chicago's Chez Paree takes him through June 17th.

Wide West Roundup

TED LEWIS began his week at the Orpheum, Davenport, Iowa, May 6th.

LOUIS PANICO cast anchor at River-view Park, Des Moines, May 24th.

LARRY KENT shifted from the Los Angeles Biltmore, May 28th, for a six-week booking at the Hotel Utah, Salt Lake City.

GEORGE OLSEN is linked for three weeks at Elitch Gardens, Denver, starting July 11th.

PAUL SABIN was at the St. Paul Hotel, St. Paul, Minnesota, in May.

JOE SANDER and his "Nighthawks" succeeded Herbie Holmes at the Hotel Nicollet, Minneapolis.

ANSON WEEKS, during his engagement at the Terrace Grill of the Hotel Muehlebach, Kansas City, in the middle of May, inaugurated a new band, in the sweet manner, guaranteed to please.

JOHNNY BURKARTH opened, May 15th, for the third time at the Southern Mansion, Kansas City, for an indefinite engagement.

Cross-Country Caravan

BASIL FOMEEN wound up a ten-month run at the Glass Hat of the Belmont Plaza Hotel, New York, on the 27th, and headed for Los Angeles and the film and night club work.

RAY NOBLE'S hold-over at the Palace, San Francisco, ended May 27th. He celebrates the Fourth of July by starting an engagement at the Palmer House in Chicago. On September 9th, he will hold forth at the Ritz-Carlton Hotel, Boston.

DON BESTOR, after opening the exclusive Metronome Room of the Wardman Park Hotel, Washington, D. C., May 3rd, trekked westward and opened at the Riverview Park, Des Moines, Iowa, for a nine-day engagement beginning May 15th.

Lone Star Twinklers

RANNY WEEKS opened the Rice Hotel's roof, in Houston, May 14th.

EDDIE LeBARON was at the Baker Hotel, Dallas, May 30th. Previous to that he and his band had played for three years at the Rainbow Room, New York, closing May 15th, and opening May 16th at Loew's State, New York, for a week.

SHEP FIELDS will follow Eddie LeBaron at the Peacock Terrace of Baker Hotel, Dallas, June 27th.

KAY KYSER, after a monther at Catalina Island, California, opened at Casa Manana, Fort Worth, Texas, June 28th.

Sun-Kissed Ensembles

JOE REICHMAN will be at the Hotel Ambassador, Los Angeles, indefinitely.

JAN GARBER swung into Topsy's in Los Angeles, May 23rd.

RUDOLF FRIML, Jr., and his orchestra moved into the Biltmore, Los Angeles, May 27th as Larry Kent checked out.

BOB GRANT took a stop-over at Ciro's, Hollywood, May 28th.

JOSEPH SUDY took over at the Sir Francis Drake, San Francisco, May 21st.

GUS ARNHEIM started the season going at the Jantzen Beach Pavilion, Portland, Oregon, May 4th. He followed Benny Goodman at the Mark Hopkins, San Francisco, June 20th, for a two-week engagement.

Canadian Capers

MODERNAIRES ORCHESTRA opened, May 17th, at Sunnyside Sea Breeze for a sixteen-week run. This is Toronto's newest dance spot, out under the stars.

MART KENNEY left Vancouver May 14th on a series of one-night stands across Canada to Montreal where he recorded for RCA Victor Company, on May 27th, then returned to Banff to open at the Springs Hotel there June 8th.

They Get Around

REGGIE CHILDS and his Rolling Styles Orchestra followed Louis Panico into the Tunetown Ballroom, St. Louis, to play there May 7th, 9th, 10th, 11th and 12th. This orchestra also played Westfield, New York, May 17th, then swung into the Wardman Park Hotel, Washington, May 23rd, for two weeks.

RUSS MORGAN was busy enough in May filling five engagements in Texas, three in South Dakota, three in Missouri, two in Oklahoma and one each in Louisiana, Iowa, Nebraska and Arkansas.

GEORGE HALL'S Maytime dates took him to Altoona, Pa.; Buckeye Lake, Ohio; Cape Girardeau, Mo.; Springfield, Mo.; Tulsa, Okla.; Lincoln, Neb.; Des Moines, Sioux City, Iowa; College Station, Texas. On July 14th he took up at the Million Dollar Pier, Atlantic City, for a week.

HENRY DUSSE, between May 15th and

June 8th, hit the following spots: Electric Park, Waterloo, Iowa; King's Ballroom, Lincoln, Nebraska; Aranda Ballroom, Creston, Iowa; Lyric Theatre, Indianapolis; Lake Breeze Hotel, Buckeye Lake,



DOLLY DAWN, Featured with George Hall and His Orchestra.

Ohio; Paramount Theatre, Anderson, Indiana. On June 16th he opened at the Palace Hotel in San Francisco, for from eight to ten weeks, replacing Ray Noble and his orchestra.

Songs and Songsters

CHARLIE "CHEROKEE" BARNET has just recovered "Shake, Rattle'n Roll" for Bluebird. He thought up that title after watching a negro porter who had a way with the spotted cubes. Later, however, the name of this release was changed to "Afternoon of a Moax", since the first title had to be explained. In case you don't understand the second version, a "moax" is a "gleep", or in collegiate circles, a "weemus" or even a "weir".

ANITA BOYER, wife of Dick Barry and former vocalist with Tommy Dorsey, made her recording debut on Victor with Leo Reisman with two sides, "It'll Come to You" and "Latins Know How", both from Irving Berlin's score for the new musical "Louisiana Purchase".

TOMMY DORSEY is pinch-hitting for the Popodent show on the NBC-Red while Bob Hope has a well-deserved thirteen-week vacation. Tommy will put on his first broadcast June 25th.

GRAY GORDON had added nineteen-year-old Meredith Blake to his staff of vocalists. She's to be known as the "Tic-Toc Rhythm" girl.

Whitemanesques

PAUL WHITEMAN will temporarily disband during June, while the leader makes a film called "Strike up the Band" for Metro. He is taking five or six key men from his own group, and will build up around them from the musicians at the studio. After the film's completed he will rusticate for a few days at his farm in



PAUL WHITEMAN

Stockton, New Jersey. On July 8th he is scheduled to open a stand at the Ritz Hotel Roof, Boston.

At the Indianapolis State Fair in September, Whiteman will be featured as a horse fancier as well as a band leader. His horse, "Fit for a King", P. W.'s prize-winning Tennessee walking horse, is booked to appear at the Fair's horse show.

Foot-Light Line-Ups

BOB CROSBY'S ORCHESTRA, after bidding the Blackhawk Cafe adieu May 31st, set out on a tour of six weeks of vaudeville, going to Chicago, Milwaukee, Detroit, Cleveland and possibly Pittsburgh. He will have a three-week booking at the New York Strand starting June 28th.

AMERICA

(Dedicated to our President, Franklin Delano Roosevelt)

By WM. B. RUBIN

AMERICA, you are the shrine of my patriotism, the prayer of my faith.

Each day I love you more. Each day you teach me more of the value of freedom.

Each day I rise, walk, toil, talk and rest, a free man, free in my habits, free in my thinking, free in my speech and writings, without dictates from anyone as to my concept of church or religion.

AMERICA, I adore you, because you show me, by your mandate, securely encased in the letter and the spirit of our Constitution, that here men have equal rights regardless of creed, race or color.

AMERICA, I respect you, for you are still the land of opportunity, a land in which the poorest beggar is provided with better food and shelter than the rationed upholders of dictatorships.

AMERICA, I revere you, for here, by honest ballot free from pointed bayonets, all your citizens rich and poor, those who earn and those on relief, with equal rights and freedom, do freely express their choice in elections to better enjoy freedom. Here the police and the soldier are commissioned to protect the citizen against the encroachment upon his rights.

It is better to live amid want and constantly strive for its abatement, to be certain of the full protection of one's inherent rights, than to be a well-fed slave. And let no one be deceived, for with the robbing of freedom there ever comes the pillaging of possessions, and they who live under the domination of dictatorships, except the dictators and their satellites, are without freedom and in want.

To be an American is to be greater than a King, more powerful than a dictator. While kings are isolated from those they fear, and dictators are armored as a safeguard against assassination, I walk the streets and highways free and unhampered.

I love life while I have liberty, but with the loss of liberty I am more than ready to surrender my life. I could not and would not live in the darkness of slavery.

One may be taught to play an instrument or sing a song, but without the innate urge to play or sing, full interpretation and expression are lacking, and there is no real music. Genius alone is immortal. To be a true American, whether one comes from an attic or mansion, from gutter or avenue, one must possess a genius for democracy, a heart that will ever beat and a mind that will ever think in rhythm with the rights of democracy.

Neither want, nor rain, cold nor ice can destroy within one the spirit of democracy. It makes itself manifest in all our thoughts and deeds. Just as with the first passing of the bow over the violin, or the utterances of the first notes of the voice, one is lifted and filled with its inspiration, so by the first syllable one speaks one makes known the kind of American he is.

AMERICA, I dedicate my life and my all to you. I stand ever ready to fight and die, if need be, for you. I waive all exemptions that would keep me from service in your cause, in order that I may do my part to preserve nature's heritage to man, which you, AMERICA, guarantee.

EDDY DUCHIN will give a performance in the New York Playhouse the week-end of July 27th.

HORACE HEIDT began his date at the Strand Theatre, New York, May 31st.

DUKE ELLINGTON played at Washington, D. C., June 2nd, and at Boston, June 4th. They were in Old Orchard, Maine, June 5th, and at the Apollo Theatre, June 7th.

Record Smashers

SAMMY KAYE in May "streaked across New England like a meteor, leaving a trail of broken records". One of them got shattered at Totem Pole Ballroom, Auburndale, Mass., when he lured 7,790 people on May 3rd and 4th. Taking dates in Maine, Massachusetts, Rhode Island, New Jersey and Pennsylvania he arrived, May 12th, at the Savoy Ballroom, Harlem, cradle of swing. Then there he was, big as life, at the Strand Theatre, New York, May 17th.

JIMMY DORSEY and his orchestra took advantage of their night off at the Hotel Pennsylvania and on April 14th broke all one-day records at the Metropolitan Theatre, Providence, R. I. On May 29th he moved from the Cafe Rouge of the Pennsylvania Hotel, New York, to its Roof Garden. Tommy Dorsey will roost on the Astor Hotel Roof, New York.

GLEN GRAY put up an attendance record at the Meadowbrook, in New Jersey, before Easter. Incidentally their opening there was so closely timed that the seventeen bandmen hopped on a plane, after playing at the Palace Hotel in San Francisco, to the last possible minute, then flew from Los Angeles to New York.

EXTENSION OF W.P.A. MUSIC PROJECTS IN U.S. APPROVED

Committee Says Program Has Definite Function in Development of Cultural Life in United States.

Resolutions approving the continuance and extension of the WPA Music Projects as "contributing to increased employment in musical enterprise" and as having a "definite and important function in the development of the cultural life of the United States," were adopted on May 15th by the recently appointed National Advisory Committee of the Music Program of the Work Projects Administration.

The meeting was held in New York City for conferences with WPA administrative officials, the national director of the Music Program, and State Music Project supervisors. It followed a preliminary session in Washington in April. Expenses of the Committee members incurred by these meetings are met with funds granted by the Carnegie Corporation.

The resolutions, offered by Arthur Judson, executive secretary of the New York Philharmonic-Symphony Society, follow:

"The National Advisory Committee for the Music Program, WPA, has devoted its meetings for three days to an examination of the Project, its operation as

demonstrated by reports from supervisors from all sections, and to a consideration of the cultural value of this Program, as distinct from its relief features.

"The examination of the Project by the Committee has convinced its members that the program has a very definite and important function in the development of the cultural life of the United States. The Committee further believes that this Program, while offering relief to needy musicians, is giving added impetus to the musical activities now supported by local communities from their own funds. It will result not only in a fuller musical program in these communities but in an increased employment of all connected with musical enterprises.

"The Committee, therefore, approves unanimously of the continuance and extension of the Music Project."

Members of the National Advisory Committee are Eric Clarke, American Association of Colleges, New York; Eric De Lamarter, composer, conductor and critic, New York; Dr. Peter Dykema, Professor of Music Education, Teachers College, Columbia University; Rudolph Ganz, conductor, concert artist and educator, Chicago; Edwin Franko Goldman, band director, New York; Wallace Goodrich, conductor, composer and educator, Boston; Howard Hanson, composer, conductor and educator, Rochester; Edwin Hughes, educator, editor and former president of the Music Teachers' National Association, New York; Leonard Lieblich, editor, Musical America, New York; Dr. Harold Spivacke, Chief, Music Division, Library of Congress, Washington, D. C.; Augustus D. Zansig, field representative, American Recreation Association, Boston, and Mr. Judson.

Band Concerts

It goes without saying that Unions have ever given of their funds to assist musicians in difficulties and that hundreds of musicians stand ready to attest this fact. But assistance has perhaps never taken more practical form than that given by Local 10 of Chicago in its scheme to afford employment to musicians and at the same time stimulate popular interest both in music and in the Union enterprise.

Chicago

EVERY afternoon and evening throughout the month of June, the Chicago Local is giving band concerts in Grant Park, played by the best bands available, sponsored wholly by the Union itself and paid for out of the Union treasury. But this is not all. Each concert is two hours in length, one hour of which is played by the Union orchestra and one hour by a school band or orchestra. Cooperation in providing the latter entertainment is given by Mr. James B. McCahey, President of the Board of Education, and Mayor Edward J. Kelly. Thus school bands are given an opportunity to be heard and judged by the public and encouraged to further effort through the advantage of sharing programs with the finest professional musicians.

An hour is granted each afternoon and evening to school groups, and a set of judges has been appointed to select from these school bands and orchestras the best of each. The two units chosen will play on an evening in July or August at which time Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra for the past forty years, will judge their merits. The prize to be awarded to the winning ensemble will be free membership in the Chicago Federation of Musicians.



JAMES C. PETRILLO, President of Local 10, Chicago; Executive Officer, A. F. of M., and member Chicago Park Commission, broadcasting a message to the listening audience during an intermission of a Grant Park Concert.

clans to each person. This gesture is an irrefutable reply to the criticism that the Union fails to grant amateurs—particularly students—an opportunity to demonstrate their abilities.

The school groups are thus allowed actual appearances and the opportunity of competing with each other—as one Chicago newspaper puts it—"with the goal, professional status, via the Union". At the same time the Local not only gives Union musicians a month's extra employment—and this during the slow weeks of the year—but also definitely maintains its authority to regulate the appearance of non-professionals, thus protecting its members in all ways from interference by non-union groups.

President James C. Petrillo of the Chicago local states the case clearly when he says: "This is our answer to unjust criticisms levelled at the Federation from time to time when school bands have been denied permission to play at functions strictly in competition with professional musicians. . . School bands have no right to usurp employment of professional musicians, if for no other reason than because some day many of these young-

sters will gravitate into the professional field where they expect to find wages and conditions on a par with the standard of living."

Thirty-five concerts have been scheduled in this June series, in which seventeen union bands, eighteen union symphony orchestras and thirty-six school orchestras will take part. Following this series is the regular July-August season of the Chicago Park District Concerts in Grant Park.

Commencing on July 1st sixty-six concerts will be given in Grant Park. These concerts will be played by orchestras and bands, each consisting of seventy-five men, including leader. Matinee concerts will be played on July 4th and Labor Day. Concerts will be played by the Chicago City Opera Orchestra, the Woman's Symphony Orchestra which will be conducted by Izler Solomon and Rudolph Ganz, the Chicago Symphony Orchestra under the direction of Mr. Ganz, the Walter H. Steindel Symphony Orchestra, the WGN Orchestra under the direction of Henry Weber, the Chicago Philharmonic Orchestra directed by Richard Czerwanky, the George Dasch Symphony Orchestra, the Daniel Saldenberg Symphony Orchestra, the Ennio Bolognini Symphony Orchestra, the CBS Orchestra under the direction of Carl Hohengarten, the Rico Marcelli Symphony Orchestra, the NBC Orchestra under the direction of Roy Shields, and the Jerzy Bojanowski Symphony Orchestra. The bands will include Cavallo's Symphonic Band, the Armin Hand Band, the A. F. Thavlu Band, the Glenn Bainum Band, the Harold Bachman Band and the Forcellati Dante Band.

Sixty-five concerts will be played on the Navy Pier by orchestras and bands consisting of thirty-five men each. In Forest Preserve there will be fifteen concerts also played by bands of thirty-five men. In addition, there will be thirty-six concerts played in outlying parks by bands of fifty men each.

The growth of the Chicago open air concerts is best indicated by the following table of the number given during the summers of 1935 to 1940 inclusive:

1935	105
1936	102
1937	153
1938	168
1939	183
1940	217

The public of Chicago has expressed its approbation of these concerts in a manner that has left no doubt in the minds of the authorities that they are the most popular feature of the Chicago Park Commission's many activities.

New York

THE first concert of the twenty-third year of summer concerts by the Goldman Band (the 1279th concert in this series) will be given on June 19th in Central Park. On this evening the Holst "Marching Song" will have its first performance for band and Grainger's "The Immovable Do" will be played, as well as "Onward, Ye Peoples!" by Sibelius, the March from "The Love of Three Oranges" by Prokofiev and a new Grand March called "Freedom Forever" recently completed by Dr. Goldman. The latter is dedicated to Mrs. Daniel Guggenheim who presents these concerts as a gift to the people of New York, in memory of her late husband.

As in past seasons many American works will be performed. Three concerts, one on July 4th, in Prospect Park, and in Central Park, July 5th and 29th will be exclusively American. Several half programs of other concerts will feature the works of such composers as Hadley, Herbert and Sousa. Two concerts will be devoted wholly to the works of Sibelius, one to those of Wagner and several to those of Tchaikovsky. Percy Grainger will conduct two programs (on July 16th in Prospect Park and on July 17th in Central Park) consisting of his own works.

Leonard B. Smith, Frank Elsass and Ned Mahoney will appear as soloists with the band, among others. Cornetists of the ensemble will perform the three new cornet solos which Dr. Goldman has com-

posed for this season: "Scherzo", "The Voices of Spring" and "Response".

The concerts—which are free to the public—will be given on Sunday, Monday, Wednesday and Friday evenings in Central Park and on the remaining evenings in Prospect Park. Program schedules of the season may be obtained by written application to The Goldman Band, 194 Riverside Drive, New York City.

Evansville, Ind.

IN an endeavor to stimulate the interest of Evansville citizens in band concerts and to arouse the authorities to the need of such a project, Local 35 of that city gave a band concert in Sunset Park on May 12th, which was attended by six thousand persons. Dedicated to mothers and directed by Harry High and Fred Van Miller, the concert opened with "Pomp and Circumstance" by Sir Edward Elgar. Liszt's "Dream of Love" followed, then works by Carlos Gomez, Franz Lehar, David Bennett and Mayhew Lake. The "American Fantasia" by Victor Herbert closed the concert.

A clever means of arousing interest was adopted in the format of the program leaflet, on the last page of which was printed a blank to be filled out by the holder. "I would like to go on record as favoring regular band concerts by a municipal band", it stated, and two dotted lines below left space for the name and address of the signer. A perforation line made it possible to detach the slip and hand it to one of the ushers. The response showed the audience was solidly behind the project.

Reading, Pa.

WITH a total of forty-two band concerts and two symphony concerts scheduled for the summer months, Reading has just cause for pride. Two series of band concerts will be given in the various parks and playgrounds, six bands participating. On June 29th the City Band Concerts series will open with a concert in Baer Park, on which occasion the Cadet Band will perform. All except three of its nineteen concerts are financed by the city, the others paid for by the Reading Music Foundation. The July concerts will be given on the 3rd, 5th, 10th, 12th, 17th, 19th, 24th, 26th and 31st of the month.

The opening of the WPA Band Concert series, June 5th, was given in City Park where eight others are scheduled to be heard. The remaining sixteen have been planned for various playgrounds and band shells throughout the city.

Frank L. Diefenderfer, Director of the WPA Music Projects in Reading, and President of Local 135, is in charge of funds, schedules and publicity.

Springfield, Mass.

THE nineteenth annual Junior Music Festival and Contest of the Eastern States Exposition will be held in Springfield, Mass., September 15th through 21st, in connection with the Eastern States Exposition. In addition to medal awards in individual contests, a total of \$480.00 will be offered in the classes for bands, orchestras and corps. Cyril La Francis, Director of the 104th Infantry Band and President of the Musicians' Union of Springfield, will act as superintendent and director-in-charge.

Contests will be based on the following ratings:

Personnel, posture and appearance	25
Quality and character of selections	25
Technique and rendition	50
	100

and will be held for (1) bands, (2) orchestras, (3) drum, bugle, trumpet, flue, flute or piccolo corps whose members are an average age of fifteen, and (4) drum, bugle, trumpet, flue, flute or piccolo corps whose members are under an average age of fifteen. Further information may be obtained from Junior Music Committee, Eastern States Exposition, Box 1448, Springfield, Mass.

The following, sent in by one of our readers, states the case for the bands:

Bands Are No Use!

Bands are no use—they blare too much; We hear them from a block away, And stop our work and halt our day, Forget our duties, aims and such.

Bands are no use—they catch our ears, When we should harken to our fears, They strum our hearts, when we are set To audit books or balance debt.

Bands are no use—they make blood strain, When it is crawling slow and sane, They quicken pulse that should be humming To daily duty—not to drumming.

Bands are no use—horizons spread So calm and grey and set—and dead, With every duty in its place, And still acceptance on each face.

And then the band strikes up—and flash! Horizons shift, conceptions clash;



TRY A **BUNDY** CORNET or TRUMPET Before You Buy

You need Bundy flexibility, equalized resistance, and "Speed-Flex" valves. Bundy trumpets and cornets are guaranteed by Selmer and tested by Selmer experts . . . your assurance of superior professional performance.

See your Local Selmer Dealer **Selmer ELKHART INDIANA** Catalogue Sent Free Write Dept. 1643

What looked so set and cold and still Is hope and heart—and power and will.

Bands are no use—except to give A color to the life we live, A reason for a kindly urge, For hope that still—yes, still—may surge.

The band plays—and a child with flowers Is worth ten money-making hours; Bands play, the sun is in the sky, We realize, in that moment, why.

The band strikes up, and we recall A memory we had let fall, A bird flies past—it flies for us; The sun flicks light upon a bus.

The band sounds out—the world is ours, Its rivers, valleys, cities, towers, For that one instant we can know From whence we come, whither we go.

Bands are no use—except, that's saying, When they are shimmering and playing. —WESTON MCKINLEY.

WHAT NEXT?

Under the stress of war conditions, Germany is going in for extensive production of synthetic bristles. Bristles developed for brushes are said to be at least as good as natural ones. The bristles are of two kinds—perluran and P. C. U. The former will be used in the manufacture of all kinds of brushes for domestic purposes, such as tooth and nail brushes. They are said to maintain their stiffness in temperatures up to the boiling point. The latter, to be applied particularly in the chemical industry, can stand temperatures of 140 degrees and are said to be resistant to more heavy chemicals than natural bristles.

A motor so small that it has been made into a tie-pin and set in a pearl cut in two and hollowed out is the latest achievement of Fernand Huguenin, a Swiss watchmaker. The motor is reported to run perfectly on a current supplied by a pocket battery. It weighs only .06 grams, or less than one five-hundredths of an ounce.

Production of a folding bicycle that is easily assembled or taken apart in a moment without tools is announced. It is small enough when folded to be stowed in automobile trunk compartments since it takes up little more than the space of one wheel, it is said.

Over a year ago a big utility company added to its excavating equipment a radio device which gave audible notice of the presence of buried pipes and cables before they were struck by power shovels and pushers. The device, known as the WTP Automatic Pipe Anticipator, is now being manufactured for general use by a firm in Belleville, N. J.

Widespread efforts to obtain a relatively satisfactory fuel to replace gasoline for motor-vehicle operation are being carried on in Great Britain, U. S. Vice Consul H. B. Clark, Birmingham, reports. The three types of power with which experiments have been made are producer gas which is manufactured from solid fuels burned in a gas producer on the vehicle; compressed illuminating gas as contained in cylinders carried on the vehicle or drawn in a trailer; and batteries in the case of electric vehicles. Illuminating gas has proved to be the most practicable of these substitute fuels, the report said.

TRADE TALK

Cromwell Celeste Gaining Popularity

New York Band Instrument Company of New York City, distributors of the Cromwell Celeste, have announced that this instrument is fast gaining acceptance among "big name" bands throughout the United States. Many bands have adopted it because of its attractive appearance, and tonal qualities, which are capable of producing unusual orchestration effects. This popularity is not confined to bands alone—hotels, night clubs and even restaurants of national and semi-national reputation have adopted it.

New York Band Instrument Company has recently announced the new models which are available in several attractive finishes.

In an interview with Howard Woods, conductor of the "Howard Woods and His Musical Echoes Orchestra", he says:

"In our engagements as a dance orchestra all the way from Florida to New England, we have found the use of my Cromwell Celeste a decided advantage in many ways.

"In the first place, including a celeste in our regular instrumentation gives our band a unique distinction. Dance patrons remember our band because of this instrument, which gives a special color to our music.

"I utilize it both for melody choruses and for straight rhythm, and, of course, there are few musical instruments that adapt themselves to this double purpose. It strengthens our rhythm in a novelty fashion, and also blends harmoniously with our melody numbers.

"I never realized how much this instrument attracted audience attention and interest until on a recent theatre tour, when we removed the back, exposing the ham-



HOWARD WOODS

mers and the mechanism, the movable parts of which we touched up with radium paint.

"With the use of the proper spotlight, the celeste presented a fascinating picture to the audience, and we received more comment on this touch of showmanship than upon any of the other novelty features of our stage routine.

"I'm convinced that our band couldn't function as successfully without my Cromwell Celeste."

Accordion Catalog

We are in receipt of a copy of the Pietro Triplex Catalog issued by Pietro Deiro. This comprehensive catalog covers everything pertaining to the accordion including: accordions, accessories of all types, music stands and cases, accordion band music, accordion lessons, orchestra albums and duets, duets and trios for the accordion.

Mr. Deiro is now on a trans-continental concert tour and at the time of this writing is giving an accordion concert in Portland, Oregon. He is often referred to as Pietro, Daddy of the Piano Accordion.

Correction

In our Trade Talk in the May issue, an item regarding Irving Berlin, Inc., and the A B C Music Corporation was not entirely correct. It should have read as follows:

Irving Berlin, Inc., is featuring all the songs from "Louisiana Purchase", the greatest bunch of hits ever in one show, by Irving Berlin.

"You're Lonely and I'm Lonely", "It's a Lovely Day Tomorrow", "You Can't Brush Me Off", "Louisiana Purchase", "Dance With Me" (Tonight at the Mardi

Gras), "Outside of That I Love You", "Fools Fall in Love", "The Lord Done Fixed Up My Soul", "It'll Come to You", "What Chance Have I", "Latins Know How", "Wild About You".

Several of these numbers were sung by Kate Smith for the first time on the air recently.

The A B C Music Corporation is featuring two numbers by Johnny Burke and Jimmy Van Heusen, "Imagination" and "Polka Dots and Moonbeams".

New Chiron Reed

Andrew Verville, president of H. Chiron Company, Inc., states that the announcement contained in our May Trade Talk has aroused great curiosity over the type of new reed which he recently patented. Mr. Verville states that the patented



ANDREW VERVILLE

reed is such a great improvement over anything produced before that it will create a sensation when placed on the market in the near future.

Fugitives From Toyland Originators of Teletap Using Amperite Kontak Mikes

Valley & Lynne, originators of Teletap, have music in their fingers and music in their toes, both electrified. The unusual effect of the taps coming through the loud



VALLEY & LYNNE

speaker puts their special "Toy Soldier" number across.

Note Kontak Mikes on instruments and in heels (specially made) of the performers.

A new way to put specialty acts across with a smash!

The Amperite Company is one of our most consistent advertisers.

Sansone French Horns

"Until a few years ago, we depended on imported French Horns, especially those from Germany, to supply our many customers", states Mr. Lorenzo Sansone.

"Today, we can safely say, without any doubt, that we have solved the problem. We now make the finest horns on the market.

"Some of the reasons this is so are as follows:

"1. Our valves are the most perfect valves that precision machines, specially built, special tools, specially trained men, can produce.

"2. Our improved special mechanical action works so smoothly (much more so than the old-fashioned string actions still

To All Members

OF THE

AMERICAN FEDERATION OF MUSICIANS

This is to notify you that your Official Journal, "The International Musician", is now recognized as the outstanding trade paper of the music industry. It has an average circulation of 129,000 copies per month, with a guaranteed circulation of not less than 125,000 copies.

Your paper, in its new dress, is recognized as one of the most attractive musical publications. The glossy paper which is used this month will be a permanent feature. Containing as it does breezy news from every branch of the profession, from Circus to Grand Opera, a Television page, many educational articles and an Embellishments column, it does not have to take off its hat to anyone.

These features have aroused a new reader interest to an extent much greater than we ever anticipated. We have the largest circulation of any musical trade paper, more than three times greater than the next largest. Our Journal is read not only by the professional musician but, through our members who are Directors of organizations in high schools, colleges and universities, by the greater portion of the amateur musicians of the United States and Canada. A recent survey made by one of the largest musical instrument manufacturers discloses the fact that we have the finest advertising coverage in all North America. Consequently an advertising dollar spent with "The International Musician" provides one of the greatest advertising values on the continent.

The inclusion of our new features and the improvement in our format have been made possible through our increased advertising. The increase during the past fiscal year is approximately 150%. Our February, 1940, issue contained 500% more advertising than the issue of February, 1938. Our advertisers will continue to patronize "The International Musician" IF our members patronize the advertisers. Eighty-five per cent of all musical merchandise is purchased by the professional musician. The advertisers in our columns are thoroughly reliable in every way. Should any advertiser be found to be otherwise, our columns are immediately closed to him.

All things equal, our members should patronize our advertisers either direct or through local dealers. In either case they should always mention the fact that they saw the merchandise advertised in "The International Musician".

Thanking you for your continued cooperation, I remain,

Fraternally yours,

FRED W. BIRNBACH,

Editor and Publisher.

used on some horns), it will last from twenty to twenty-five years.

"3. Our special slides—built by us from specially made seamless nickel silver tubing are absolutely air-tight.

"4. Our new soldering process insures no leaking and the maximum of resistance.

"5. With reference to our horn bell, we machine them first but have retained the old-fashioned way of hand-hammering them, which still gives the very finest quality of sound.

"6. Mr. Sansone has designed six exclusive model horns, which cover the entire field and demands of every type horn player (we also make to order other models and types of French Horns)."

Novelty Song

In nearly a half century of music publishing, the Edward B. Marks Music Corporation has published many odd and attractive titles, but certainly the longest of all and possibly the trickiest is the new song, "I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on a Clarinet and Wears a Size 37 Suit". This number is just as novel and cute as the title is long and Ozzie Nelson, who wrote it, deserves the utmost credit for turning out such a humorous and appealing idea.

It was just a few weeks ago that Leonard Joy, recording manager of the Victor, played a test record of Ozzie Nelson's Bluebird recording of "I'm Looking for a Guy", etc., etc., etc., for one of the Marks executives. Mr. Joy's enthusiasm was infectious and it wasn't long before the number was in the Marks catalog.

There are male and female versions, each telling a different story, but both requiring that the "guy with the size 37 suit" be a very versatile young gentleman.

It is especially to be noted that the song appeals not only to musicians, alligators, cats and jitterbugs, but to the general public, which is united in pronouncing it a very hilarious ditty. It adds one more to a long string of Marks comic successes.

Big Three

"NEW AQUACADE" SCORE LEADS ROBBINS LIST

Picture Tunes and Instrumental Numbers Complete Greatest Line-Up of the Year.

"It's the greatest catalog we've had in years", said Jack Robbins this month in announcing the new publications from Robbins Music Corporation, which include the music from Billy Rose's "New Aquacade" at the New York World's Fair, 1940; "Secrets in the Moonlight", from Twentieth Century-Fox's film; "Stardust", "I'm Stepping Out With a Memory Tonight", by the writers of "Music Maestro, Please" and three new instrumental hits by Duke Ellington, Gene Krupa and Al Donahue. These will supplement Robbins' current roster of hits such as "The Woodpecker Song", and "It's a Wonderful World".

The songs from the "New Aquacade", which opened at the New York World's Fair on May 11th, were written by Bill Rose, Joe McCarthy and Jimmy Van Heusen and include the numbers, "Eleanor, I Adore You", "You Think of Ev'rything", "When the Spirit Moves Me" and "There's a New Gang on the Way".

"MAKE-BELIEVE ISLAND" NEW MILLER HIT

Hawaiian Music Going Big on Disks.

Not in the last decade do veteran music men recall a song achieving such instant success as "Make Believe Island", published this month by Miller Music, Inc. The spontaneous reaction from radio artists required an immediate release of all record labels by such stars as Kaye Smith, Jan Savitt, Sammy Kaye, Dick Jurgens, Mitchell Ayres, Dick Todd, Gene Krupa and Johnny Magee.

"Make Believe Island" was written by the late Will Groox, writer of "Isle of

Capri" and many other hits, last fall, and Nick and Charles Kenny, famous for their songs, "Goldmine in the Sky", "Leavin' on the Ole Top Rail" and numerous others, recently wrote words for the song. Music men predicted it would lead the Hit Parade by the end of May.

THREE PICTURE SCORES ON FEIST SONG SCHEDULE

"Lillian Russell" Film Backed by Big Campaign.

Harry Link, general professional manager of Leo Feist, Inc., revealed the extensive campaign planned for the song, "Blue Lovebird", which is sung by Alice Faye and Don Ameche in the forthcoming Twentieth Century-Fox film, "Lillian Russell", and which will head his line-up of song hits this month. Also scheduled for a concentrated campaign are "I'm Nobody's Baby" and "Buds Won't Bud", both from "Andy Hardy Meets Debutante" and the current favorite, "Little Curly Hair in a High Chair", which is sung by Eddie Cantor in M-G-M's "Forty Little Mothers". "Alice Blue Gown" and "Irene" from the much praised RKO Radio picture "Irene" is expected to continue its sales parade, stimulated by the success of the film.



JIMMY VAN HEUSEN

Jimmy Van Heusen, whose picture appears above, is a well-known composer and arranger. A number of his songs are published by Irving Berlin, Inc.

NATURALLY

Guide: "There, my dear madam, is a skyscraper."

Old Lady: "Oh, my! I'd love to see it work."

ANOTHER HANDICAP

"The cannibal king of the Mambus assures the world that he has given up the habit of eating small boys." Youth, it appears, will no longer be served."

FOR ECONOMY'S SAKE

Laughs to make a smile, they say, Bring thirteen muscles into play; While if you want a frown to thrive, You've got to work up sixty-five.

A POOR EXAMPLE

Johnny (looking out of the window): "Oh, mother, a motor car has just gone by as big as a barn."

Mother: "Johnny, why do you exaggerate so terribly? I've told you forty million times about that habit of yours, and it doesn't do a bit of good."

STILL IN DOUBT

"Ho, ho," laughed the American lad. "Jack said he always thought Sandy Hook was a Scotsman!"

"Haw, haw!" chortled his English companion. "And just what nationality is the bally blighter, anyhow?"

ALL BY HIMSELF

The California centenarian, who credits a garlic-and-onion diet for his longevity, seems a hot prospect for a salesman of "Live Alone and Like It."

On Hearing Music

By WILLIAM WALTON

In one of a set of very diverting essays, Mr. C. L. Graves has drawn a facetious picture of a musical millennium, wherein, everyone possessing the faculty of reading from score, musical performances become unnecessary, and a soundless music is cultivated. Of course, it would be merely foolish to pick holes in a piece of good fun, though one is led to wonder how, under such a regime, a rising generation would learn the effect of instruments in combination, and what would be the psychological effect of a Christmas carol-service, conducted on the "silent-reading" plan.

The reference to score reading, however, suggests a few aspects of the art of "listening to music".

In reading the score of a work such as Mozart's Jupiter Symphony, where, in one place, five themes are developed in an ingenious combination it is safe to say the amateur reader is comparatively rare who could mentally conceive the effect of such a combination, and rarer still, he who could, at the same time, retain the separate individuality of each thematic component, a task which, to put it simply, would necessitate the simultaneous comprehension of five tunes at once, these not necessarily beginning or ending at the same point of time.

Similarly, in listening to such a work, he is indeed a rara avis who could disentangle such a web of sound in its entirety.

When we recollect that, at the age of fifteen Mozart wrote down the score of Allegri's Miserere, after one hearing, we are enabled to realize to what extent the "art of listening" may be carried by those especially gifted. But if such extraordinary powers be found only in the few, nevertheless every amateur, conversant with notation, will find an analysis of the score before, and a perusal during the performance of a composition will afford a very considerable insight into its structural beauty. Such a study will reveal not only the thematic content and general form of the work, but a great many of those artificial devices in which the genius of musicians like Mozart delighted; the points of imitation; the variations of the themes harmonically, rhythmically, by augmentation, diminution, inversion, and what not; the combination of themes canonically and fugally; and the thousand and one artistic touches of the master-hand.

A few hours' examination of the structure of a complex composition will discover a wealth of design which only very many hearings would provide. The subsequent perusal during performance will be almost effortless, the eye merely indicating to the ear points for special notice, the ear indicating to the eye treasures overlooked.

Of course, it is impossible under existing circumstances to adopt this course in every case from the obvious difficulty of obtaining scores; though pocket-scores are now available of most of the classical works.

When it is borne in mind that this was the method by which Berlioz obtained his masterly knowledge of orchestration it will become plain that such a plan, even occasionally followed, as opportunity arises, is bound to quicken the faculties of observation, to indicate what to look for and where to find it.

This, however, is to consider one aspect only of the "art of listening".

Any composition of first-rate merit makes a two-fold appeal—to the intellect and to the emotions, through beauty of structure and thematic content respectively.

In some compositions the one predominates, in others the other. For example, in a fugue of Bach, it is the intellectual, in a ballade of Chopin, the emotional appeal which is uppermost.

This is no doubt the reason why a "silent reading" of a fugue, is, to many, more satisfying than the hearing of the same, because the mind, through the eye, is able to delight in the wealth of artistic device, the intellectual aspect, even more fully than would the ear itself.

In a ballade of Chopin, on the contrary, where the structure is more or less conditioned by the emotional aspect, it is to the sense of hearing that we turn to gain the wealth of emotional significance (when interpreted by an artist of understanding, of poetic insight) embodied therein.

In the compositions of Beethoven, who may be regarded as the link between the pre-eminently formal and the pre-eminently romantic schools, we find the two appeals conjoined on almost equal terms, a fact to which is no doubt due the high esteem in which Beethoven is held today, alike by the intellectually and the emotionally-minded.

Coming next to the consideration of Program Music (using the terms, not for

Ailments Specific to Musicians

By DR. W. SCHWEISHEIMER

Dr. Schweisheimer is a noted European writer as well as a recognized authority on physical troubles of Musicians. He has recently moved to the United States and is to make his home here permanently.

MUSICIAN—WATCH OUT FOR THE HEAT!

SOME time ago, according to newspaper reports, several musicians died quite suddenly during a heat wave while they were performing: a trombonist, a pianist and a saxophonist.

There is no doubt that musicians suffer particularly from heat waves and hot days in their occupational activity. A musician cannot sit down quietly. The rooms where they are obliged to work on such days are, with certain exceptions, intolerably hot, and the relief given by ventilation is insufficient.

Musicians have every reason to watch out for these things. Most sudden heat deaths are heart deaths—and just here is the weak spot of the musicians' health, as we see from extended statistical figures. Musicians have to find out for themselves how they can best remain in good health on hot days.

Of course, that musician is well off who has the chance to work in air-cooled rooms. The cool atmosphere of the room and the resulting cool poise of everyone living in this room are very good for the nerves of the musicians, as well as for their hearts. A drastic change in temperature is not good; twenty degrees below outside temperature is very pleasant, and there is no danger of musicians catching cold.

But so far only the smaller part of musical workrooms has air cooling. Consequently the individual musician can do nothing better than to use the approved methods of keeping cool on a hot day. There was a competition to solve how this might be done. The prize was given for the following suggestion: Take a hot bath during the hottest part of the day, followed by a hot drink. This sounds like a strange idea but it is not a bad one. The hot bath opens all the pores of the skin so that heat can be given off rapidly by the body. Of course, if a cold bath is long drawn out, more heat escapes—but if one's vocation does not allow the lengthy process, a hot shower may be better than a cold one. The hot drink causes a gentle perspiration and has a cooling effect, but not with everyone.

Alcoholic drinks are not suitable because they produce heat in the body. For the same reason foodstuffs rich in calories are to be avoided. Fruit, fruit juices, vegetables and salads are preferable on hot days, but little fat or sugar. Ice-cooled fruit juices and ice cream if they contain little sugar or little cream, are most suitable.

Light porous clothes are necessary. Clothes open at the neck should be worn to allow vapors to escape in this way.

those compositions bearing simply a title, but for those carrying a detailed program), whatever may be its merits or otherwise (and with this issue we are not here concerned), there can be no doubt that it has given rise to more confusion with regard to the true function of music, and has been productive of more erroneous habits of listening than any other development in music, up to the present time.

This will become evident from an illustration. We assemble to hear an orchestral concert. In the program is a typical program composition. If, as we ought, we read through this program before the performance begins, we form certain mental images from our reading of it; in their train may come various associations of ideas; we experience attendant emotions; and in many ways we are biased before hearing the composition at all. If, later, the musical presentation falls short of our preconceived notions, upsets our emotional scheme, we are puzzled and disappointed. If, on the contrary, as is commonly the case, we follow the program during the performance, there is a tendency to attempt slavishly to adapt the music to the verbal description, to "drag it in by the hair", so to speak, a process which is neither particularly conducive to the fullest enjoyment, nor at all likely to lead us to an appreciation of the content of the work in question, which, speaking generally, will usually be found to be intended rather as a piece of characterization, an expression of feeling, than as a painting.

In conclusion, therefore, it may be taken as a pretty safe axiom, in "listening to music", to keep in mind its two-fold aspect, and to glean as far as possible the Beauty of Structure and the Truth of Content. Such a procedure will yield the fullest enjoyment and most com-

Men's high collars, soft as well as stiff ones, are likely to cause sunstroke on hot days. Bare arms are a benefit, too.

Light colors are preferable for clothing. White material keeps out the warm rays of the sun best, which makes it eminently suitable for hot weather. Pale yellow is the next best. Putting the capacity of heat absorption for white material at 100, we get 102 for pale yellow, 150 for light gray, 168 for red, 198 for light brown and 208 for black.

The development of women's clothes has advanced further than men's. A professor of hygiene investigated the weight of his own clothing in summer in comparison to that of his wife. The man's with 3,229 grams weighed four times as much as his wife's with 741 grams (both included a hat). The man had to carry about 5 per cent of his own weight in clothes, the woman only 1.2 per cent. The weight of a dog's winter coat is 1.4 per cent of his own weight.

Holding the wrists under running water is extremely refreshing. The artery is just under the surface of the skin at the wrist so that running water cools the blood almost immediately. In time it draws the heat from the blood.

Keeping the surroundings cool greatly refreshes the body. Let the blinds down and draw the curtains to keep the sun out. A draught of wind replaces hot air with cooler air. It may be obtained by opening opposite doors and windows, or by electrically driven ventilators. The advantage of air-cooled rooms in this connection is apparent.

To avoid unnecessary discomfort from heat, keep placid. If one must quarrel or get upset, winter is the time for it. Any excitement accelerates the circulation of the blood and produces heat. A musician who allows himself to become aroused uses many superfluous gesticulations which are not the right thing for a hot day. A peaceful mind is a splendid help. For sensible people the feeling of coolness can be produced by thinking of winter walks through snow and ice. Not everyone is subject to this sort of auto-suggestion, but, for those who are, it is helpful to hang pictures of North Pole expeditions and snowy landscapes on the walls.

There is no doubt that work helps to overcome the unpleasant feeling of heat to a great degree. Always thinking of the heat makes it worse. Interesting work distracts the thoughts, and, the more we forget the heat, the easier it is to endure it.

plete understanding of a composition, be it abstract or program music—an enjoyment and an understanding which will deepen with each re-hearing—and it is quite certain that any work which makes neither the one nor the other of these appeals is unworthy to be regarded or described as Music at all.

—Musical Record.

HELLO!

"What," said the prison warden, "you back again?"

"Yeh. Any letters?"

TERSE

"Make it short and snappy," cried the city editor. "Boil it down."

And when they handed the new rewrite man the Ten Commandments, to try him out, he wrote:

"Don't."

A BUDDING FINANCIER

Butcher: "Well, what do you want, my boy?"

Boy: "Twenty cents' worth of liver and five cents change. Father will bring the quarter in the morning."

FATHER KNOWS

Little Billy, aged four, was being shown the shape of the earth on a globe atlas by his mother. After pointing to all the countries with their peculiar shapes, she asked:

"Now, Billy, what shape is the world?"

Billy, looking very wise and happy, beamed on her with: "It's in a terrible shape, Daddy says."

BEETHOVEN'S RAZUMOVSKY QUARTETS

Count Andreas Kyrillovich Razumovsky, to whom Beethoven dedicated the Op. 57 Quartets, had a varied life. He served in two navies, attained high rank in the Russian, and by 1792, when he was no more than forty, had been Russian ambassador at Venice, Naples, Copenhagen and Stockholm. In the same capacity he spent the next twenty years or so in Vienna; married a sister of the Princess Lichnowsky (whose husband was one of Beethoven's most faithful patrons), and spent a good deal of his time playing second violin in string quartets.

The three Quartets of Op. 59 were written in 1806. Two years later the Count formed a permanent quartet-party, with himself as second violin and Schuppanzigh as leader. They were coached in Beethoven's works, as they were written, by Beethoven himself, who had once been Schuppanzigh's pupil. When the Count left Vienna in 1815 he pensioned his musical colleagues.

The Razumovsky Quartets belong to the period of Beethoven's early maturity. The "Eroica" had been written three years before, the "Appassionata" in 1804. "Fidelio", in its first revision (with the "Leonora III" Overture), had again failed in the early part of 1806; the end of the year brought the first performance of the Violin Concerto. Other compositions of this period were the G major Piano Concerto, the thirty-two Variations in C minor, and the Fourth Symphony; and the fifth was on the stocks.

But the Quartets stand apart from the other masterpieces of their time. Hans Mersmann contrasts their rich content and expressive subtlety with the simple sculptural grandeur of the concert works. The same emotional experiences, of course, worked to the enrichment of both. The difference is no doubt to be explained by the fact that in the concert works Beethoven was addressing a public audience; in the Quartets he was revealing secret thoughts in the intimacy of friendship.

The change that had come over Beethoven during the preceding five years is more striking in the Quartets than elsewhere. What experiences caused his genius to leap so quickly from the spring-like freshness and charm of the Op. 18 Quartets to the tremendous emotional force and breadth of the Op. 59 set?

He had suffered the pangs of unrequited affection for the Countess Giulietta Guicciardi (of the so-called "Moonlight" Sonata), and the torturing anxiety caused by his increasing deafness. The second was the graver trouble; and it is reasonable to assume it is the inward struggle to confront and master the most appalling fate that can befall a musician that ultimately forms the emotional basis of the Quartets. This view is supported by the words scribbled over the theme of the fugue in No. 3 in Beethoven's notebook: "As you fling yourself today into the whirlpool of society, so you can compose in spite of all social hindrances. Let your deafness be no longer a secret—even for art" (the last three words are obscure). And again: "Let your deafness be no longer a matter for shame to yourself or a secret to others. . . . Nothing shall ever prevent you from writing music".

A few points of interest in each Quartet may be noted. No. 1 (F major) opens with a theme which shows Beethoven, as often, stamping his individuality immediately on a commonplace series of notes. Not less individual are the dissonances caused by the G of the second violin just before the arrival of the second group of themes. The Scherzo, with its chuckling basic rhythm and charming tunes, is notable for amplitude of treatment. The slow movement begins with one of those unforgettable phrases in which Beethoven seems to say something in the only way in which it can be said, once and for all. The boisterous Finale is founded on a Russian folk-tune given to Beethoven by the Count.

The first two movements of No. 2 (E minor) show an advance in power. There is thrilling drama in the silences that separate the opening phrases, and in the "Neapolitan" harmony of the third

phrase—Beethoven had written the same progression at the beginning of the "Appassionata". The slow movement ("to be treated with great feeling") is mainly in a mood of calm resignation, though bitter thoughts intrude. The Allegretto, which corresponds to a Scherzo, is less attractive, and the handling of the Russian theme (used later by Moussorgsky in the Coronation Scene of "Boris") is mechanical. The Finale is again boisterous, with a good deal of Beethoven's rough humor.

No. 3 (C major) is the best of the set. The sunny first movement is permeated here, there, and everywhere by the iambic which opens the Allegro. The melancholy slow movement is a thing of swaying rhythms and haunting melodies. The Minuet is a momentary reversion to an older type which makes the terrific fugal Finale stand out with the more grandeur. This glowing creation is the symbol of Beethoven's determination to triumph over his infirmity. The end crowns the work.

—F. H. SHERA in *The Listener*.

FIRST IMPRESSIONS NOT ALWAYS DEPENDABLE

Dame Fortune is a fickle jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when *Carmen* was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died—some say his heart was broken by disappointment—three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by no means inclined to accept his dismissal. Nearly all of his earlier operas were dismal failures at first. Tannhauser was hissed off the French stage. *Tristan und Isolde* was given up as "impossible" after fifty-seven rehearsals at the Vienna Court Opera. In the end, however, Wagner achieved the customary "happy ending" in his love affair with Dame Fortune and lived happily ever after.

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his *Barber of Seville* was produced at Naples, 1816. Salleri, a rival composer, had organized a cabal against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best of tempers.

Probably the most popular opera of modern times is *Madame Butterfly*. Yet when the work was produced at La Scala, Milan, in 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescia in a slightly revised form, and from that day on its success has been universal.

Success seems to be with individuals as it is with operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her *Persian Garden* to many publishers before she found a place for it in America, and won a wide reputation with it.

UNION OPPOSES CCC MEN FOR MARINE RADIO JOBS

WASHINGTON, D. C.—The Radio Officers Union, Marine Division, Commercial Telegraphers' Union, A. F. of L. affiliate, protested strongly against the reported action of the Civilian Conservation Corps in accepting an offer from the United States Maritime Commission to train 200 CCC junior enrollees as marine radio men.

In a letter to Admiral Emory S. Land, chairman of the Maritime Commission, Lewis J. Kleinklaus, general secretary-treasurer of the union, said:

"This union has on hand hundreds of applications from holders of radio-telegraph licenses who desire to take up a sea-going career. These are just that—applications—for there are not enough jobs in the merchant marine, no prospect of vacancies, nor a greatly expanding merchant marine, which would offer an outlook for such a career for all these presently eligible American citizens. There is no shortage of marine radiomen nor any prospect of there being a shortage in the future."

CONSIDER THE AUDIENCES

The taste displayed by varying types of audiences; their reactions toward newly-discovered idioms and harmonies; their subservient worship of ancient formulae and thematic, have filled, with wonder and amazement, progressive thinkers and doers throughout the ages. The past, the glorious, impeccable infallible past determines their actions and dictates their conclusions. In their sight, reformers are radicals, musical "reds" to be heckled and lambasted; while daring and intrepid delvers into unknown fields of undisclosed riches are irrational malcontents, their epochal, beneficent and, if need be, revolutionary discoveries branded as dangerous and destructive heresy. In this fashion has progress always been met and opposed.

The question as to whether current public musical taste is backward is a very interesting one. It was discussed quite recently by an expert whose deductions and conclusions appeared in the *Christian Science Monitor* of Boston. He said:

"Two recent concerts supplied an interesting commentary on the musical times. The program of the first represented the eclectic taste of the more sophisticated younger generation; the second, devoted entirely to Mozart, with the added attraction of a renowned conductor—for some perhaps it was the other way about—drew the older generation in such numbers that the audience eluded the orchestra on the platform of the concert hall. At the first concert the orchestra had the platform to itself, and although a symphony by one of the most brilliant of the younger composers was being played, empty seats could be seen in the auditorium. Admitting the draw-power of the finest director—a Mozart specialist—it is still impossible to avoid the conclusion that most concert-goers prefer to escape into the musical past rather than live in the musical present.

A few months ago Dr. Edward J. Dent, professor of music in one of the world's leading universities, read a paper at the Harvard Tercentenary conference, entitled *The Historical Approach to Music*, now published in the *New York Musical Quarterly*. With a pretty irony, he rendered to music a service very similar to that dispensed by Shaw to the drama, many years ago, in the famous onslaught on "bardolatry". It might not be a bad thing if, for the next five years, every classical symphony concert were preceded by a reading of Professor Dent's paper to the audience.

Actually, of course, Professor Dent's broadside is directed not at the music of the past, but at the superstitious reverence that surrounds it and which has, as he says, become "something of a nuisance". Speaking very loosely, of course, listening may be divided into three kinds: that which is directed, that which is drawn and that which is purely passive. The first is difficult and exacts continuous effort, the other two make no demands at all. Much of the popularity of the classics is due to the fact that we can listen to them, as it were, in our sleep. Contemporary music, on the other hand, disturbs our musical slumbers and even makes bold to ask us to learn a new idiom to understand it. Perhaps it is not surprising that the average concert-goer is already a generation—or is it two generations?—behind the times."

Concerning this publicity on the part of audiences another noted commentator has this to say:

"This matter of the time-lag, which is a familiar item in the study of anthropology, is particularly interesting to observe in the art world. It is more prevalent at some times than at others. But nevertheless, any vital piece of art creation that sets out and succeeds in entering new paths, does in the long run have an effect on some field of human activity.

"In music, the struggle of the modern harmonic styles was for a long time a discouraging one, but today their effort in leading the public to think in these terms has been highly successful.

"That the general public still prefers Mozart is hardly a point to cavil at, since in that case we have a full-fledged master writing in a particularly harmonious and delightful style—one which provides an antithesis to much of the turmoil of today. When our best modern composers have learned to use their new-found material with equal spontaneity and charm, there will no longer be so great a 'time-lag' between production and enjoyment by the public."

DINING ABROAD IN NEW YORK

Viennese, Polish, Hungarian, Roumanian

Because of the world interest in the changing map of Central Europe, visitors to New York may find a particular interest in the city's Austrian, Hungarian, Roumanian, and Polish cafes—virtually little outposts of these troubled nations, where compatriots and enthusiasts come to enjoy the familiar dishes of their homeland.

Workers on the New York City WPA Writers' Project obtained from restaurateurs explanations of specialties on their menus, so that visitors may get some idea of what to expect in the way of food.

A leading Viennese (Austrian) restaurant offers *Wiener Backhuhn*, breaded fried chicken, with combination salad; *Leber Knocdel*, liver and dumplings, served with a gravy made with bacon and onions browned in butter; *Kalbshirn*, breaded fried calves' brains; *Rahm Schnitzel Spaetzle*, veal cutlet with a gravy made with sour cream. A favorite dessert is *Linzer Torte* (named for the town of Linz), a walnut pastry or cake filled with jelly.

The best known of Hungarian dishes is, of course, *Goulash*. Literally, *goulash* means herd boy. The dish originated centuries ago as a means of preserving meat (usually beef) that the herd boys carried, sometimes for weeks, in their leather knapsacks. Originally the meat was cooked slowly in an iron cauldron over an out-of-door fire. The tradition is still maintained in true Hungarian restaurants, where small silver cauldrons called *Bogracs*, exact copies of the ancient iron vessels, are used for serving the modern *goulash*, a delectable dish of beef, vegetables, and Hungarian paprika. *Szekely Goulash* is pork with onions and paprika, cooked in sauerkraut and served with sour cream. The delicious *Paprika Chicken* is diced young chicken cooked very slowly with sautéed onions and paprika and served with a gravy mixed with sour cream and covered with minced green peppers. Incidentally, sour cream is almost invariably served with paprika dishes. *Szarma* is a mixture of meat, rice, onion and paprika flavored with garlic and pepper, rolled in sour cabbage leaves and cooked in alternate layers with sauerkraut. *Kolozsvari Kaposzta* is stuffed cabbage, pork chop, and sausage cooked in one pot.

Hungarian desserts are something very special, to be remembered a long time. *Rakott Palacsinta* consists of layers of thin pancakes, apricot jelly, walnuts and sugar, and cheese with sour cream, covered with a mixture of sour cream, egg and sugar and baked; *Forgacs Pank* are crisp "shavings" of pastry browned in deep fat; *Maglja* is a pudding of bread, apples, and jelly covered with meringue and baked; *Kurtos Kalacs* (tunnel cake) are long strips of fine pastry, barbecued by winding slowly on a wooden roller as it turns before an open flame.

Roumanian meat dishes of all kinds are broiled over a charcoal flame and served smoking hot, never with a sauce. *Carnatzie* is Roumanian sausage (of beef), broiled without skins. *Mushk* is broiled filet of beef; *Captusala* is a pyramid of broiled steak, calves' liver, and sweet-breads; *Ikra* is an appetizer of pickled roe; *Goose Pastrami* is pickled and smoked goose. *Knishes* are fried cakes of potato or Rushe (buckwheat) mixed with goose skin. *Bicelach* is a fine pastry made with sheep cheese.

Polish restaurants are little known (except among the Poles), and there are very few in New York. Menus are printed in English and Polish and the cuisine is similar to that of Germany and Austria. A few specialties are Polish style *Borsch* (soup); cabbage dumplings, called *Pierozki z Kapusta*; meat dumplings, *Pierozki z Miesem*; Polish smoked sausage, *Kiszka Po Wiejsku*; Polish ham with asparagus, *Polska Szynka ze Szparagami*; stuffed cabbage with rice, *Golabki z Rysem i Grzybkami*. Desserts are completely Americanized. The clientele, however, is likely to be at least nine-tenths Polish.

Visitors to New York will have no trouble in finding Austrian restaurants as there are several in the vicinity of East 82nd Street and Second Avenue. Hungarian restaurants will be found in the east Seventies and elsewhere. The particular one referred to here is in West 46th Street. There are several Roumanian restaurants on the lower East Side in the vicinity of Second Avenue and Houston Street, and one, at least, in Greenwich Village. The best known Polish restaurant is in St. Mark's Place east of Third Avenue.

PEDAGOGICS

What Every Musician Should Know

by

JOSEPH A. HAGEN

Related Scales

When the TONIC triad (1st degree) or DOMINANT triad, or chord of the 7th (5th degree) of one scale appear also as Diatonic chords in another scale. This is termed "Diatonic Relationship" and is the basis of modulation.

Diatonic Relationship of Major Scales

Each major scale is diatonically related to two Major and six Minor scales.

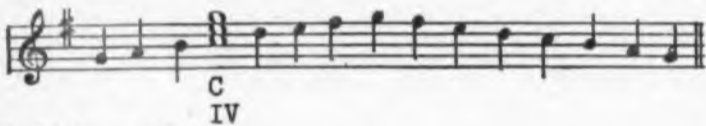
The Melodic Minor Scale



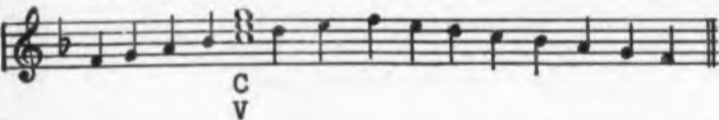
THE TONIC CHORD OF C MAJOR



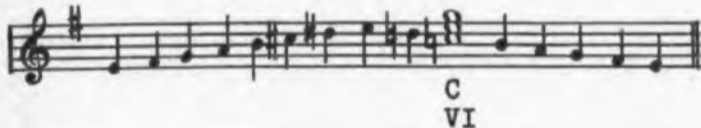
The tonic chord of C Major is found on the 4th degree of G Major.



on the 5th degree of F Major.



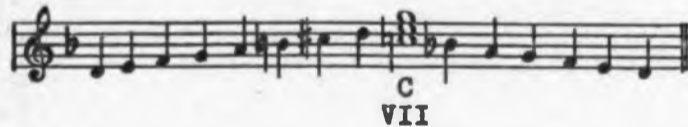
on the natural 6th degree of E minor (formed by tones of the descending Melodic scale of E Minor).



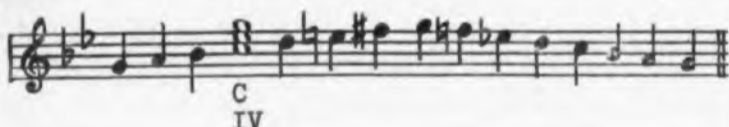
on the 3rd degree of A Minor (formed by tones of the descending melodic scale of A Minor).



on the natural 7th degree of D Minor (formed by tones of the descending melodic scale of D Minor).



on the 4th degree of G Minor (formed by tones of the ascending melodic scale of G Minor).

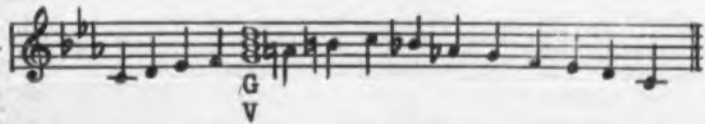


The scale of C Major is diatonically related to C Minor as the Dominant chords of both are identical.

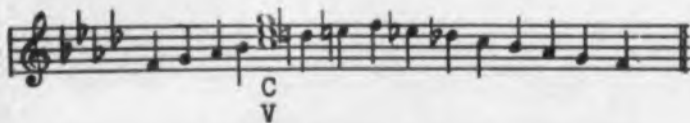
Dominant of C Major



The Dominant chord of C Major appears also as the Dominant of C Minor (formed by tones of the ascending melodic scale of C Minor).



The tonic chord of C Major is found on the 5th degree of F Minor (formed by tones of the ascending melodic scale of F Minor).



How To Readily Find the Relative Scales of a Major Scale

The relative Major scales of a given Major scale are a Perfect 5th above and a Perfect 5th below the key note of such scale.

(Continued on Page Twenty-seven)

"ARRANGING"

By PAUL HILL

Well-Known Arranger, Composer and Teacher



PAUL HILL

W. G. of Wisconsin asks: "Please illustrate the scoring of the following chords:

Dominant 7th with 9th and Augmented 5th;
Dominant 7th Chords with Added 6th and 9th."

This is a very good question and I feel that there are many readers of this column who would be interested in these scorings. Therefore, we're going to devote this month's column to an understanding of the principles governing the above scorings.

DOMINANT 7th WITH 9th AND AUGMENTED 5th

In a Dominant 7th chord with augmented 5th, the augmented 5th should never be used below the 7th of the chord, but always placed above it. This necessitates the writing of the chord in open position wherever the melody is any tone other than the augmented 5th itself. The 9th is added as a substitute for the root in the upper parts of the chord. That is to say, instead of having the root in the bass and also somewhere in the upper parts of the chord, we retain it in the bass and use the 9th in its stead up above. We'll analyze the following scorings to see how this is applied.



1. The chord is written so low that to use both the augmented 5th and the 7th in the proper spacing would bring the 7th entirely too low. Therefore, we omitted the 7th from this scoring in either section.
2. For the same reason as given in one (1) the augmented 5th was omitted from this scoring in both sections.
3. This shows the C9th with augmented 5th. The 7th was omitted for the same reason as in one (1).
4. The same as two (2) with the exception that the 9th replaces the root in two (2).
5. The chord is still too low for the inclusion of both the augmented 5th and the 7th, therefore, one of these is to be omitted, in this case we omitted the 7th.
6. In this case we omitted the augmented 5th.
7. Here we finally arrive at a high enough position of the chord to permit the use of both the 7th and the augmented 5th and also find it possible to use the 9th in an inner voice. This scoring shows a more or less full voicing due to the trombone note being written well under the rest of the chord.
8. The chord construction here is the same as at seven (7) with the exception of a little more brilliance. This brilliance, of course, is due to having the three brass in close position.
9. Another full scoring with the root on top and all tones accounted for.

The remaining scorings in the illustration are obvious, each one in order, taking the next higher position of the chord as the melody note. Notice the care that was taken to avoid writing the augmented 5th below the 7th when both notes occurred either in the same section or were divided one note in one section and the other note in the other.

DOMINANT 7th CHORDS WITH ADDED 6th AND 9th

In handling this type of chord there is absolutely no difference between the treatment of the added 6th and that of the augmented 5th in their relationship to the 7th of the chord. The added 6th should never appear below the 7th. Therefore, in the above illustrations the G Sharp, if replaced by an A, would illustrate the scoring also of the added 6th chord.

As a general guide to the scoring of "many toned" chords, it is well to remember that the main tones of the chord (root, 3rd, 5th and 7th) should appear in the lowest part of the chord. Any tones other than these should appear in the upper part of the chord, preferably in the upper half (or higher) of the treble staff. By adhering to this principle much muddiness of harmony can be avoided.

Mr. Hill will be glad to help you with your arranging problems. Write him, care of INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

Discover Your Own Faults--Then Correct Them

By GEORGE H. HOWARD

Never get out of patience with yourself. It is as bad as to get out of patience with another. Cultivate hopefulness, calmness and a forgiving spirit (toward yourself). Do not blame yourself for errors, but search out the cause of them if you can without too much labor. Deal with the cause of the error itself and you will rapidly gain self-control and clearer insight. You say, "Where genius is lacking you are not required to supply that". I am not sure whether you are right in this remark; an important part of the teachers' work is to inspire. But people think too much of genius or the lack of it, and in consequence underestimate the power and scope of true education. Say to

yourself always, "I do not know my possibilities; they may be much or infinitely beyond anything which I can imagine". Lord Bacon went so far as to say, "There is no impediment in the wit that may not be wrought out by fit studies". Ponder this! As Davy Crockett so aptly expressed it: "First be sure you're right--then go ahead".

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The Necessity of the ACCORDION in Modern Orchestras

By PIETRO DEIRO

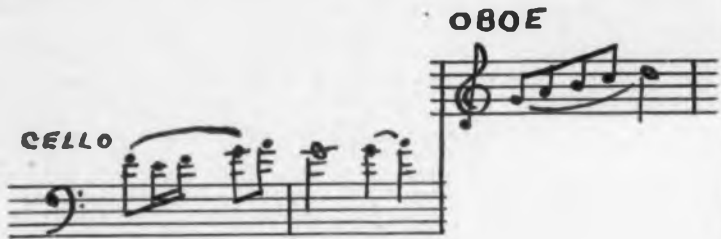
"THE DADDY OF PIANO ACCORDION"



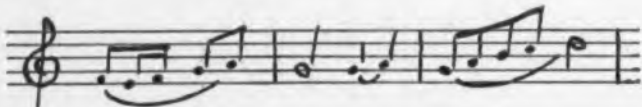
PIETRO DEIRO

are rarely found. With the switch mechanism now built in all modern accordions, all these instruments, and more, can be added to the variety of tonal effects.

To deal with specific instruments, orchestral leaders generally know the affinity of the higher register of the cello with the oboe. Even with cello and oboe in the band, it would be necessary to subjugate everything else to make a passage like this carry through:

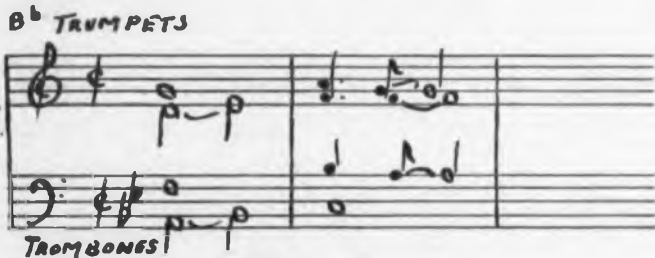


For the accordion it is the simple arrangement of a single run indicated "oboe stop," and written:



In all the galaxy of modern band instruments, there is none that gives a more solid background than the accordion. It replaces all the effects which can be made on the harmonium, which on account of its weight and bulk can certainly not be used in a traveling band.

In the brass choir, a figuration for four saxes must have at least four other instruments to sustain the harmonization. It necessitates, say, two trumpets and two trombones arranged approximately:



But with the accordion sustaining the harmonization like this:



It is possible to eliminate the trumpets and trombones, or better still, use them in some melodic form, or as an added color.

The possibilities of the accordion, as a solo instrument are today fully realized, but the infinite ends to which it can be used in bands are not yet completely utilized. As a rhythmic background the accordion is solid and with tremendous carrying power. And for sustaining effects it cannot be duplicated by any other instrument except the larger organs. The Tango and Rhumba bands have found their artistic, and financial satisfaction that two accordions are a tremendous asset in establishing a solid dance rhythm. Using one accordion for rhythm and one for Bandonium effects is no innovation, some name bands using as many as four accordions. The latter, of course, needs expert arranging and considerable knowledge of the instrument. In Tangos, two effects have been used to considerable advantage; the glissando, and the doubled bass note in the projection of the Argentine rhythms. In La Cumparsito, for instance, there are no instruments that can so successfully establish the rhythm, or project as brilliant effect as the accordion arranged:



Even two bass fiddles cannot produce the same effect as the doubled bass note on the accordion. The Bandonium effects, produced by the highest single reeds played forte are most effective. The flute is too dulcet a tone for these brilliant figurations, and the timbre of the clarinet is too obvious. As I have said before, the possibilities are infinite, and the fact that we have accordions now in some of the greater symphonies shows that the great modern composers realize that the accordion has an individual character and a definite tonal quality. I have no doubt that the near future will find the accordion rated as highly as any of the modern symphonic instruments.

Any members wishing more information or those with any particular problem may write to me care of the INTERNATIONAL MUSICIAN and their correspondence will have my personal attention.

"Forming A Good Trumpet Embouchure"

By HAYDEN SHEPARD



HAYDEN C. SHEPARD

IN this article I shall discuss the intensity or volume of tone to be used when practicing. It has always been a mystery to me why practically all instruction books advise an extreme pianissimo while practicing, and indeed I have never been able to extract any sort of a reason from exponents of this method other than that soft or pianissimo playing will avoid tiring the lips. In order that we may better understand the relative merits of playing either piano or forte it would be well to know just what actually happens to the lips when we are producing a loud or soft tone. As I have previously stated, the tone is motivated by the vibrations of the lips. Therefore, all control of tone as to intensity, volume, timbre, quality, etc., is dependent upon these vibrations and these vibrations alone. Pitch depends upon the speed of the vibrations; that is, the higher the tone the faster the vibrations and vice versa for the low tones.

Now, and this is the most important factor and the one usually not considered at all, the loudness and intensity of the tone depends upon the length of the vibrating surface of the lip used. That is, to play forte we have merely to extend the vibrations over a larger area of the lips and the tone automatically becomes louder. Naturally in extending the surface more air will be needed, and it will be necessary to feed more air from the lungs.

Give the average beginner a trumpet, show him how to adjust his lips in the mouthpiece, tell him to produce a tone and what does he do? He fills his lungs with air and proceeds to blow with all his might. If he succeeds at all in making a sound, a very loud and harsh noise will issue forth from the bell. Why? Because he, having no control over his lips, depends solely upon the pressure of the air from his lungs to make his lips vibrate. As this same beginner progresses and the lips become more developed and accustomed to playing, these vibrations become easier and he requires less help from wind pressure. How much easier it would be, however, if we would from the very start understand definitely that the vibrating lips not only produce the tone but by manipulation govern absolutely its volume, quality, intensity and pitch.

If we have only to extend this vibrating surface of the lips and use more breath to play with a firm clear tone, by what manner of reasoning can we assume it will be beneficial to practice softly continually and therefore exercise the relatively small vibrating surface used to produce a soft tone? If we are to use the argument that soft playing is less fatiguing and taxes the lips less, then I can hardly see how we are ever to develop these all important muscles. True, overstraining is to be avoided at all times but no muscle will ever develop if not taxed. The important thing to be remembered is not to play past the point of fatigue. As I have so repeatedly warned rest in time and a short rest will be all that is needed.

Professional Playing

Do not misunderstand me. I am not advocating extreme forte playing, with never a thought of promoting a delicate pianissimo tone. Producing a soft beautiful tone on any instrument requires the greatest skill and finesse, but I strongly admonish pupils to strive to improve the quality and volume of their tone. Listen to the finest professional trumpeters and you will be impressed with the intensity, volume and beauty of their tone. Your trumpet is a brass instrument and is most useful when used for brilliant and forceful passages. A pupil who persistently plays softly in his practice, so as not to tax the lips, will find himself, perhaps with a good technique, but with a tone that is absolutely useless in professional playing. Soft playing will naturally show up defects in tone that would be covered up somewhat by loud playing, so it is extremely good practice to vary the intensity of your tone from loud to soft. You may rest assured, however, that any imperfections in tone may be traced to lip vibrations.

High Register

Now we will touch upon the all important and much discussed high register. There are a great many theories about this—most of them hopelessly wrong and utterly devoid of even common sense. First and foremost is the theory of the extreme dependence upon the diaphragm. Do not confuse the control of the diaphragm with this statement. Proper diaphragm development is of the utmost importance for breath control and tonal support, but pushing upon the diaphragm and depending solely upon it for production of the high register, will by no means produce the desired results. Another theory is the one which advocates pushing out the lower jaw and directing the vibrations upwards so as to strike the upper cup of the mouthpiece. All that will be necessary for you to do, providing of course that you have a good vibrating surface and can produce vibrations in the middle register, is to so develop the elasticity and strength in the muscles of the lips and cheeks that you are able to contract them sufficiently to increase the number of vibrations and you can play high register. If you remember what I said previously, namely, that loudness of sound depends upon the amplitude or energy of its vibrations, that is the lips must vibrate in a greater range, it will not be hard to understand why high register is difficult. That it takes muscular strength is without question but the ability to increase the volume of high tones requires not only strength but control to make the lips vibrate over a greater area.

Summing up, these are the important things to be firmly impressed in your mind:

1. The lips must vibrate to produce a tone and act as reeds.
2. The air you blow into your trumpet is primarily to vibrate the lips.
3. Pitch depends upon the number of vibrations produced in a second; faster for high tones and slower for low tones.
4. The number of vibrations the lips are able to produce will depend upon their muscular elasticity, and the adequate ability of muscular contractions necessary to cause faster or slower vibrations of the lips.

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The Flute

By CHARLES WILLIAM McMILLIN

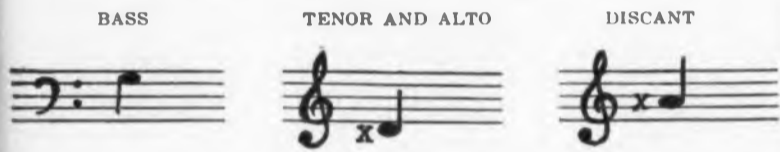
WHAT I began as a pleasant diversion, to shorten the long hours of forced idleness, has become a fascinating hobby, and a man is forever trying to interest others in his hobby. Hence this story. In somewhat ponderous verbiage and detail I came across this description of a *Transverse Flute*. "The Transverse Flute or German Flute, as it was formerly designated in Great Britain, may be described as a musical instrument in which a column of air is set in vibration by regular pulsations derived by a current of air directed by the lips of the executant against the side of an orifice serving as an embouchure pierced laterally in the substance of the pipe and towards its upper extremity."

This mode of blowing appears to be of very ancient origin; the Hindus, Chinese and Japanese claimed to have used it from time immemorial. In Europe, the high antiquity of a lateral embouchure is generally admitted, although not absolutely proven by such conclusive evidence.

The oblique flute of the Greeks was of Egyptian origin, and it is therefore safest to suppose it to have been like the instrument frequently figured on the monuments of ancient Egypt, which, held obliquely, was blown through the orifice of the pipe itself, at its upper extremity. The same instrument is used today in Mohammedan countries but is called a "Nay".

The flute is often mentioned in mediaeval poetry, but no details of its construction are given. To further perplex the search of musical antiquarians several different instruments were designated by this name. The oldest representation we know of the Transverse Flute is found in the Eleventh Century frescoes of the Cathedral of St. Sophia at Kiev. Eustache Deschamps, a French poet of the Fourteenth Century, in one of his ballads, makes mention of the "flute traversaine", and we are justified in supposing that he refers to the transverse flute. It had certainly acquired some vogue in the Fifteenth Century, being figured in an engraving in Sebastian Virdung's celebrated work, where it is called "Zwerchpfeiff", and, with the drums, it already constituted the principle element of the military music. It was alluded to by Agricola as "Querchpfeiff" or "Schweizerpfeiff", the latter designation dating from the battle of Marignan (1515), when the Swiss troops used it for the first time in war.

Praetorius, a writer of old noted for his strict adherence to every detail, designates the transverse flute as "traversa Querpfeiff" and "Querflot" and notifies its range as follows:



The flute concert at that time included two discants, four altos or tenors, and two basses.

The same author distinguishes between the "Traversa" and the "Schweizerpfeiff" (which he also calls the "Feldpfeiff", i. e., military flute) although the construction was the same. There were two kinds of "Feldpfeiff", respectively: they were employed



exclusively with the military drum. Mersenne's account of the transverse flute, then designated "flute d'allemand" or "flute allemande" in France is obscure enough; but the tablatures and an "Air de Cour" for four flutes in his work lead us to believe that they were then in use in France—

The Museum of the Conservatoire Royal of Brussels possesses specimens of all varieties hitherto mentioned except the last. All of them are laterally pierced with six finger holes; they have a cylindrical bore, and are fashioned out of a single piece of wood. Their compass consists of two octaves and a fifth. The successive openings of the lateral holes give rise to a series of fundamental notes forming the first octave. By a stronger pressure of the breath these notes are reproduced in the next octave higher. The balance of the compass of the instrument is completed in the higher region by the production of other harmonics.

The tuning of the instrument to different pitches was effected by changes in the length, and notably by substituting a longer or shorter piece in the middle joint. So wide were the differences in the pitches then in use that seven such pieces for the upper portion of it were deemed necessary. The relative proportions between the different parts of the instrument being altered by these modifications in the length, it was conceived that the just relation could be re-established by dividing the foot into two pieces, below the key. These two pieces were adjusted by means of a "tenon", and it was asserted that, in this way, the foot could be lengthened proportionately to the length of the middle joint. Flutes thus improved took the name of "flutes a registre".

About 1752, Quantz applied the register system to the head joint, and, the embouchure section being thus capable of elongation, it was allowable to the performer, according to the opinion of this professor, to lower the pitch of the flute a semitone, without having recourse to other lengthening pieces, and without disturbing the accuracy of intonation.

The upper extremity of the flute, beyond the embouchure orifice, is closed by means of a cork stopper. On the position of this cork depends, in a great measure, the accurate tuning of the flute. It is in its right place when the accompanying octaves are true. Quantz, in speaking of this accessory, mentions the use of a nut-screw to give the required position to the cork. He does not name the inventor of this appliance, but, according to Tromlitz, the improvement was due to Quantz himself. This invention goes back to 1726.

Several instrument makers and noted performers were constantly seeking practical innovations for the flute, but it is generally conceded that a musical instrument maker of London by the name of Kusder, was the author of the first flute having five keys, with, however, a reservation as to the "G sharp" key, which, from 1727 had been applied by Hoffman of Rastenburg to the transverse flute and the oboe. The higher key of "C natural", adopted from 1786 by Tromlitz, is believed to have been first recommended by Ribocq in 1782.

In 1785 Richard Potter, of London, improved Quantz's slide applied to the head joint as well as to the register of the foot by a double system of tubes forming double sliding air-tight joints. In the document describing this improvement Potter patented the idea of clothing the holes which were covered by keys formed by metal conical valves. The keys mentioned in the patent were four—D sharp, F, G sharp and A sharp.

The idea of extending the compass of the flute downward was taken up again about the same time by two players of the flute in London named Tacet and Florio. They devised a new disposition of the keys C and C sharp, and confided the execution of their invention to Potter.

In 1808 Frederick Nolan of Stratford, near London, conceived an open key, the lever of which, terminating by a ring, permitted the closing of a lateral hole at the same time the key was being acted upon. The combination in this double action is the embryo of the mechanics that a little later was to transform the system of the flute.

Two years later McGregor, another musical instrument maker in London, constructed a bass flute an octave lower than the ordinary flute. The difference of its mechanics distinguished it from earlier bass flutes. About 1830 the celebrated French flautist Toulou added two more keys, those of F sharp and C sharp, and a key called "de cadence", to facilitate the accompanying shakes—



To increase the number of keys, to improve their system of plugging and to extend the scale of the instrument in the lower region—these had hitherto been the principal problems dealt with in the improvement of the flute. No maker, no inventor had as yet devoted his attention to the rational division of the column of air by means of the lateral holes.

In 1831 Theobald Boehm, a Bavarian, happening to be in London, was struck with the power of tone the celebrated English performer Charles Nicholson drew from his instrument. Boehm learned, not without astonishment, that his English colleague obtained this result by giving the lateral holes a much greater diameter than was usually admitted. About the same time Boehm made the acquaintance of an amateur player named Gordon, who had effected certain improvements; he had bored the lateral hole for the lower E, and had covered it with a key, while he had replaced the key for F with a ring. These innovations set Boehm about attempting a complete reform of the instrument. He went resolutely to work and during the year 1832 he produced the new flute which bears his name. This instrument is distinguished by a new mechanism of keys, as well as by larger holes disposed along the tube in geometrical progression.

Boehm's system had preserved the key of G sharp open; Coche, a professor in the Paris Conservatoire, assisted by Auguste Buffet the younger, a musical instrument maker in that city, modified Boehm's flute by closing the G sharp with a key, wishing thus to render the new fingering more comfortable than the old. He thus added a key, facilitating the shake upon C sharp with D sharp and brought about some other changes in the instrument of less importance.

Boehm had not, however, altered the bore of the flute, which had been conical from the end of the Seventeenth Century. In 1846, however, he made further experiments, and the results obtained were put in practice by the construction of a new instrument, of which the body was bored cylindrical, but the head was modified at the embouchure. The inventor thus obtained a remarkable quality in the tones of the lower octave, a greater sonorousness, and a perfect accuracy of intonation, by establishing the more exact proportions which a column of air of cylindrical form permitted.

The priority of Boehm's invention was long contested, his detractors maintaining that the honor of having reconstructed the flute was due to Gordon. But an impartial investigation vindicates the claim of the former to the invention of the large lateral holes. His greatest title to fame is the invention of the mechanism which allows the production of the eleven chromatic semitones intermediate between the fundamental note and its first harmonic by means of eleven holes so disposed that in opening them successively they shorten the column of air in exact proportional quantities. Boehm published a diagram or scheme to be adopted in determining the position of note holes of wind instruments for every given pitch! This diagram gives the position of the intermediate holes which he established by a rule of proportion based on the law of the length of strings. The Boehm flute, notwithstanding the high degree of perfection it had reached, did not secure unanimous favor; even now there are players who prefer the ordinary flute.

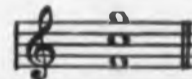
In England especially, the ordinary flute retains many partisans, thanks to the improvements introduced by a clever player, Abel Siccamo, in 1845. He bored the lateral holes of E and A lower, and covered them with open keys. He added some keys, and made a better disposition of the other lateral holes, of which he increased the diameter, producing thus a sonorousness almost equal to the Boehm flute, while yet preserving the old fingering for the notes of the first two octaves. But in spite of these improvements the old flute will not bear an impartial comparison with that of Boehm.

The accuracy of every statement in the foregoing story is vouched for by unimpeachable data.

WHAT EVERY MUSICIAN SHOULD KNOW

(Continued from Page Twenty-five)

The small open notes above and below the large open note represent the relative Major scales to C Major; viz.: a Perfect 5th above C which is G; and a Perfect 5th below C, which is F.



The first of the six relative Minor scales of a given Major scale is found by counting a Major 3rd above the key note of such Major scale; the 2nd will be found a Perfect 5th below this Minor scale; and the 3rd, 4th, 5th and 6th will be found each a Perfect 5th below the other.

Example of Minor Scales Related To C Major

The closed notes above and below the large open note represent the relative Minor scales of C Major.



- 1—A major 3rd above C which is E Minor.
- 2—A Perfect 5th below E which is A Minor.
- 3—A " " " A " " D "
- 4—A " " " D " " G "
- 5—A " " " G " " C "
- 6—A " " " C " " F "

Questions regarding these articles may be addressed to JOSEPH A. HAZEN, 70 Webster Avenue, Paterson, N. J.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Burlington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Mountclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake Bob, Band, Kalamazoo, Mich. 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, Ronsselaer, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Guards Band, The, Boyertown, Pa. High School Band, Mattoon, Illinois. Judge, Fl. and His Band (Francis Judge), Middletown, N. Y. Liberty Band, Emmaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackart, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Sokol Band, Cleveland, Ohio. Varal, Joseph, and His Juvenile Band, Breese, Ill.

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Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Hiawatha Gardens, Louis Hellborn, Prop., Manitou, Colo. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bond, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rike O'Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunbot Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, Somerset, Wis. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodcliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

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Flanders, Hugh, Orchestra, Concord, N. H. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouldner, Rene, Orchestra, Wichita, Kan. 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, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra. La Falce Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del, Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiian, Edmonton, Alta., Canada. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shultise, Walter, and his Orchestra, Highland Park, N. J. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Verheilm, Arthur, Orchestra, Ahlman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Naugatuck, Conn.

LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop., Lake Shore Cafe, Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl. MATECA: Kaiser, Fred. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares, Faust, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Helvey, Kenneth. Triens, Philip. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VISALIA: Sierra Park Dance Hall, William Hendricks, Owner and Manager. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. VREKA: Legg, Archie.

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NEW ULM: Becker, Jess, Prop., Nightingale Night Club. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club. ROCHESTER: Desnoyers & Son. ST. PAUL: Fox, S. M., Radio Station KSTP. SCANLON: Golden Gate, Thomas George, Manager. WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI: Meriden: Junior College of Meriden, Senior High School of Meriden.

MISSOURI: JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M., Holm, Maynard G., Kansas City Club. Lucille Paradise Nite Club, Sam D. and Lucille Webb, Managers. McFadden, Lindy, Booking Agent. Thudium, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C., Wildwood Lake.

MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. SEDALIA: Smith Cotton High School Auditorium. SKESTON: Boyer, Hubert. SPRINGFIELD: High School Auditorium.

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

NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Mux. OMAHA: Davis, Clyde E., Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEW JERSEY: ARCOLA: Corriston, Eddie. White, Joseph. ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Knickerbocker Hotel. Larosa, Tony. St. Charles Hotel. Savoy Bar. Slifer, Michael. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Walt Whitman Hotel. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. IRVINGTON: Club Windsor. Philhower, H. W. LONG BRANCH: Shaprio, Mrs. Louis Rembar, Manager, Hotel Scarborough. NEWARK: Alpine Village. Angster, Edward. Blue Bird Dance Hall. Clark, Fred R. Club Miami. Devanney, Forest, Prom. Kruvant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Royal, Ernest. Rutan Booking Agency. Santoro, V. Saplenza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond Triputti, Miss Anna. NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor. ORANGE: Schlesinger, M. S. PATERSON: De Ritter, Hal. PLAINFIELD: Slifer, Michael. PRINCETON: Lawrence, Paul. TRENTON: Laws, Oscar A.

NEW YORK: ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel. ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. New Goblet, The. ALLEGANY: Park Hotel. ARMONK: Embassy Associates. BEACON: Neville's Mountainside Farm Grill. Wonderbar, The. BINGHAMTON: Bentley, Bert. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. Kaplan, Ken., Mgr., Buffalo Swing Club. King Productions Co., Geo. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Shults, E. H. Vendome Hotel. W. & J. Amusement Corp. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. CARTHAGE: Gaffney, Anna. CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n. ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel. ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion. FISHKILL: Oriental Inn. GLENS FALLS: Tiffany Harry, Manager, Twin Tree Inn. The Royal Pines, Tony Reed, Proprietor. KIAMEGA LAKE: Mayfair, The. KINGSTON: Yocan Dance Studio, Paul Yocan, Owner. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCN SHELORAKE: Club Riviera, Felix Amatel, Proprietor. MT. VERNON: Capitol Grill. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Albin, Jack. Baldwin, C. Paul. Benson, Edgar A. Blythe, Arthur, Booking Agent. Callicchio, Dominick. Dodge, Wendell P. Dyruff, Nicholas. Dwyer, Bill. Gluskin, H. John. Grant & Wadsworth and Casimir, Inc. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Maybohm, Col. Fedor. Miller, James. Moore, Al. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity "Right This Way." Carl Reed, Manager. Rosen, Matty. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Royal Tours of Mexico Agency. Russell, Alfred. Seldner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. Sonkin, James. "SO" Shampoo Company. Superior 25 Club, Inc. Wade, Frank. Weinstein, Jos. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration.

OHIO: AKRON: Akron Saengerbund. Bradt Lake Dance Pavilion. Katz, George, DeLux Theatre. Williams, J. P., DeLux Theatre. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. BRYAN: Thomas, Mort. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, L. O., Booking Agent. Bender, Harvey. CHILLICOTHE: Rutherford, C. E., Manager, City 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. Kolb, Matt. Lantz, Myer (Blackie). Lawndale Country Club, Hutch Ross, Owner. Maketewah Country Club, Worburton, Manager. Overton, Harold. Queen City Club, Clemens, Manager. Rainey, Lee. Spat and Slipper Club.

OKLAHOMA: ADA: Hamilton, Herman. 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. PENNSYLVANIA: ALIQUIPPA: Young Republican Club. Robert Cannon. ALLENTOWN: Connors, Earl. Sedley, Roy. ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn. BERRVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. BOYERTOWN: Hartman, Robert R. Keyatone Fire Co. DRADFORD: Fizzel, Francis A. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. Puskarich, Tony. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjucent Picnic Grounds. Reading, Albert A. COLUMBIA: Hardy, Ed. CONNEAUT LAKE: McGuire, T. P. Yaras, Max. DRUMS: Green Gables. ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. ERIE: Masonic Ballroom and Grill. Oliver, Edward. FRACKVILLE: Casa Loma Hall. GIRARDVILLE: Girardville Hose Co.

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. Tutstone, Velma. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askina, Lane. Askins, Mary. Gyro Grill. DAYTON: Club Ark, John Horns, Owner. Dayton Art Institute. Stapp, Phillip B. Victor Hugo Restaurant. ELYRIA: Cornish, D. H. Elyria Hotel. GREENVILLE: Darke County Fair. KENT: Sophomore Class of Kent State University. James Ryback, President. LOSAN: Eagle Hall. MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Leland Hotel. MARIETTA: Eagles' Lodge. Morris, H. W. MARION: Anderson, Walter. MEDINA: Brandow, Paul. OXFORD: Dayton-Miami Association. Wm. F. Drees, President. PORTSMOUTH: Smith, Phil. SANDUSKY: Anchor Club, Henry Leitson, Proprietor. Boulevard Sidewalk Cafe. The Brick Tavern, Homer Roberts, Manager. Burnett, John. Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager. Wonderbar Cafe. SPRINGFIELD: Lord Lanadown's Bar, Pat Flanagan, Manager. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 463, A. E. P. O. E. TOLEDO: Cavender, E. S. Dutch Village, A. J. Hand, Operator. Frank, Steve and Mike, Owners and Managers. Frank Bros. Cafe. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Lombard, Edward.

GLEN LYON: Gronka's Hall. GREENVILLE: Moose Hall and Club. HAMBURG: Schlenker's Ballroom. HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee. HUSTON: Trilanon Club, Tom Vlachos, Operator. IRWIN: Crest Hotel, The. Jacktown Hotel, The. JENKINTOWN: Beaver College. KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. LAKE WINOLA: Frear's Pavilion. LAKEWOOD: Echo Dale Inn, The. Greiner, Thomas. LANCASTER: Parker, A. R., Manager. Rocky Springs Park. Wheatland Tavern, Palmroom, located in the Miller Hotel; Paul Helms, Sr., Operator. LATROBE: Yingling, Charles M. LEBANON: Fishman, Harry K. LENINGTON: Reisa, A. Henry. LEWIS RUN: Lafayette Club. LEWISTOWN: Smith, G. Foster, Proprietor. Log Cabin Inn. MT. CARMEL: Mayfair Club, John Pogeaky and John Ballent, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor. HANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager. NEW OXFORD: Green Cove Inn, W. E. Stallsmith, Proprietor. NEW SALEM: Maher, Margaret. NORRISTOWN: Norristown High School Auditorium. PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil. Deauville Casino. Glass, Davey. Hirst, Izzy. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Street, Benny. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Tau Epsilon Rho Law Fraternity. Temple Ballroom. Toga Cafe, Anthony and Sabatino Marrari, Mgrs. Willner, Mr. and Mrs. Mux. Zeidt, Mr., Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank. New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. PORTLAND: Brugler, Harold. RIDGWAY: Benigni, Silvio. SCRANTON: Liberty Hall. SHAMOKIN: Soback, John. St. Stephen's Ballroom. Shamokin Moose Lodge Grill. SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SHENANDOAN: Ritz Cafe. SUNBURY: Sober, Melvin A. TANIMENT: Camp Taniment. MAHER, Margaret. UPPER DARBY: Abmeyer, Gustave K. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kosley, William. McKane, James. WILLIAMSPORT: Moose Club. WYOMISSING: Lunine, Samuel M. YATESVILLE: Ilanico, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe. RHODE ISLAND: NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers. PROVIDENCE: Bangor, Rubes. Goldsmith, John, Promoter. Kponson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Mike. Hollywood Casino. WOSHOCKET: Kornstein, Thomas.

SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Fields, Charles I. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium. ROCK HILLS: Holax, Kid. Wright, Wilford. SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA: BERSFORD: Muhlenkott, Mike. LEANON: Schneider, Joseph M. SIOUX FALLS: Plaza (Night Club). Yellow Lantern. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club. TENNESSEE: BRENTWOOD: Palma Night Club. BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Doddy, Nathan. Lookout Mountain Hotel. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. KNOXVILLE: Tower Hall Supper Club. MEMPHIS: Atkinson, Elmer. Avery, W. H. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Conors, C. V. Eakle, J. C. Scottish Rite Temple. TEXAS: ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Austin Senior High School. Gregory Auditorium. Hogg Memorial Auditorium. Iowlett, Henry. BRECKENRIDGE: Breckenridge High School Auditorium. CLARKSVILLE: Dickson, Robert G. DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Mulone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. FORT WORTH: Howers, J. W. Carnahan, Robert, Owner. Show Boat, Lake Worth. Coo Coo Club. Merritt, Morris John. Plantation Club. Smith, J. F. FREDERICKSBURG: Hilltop Night Club. GALVESTON: Page, Alex. Purple Circle Social Club. HARRISBURG: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lamantia, A. Merritt, Morris John. Orchestra Service of America. Pasner, Hanck, Owner and Manager, Napoleon Grill. Plover, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado. 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. Marshall, Eugene. Texarkana, Texas, High School Auditorium. WACO: Williams, J. R. WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero. UTAH: SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farm, R. K. Richards, Manager. Nightingale Nite Club. V. P. I. Auditorium. DANVILLE: City Auditorium. 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:
Pegann, Mrs. Erma.

RICHMOND:
Julian's Ballroom.
University of Richmond Interfraternity Council and their Associated Bodies: Junior, Sophomore and Senior Classes, Dr. Herman P. Thomas, president, Interfraternity College; Dexter Abloff, chairman of Music Committee; Mark Willing of Sophomore and Freshman Bodies.
Wm. Byrd Hotel.

ROANOKE:
Lakeside Swimming Club & Amusement Park.
Mill Mountain Ballroom, A. R. Rorer, Manager.
Morris, Robert F., Manager, Radio Artists' Service.
Wilson, Sol., Mgr., Royal Casino.

SOUTH WASHINGTON:
Riviera Club.

VIRGINIA BEACH:
Gardner Hotel.
Links Club.
Village Barn.

WASHINGTON

SEATTLE:
Meany Hall.
West States Circus.

WOODLAND:
Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

BLUEFIELD:
Florence, C. A.

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

FAIRMONT:
Carpenter, Samuel H.

HUNTINGTON:
Epperson, Tiny, and Hewitt, Tiny, Promoters.
Marathon Dances.

MORGANTOWN:
American Legion Armory.
Ellis Club.

FARKERSBURG:
Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.

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

WISCONSIN

ANTIGO:
Langlade County Fair Grounds & Fair Association.

APPLETON:
Apple Creek Dance Hall.
Sheldon Stammer, Mgr., Eagles' Lodge.
Hunts, Frank.
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

BARABOO:
Dunham, Paul L.

BATAVIA:
Batavia Firemen's Hall.

BRILLION:
Novak, Rudy, Manager, Hi-Wa-Ten Ballroom.

CUSTER:
Bronk, Karl.
Gloduske, Arnold.

DAROTA:
Passatelli, Arthur.

EAU CLAIRE:
Associated Orchestra Exchange (Ben Lyne and L. Porter Jung, Bookers).

HEAFFORD JUNCTION:
Killsack, Phil, Prop., Phil's Lake Nakomis Resort.

JANESVILLE:
Club Lodge.

JUMP RIVER:
Erickson, John, Manager, Community Hall.

KEOSHA:
Emerald Tavern.
Shaner's Nite Club.
Splitzman's Cafe.

LA CROSSE:
McCarthy, A. J.
Mueller, Otto.

LEOPOLIS:
Brackob, Dick.

LUXEMBURG:
Scarbour Hall, Frank Novak, Owner.

MADISON:
Malt House, Oscar Lochner, Proprietor.

MALONE:
Kramer, Gale.

MANITOWOC:
Chops Club.

MARSHFIELD:
Bakerville Pavilion, Mr. Wenzel Seidler, Prop.

MERRILL:
Battery "F," 120th Field Artillery.
Goetach's Nite Club, Ben Goetach, Owner.

MILWAUKEE:
Caldwell, James.
Cuba, Iva.
Thomas, James.

MT. CALVARY:
Sljack, Steve.

NORTH FREEDOM:
Klengenmeyer's Hall.

OCONOMOWOC:
Jones, Bill, Silver Lake Resort.

POTOSI:
Stoll's Garage.
Turner's Bowery.

RESEVILLE:
Firemen's Park Pavilion.

RHINELANDER:
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHEHYGAN:
Bahr, August W.
Kohler Recreation Hall.

SLINGER:
Iue, Andy, alias Iuege, Andy.

SPLIT ROCK:
Fahlitz, Joe, Manager, Split Rock Ballroom.

STEVENS POINT:
Midway Dance Hall.
St. Peter's Auditorium.

STOUTON:
Barber Club, Barber Brothers, Proprietors.

STRATFORD:
Kraus, L. A., Manager, Rosellville Dance Hall.

STURGEON BAY:
DeFoe, F. G.

SUPERIOR:
Willett, John.

TIGERTON:
Miechiske, Ed., Manager, Tigerton Dells Resort.

TOMAN:
Cramm, E. L.

VALDERS:
Mallman, Joseph.

WAUSAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur

WHITEWATER:
Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium

WYOMING

CASPER:
Schmitt, A. E.
Whinnery, C. I., Booking Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C., Ambassador Hotel.
Borenguer, A. C.
Hurrongia, H. F., Jr., Columbian Musicians' Guild.
W. M. Lynch, Manager, Constitution Hall.
D. A. R. Building.
Dude Ranch.
Faerber, Matthew J.
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hile, Lim, Mgr., Casino Royal, formerly known as La Parre.
Trans Lux Hour Glass.
E. S. Furedy, Manager.
Hayden, Phil.
Hi-Hat Club.
Hodges, Edwin A.
Hurwitz, L., Manager, The Coconut Grove.
Kavakos Cafe, Wm. Kavakos, Manager.
Kipnis, Benjamin, Booker.
Lynch, Buford.
Melody Club.
Pirate's Den.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

MANITOBA

WASSAGAMING:
Pedlar, C. T., Dance Hall, Clear Lake.

ONTARIO

CORUNNA:
Mor, William Richardson, Proprietor.

HAMILTON:
Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.

LAKEFIELD:
Yacht Club Dance Pavilion.
Russell Brooks, Mgr.

LONDON:
Palm Grove.

NIAGARA FALLS:
Niagara Falls Badminton and Tennis Club.
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

OTTAWA:
Lido Club.

PETERBOROUGH:
Collegiate Auditorium.
Peterborough Exhibition.

TORONTO:
Andrews, J. Brock, Central Toronto Liberal Social Club.
Ches Mol Hotel, Mr. B. Broder, Proprietor.
Chin Up Producers, Ltd., Roly Young, Mgr.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Elsen, Murray.
Henderson, W. J.
King, Edward.
LaSalle, Fred, Fred LaSalle Attractions.
Mitford, Bert.
O'Byrne, Margaret.
Savarin Hotel.
Silver Slipper Dance Hall.
Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Sourkes, Irving.
Weber, Al.

QUEBEC CITY:
Sourkes, Irving

SHEBROOKE:
Eastern Township Agriculture Association.

SASKATCHEWAN

SASKATOON:
Avenue Ballroom, A. R. Macinnis, Manager.
Cuthbert, H. G.

MISCELLANEOUS

American Negro Ballet.
Azarki, Larry.
Bautoux, Paul, Manager, Leo Bee Gee Production Co., Inc.
Bugacz, William
Bowley, Ray.
Braun, Dr. Max, Wagnerian Opera Co.
Bruce, Howard, Hollywood Star Doubles.
Cair, June, and Her Parisienne Creations.
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, L. C.
Darktown Scandals, Ida Cox and Jake Shanke, Mrs. Darragh, Dun.
Del Monte, J. P.
Edmonds, E. E., and His Enterprises.
Ellis, Robert W., Dance Promoter.
Fiesta Company, George H. Ayles, Manager.
Freeman, Jack, Manager, Follies Gay Paree.
Gabel, Al. J., Booking Agent.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies.
Ginsburg, Max, Theatrical Promoter.
Gonia, George F.
Hanover, M. L., Promoter.
Heim, Harry, Promoter.
Heiney, Robt., Trebor Amusement Co.
Hendershoff, G. B., Fair Promoter.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack.
Hyman, S.
Jazzmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Katz, George.
Kauneonga Operating Corp., F. A. Scheffel, Secretary.
Koslar, Sam, Promoter.
Keyes, Ray.
Kinsey Players Co. (Kinsey Comedy Co.).
Lasky, Andse, Owner and Manager, Andre Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McConkey, Mack, Hooker.
McFryer, William, Promoter.
McKay, Gall B., Promoter.
McKinley, N. M.
Miller's Rodeo.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Moisher, Woody (Paul Woody)
Nash, L. J.
National Speedathon Co., N. K. Antrim, Manager.
O'Hannahan, William.
Opera-on-Tour, Inc.
Phumler, L. F.
Richardson, Vaughn, Pine Ridge Follies.
Robinson, Paul.
Rogers, Harry, Owner, "Frisco Follies".
Rudnick, Max, Burlesque Promoter.
Russell, Ross, Manager, "Shanghai Nights Revue".
Santoro, William, Steamship Booker.
Scottish Musical Players (travelling).
Shavitch, Vladimir.
Slebrand Brothers' 3-Ring Circus.
Snyder, Sam, Owner, International Water Follies.
Sponsler, Les.
Steamship Lines:
American Export Line.
Savannah Line.
Thomas, Gene.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Follie Co."
Walkathon, "Moon" Mullins, Proprietor.
Watson's Hill-Billies.
Welsh Finn and Jack Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jambores".
Wolfe, Dr. J. A.
Woody, Paul (Woody Moisher)
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

PHOENIX:
Rex Theatre.

YUMA:
Lyric Theatre.
Yuma Theatre.

ARKANSAS

BLTYHEVILLE:
Ritz Theatre.
Roxy Theatre.

NOT SPRINGS:
Best Theatre.
Paramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARMEL:
Filmar Theatre.

CROWA:
Crona Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Liberty Theatre.
Rialto Theatre.
State Theatre.

FORT BRAGG:
State Theatre.

FORTUNA:
Fortuna Theatre.

GILROY:
Strand Theatre.

GRIDLEY:
Butte 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.

MANTACA:
El Rey Theatre.

MARYSVILLE:
Liberty Theatre.
State Theatre.

MODESTO:
Lyric Theatre.
Princess Theatre.
State Theatre.
Strand Theatre.

UKIAN:
State Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO

COLORADO SPRINGS:
Liberty Theatre.
Tompkins Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

DARLEN:
Darlen Theatre.

EAST HARTFORD:
Astor Theatre.

HARTFORD:
Crown Theatre.
Liberty Theatre.
Princess Theatre.
Proven Pictures Theatre.
Rivoli Theatre.
Webster Theatre.

MYSTIC:
Strand Theatre.

NEW HAVEN:
White Way Theatre.

TAFTVILLE:
Hillcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

FLORIDA

HOLLYWOOD:
Florida Theatre.
Hollywood Theatre.
Ritz Theatre.

LAKELAND:
Lake Theatre.

WINTER HAVEN:
Ritz Theatre.

WINTER PARK:
Annie Russell Theatre.

IDAHO

BLACKFOOT:
Mission Theatre.
Nuart Theatre.

IDAHO FALLS:
Gayby Theatre.
Ritz Theatre.

REXBURY:
Elk Theatre.
Romance Theatre.

ST. ANTHONY:
Rialto Theatre.
Roxy Theatre.

ILLINOIS

FREEPORT:
Winnishlek Players Theatre.

LINCOLN:
Grand Theatre.
Lincoln Theatre.

ROCK ISLAND:
Hiviera Theatre.

STREATOR:
Granada Theatre.
Majestic Theatre.
Plumb Theatre.

INDIANA

DUNKIRK:
Main Theatre.

INDIANAPOLIS:
Civic Theatre.
Mutual Theatre.

NEW ALBANY:
Grand Picture House.
Kerrigan House.

TERRE HAUTE:
Rex Theatre.

IOWA

COUNCIL BLUFFS:
Liberty Theatre.
Strand Theatre.

DUBUQUE:
Spensley-Orpheum Theatre

SIoux CITY:
Self Theatres Interests

WASHINGTON:
Graham Theatre.

KANSAS

EL DORADO:
Eris Theatre.

INDEPENDENCE:
Beldorf Theatre.

KANSAS CITY:
Art Theatre.
Midway Theatre.

LAWRENCE:
Dickinson Theatre.
Granada Theatre.
Jayhawk Theatre.
Pattee Theatre.
Varsity Theatre.

LEAVENWORTH:
Abdallah Theatre.

MCPHERSON:
Ritz Theatre.

PARSONS:
Ritz Theatre.

TOPEKA:
Gem Theatre.
Grand Theatre.
Jayhawk Theatre.
Orpheum Theatre.

WICHITA:
Crawford Theatre.
Nomar Theatre.

WINFIELD:
Ritz Theatre.

KENTUCKY

ASHLAND:
Grand Theatre.

LOUISIANA

LAKE CHARLES:
Palace Theatre.

NEW ORLEANS:
Lafayette Theatre.

WEST MONROE:
Happy Hour Theatre.

MARYLAND

BALTIMORE:
Belord 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:
Bates Theatre.
Union Theatre.

BOSTON:
Casino Theatre.
Park Theatre.
Tremont Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre

FITCHBURG:
Majestic Theatre.
Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.
Inca Theatre.

LOWELL:
Capitol Theatre.
Crown Theatre.
Gates Theatre.
Rialto Theatre.
Tower Theatre.

MEDFORD:
Medford Theatre.
Riverside Theatre.

NEW BEDFORD:
Boyles Square Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre.
Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.
State Theatre.

MICHIGAN

BAY CITY:
Temple Theatre.
Washington Theatre.

DETROIT:
Adam Theatre.
Broadway Theatre.
Downtown Theatre.
Century Theatre.
Grand Haven.
Green Theatre.
Grand Rapids.
Rialto Theatre.
Savoy Theatre.
Liberty Theatre.
Mapleton Theatre.
Star Theatre.

BUFFALO:
Eagle Theatre.
Old Vienna Theatre.

CATSKILL:
Community Theatre.

DOBBS FERRY:
Embassy Theatre.

DOLGEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GENES FALLS:
State Theatre.

GOSHEN:
Goshen Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Arcade Theatre.
Belmont Theatre.
Beneson Theatre.
Benheim Theatre.
Irving Place Theatre.
Jay Theatre, Inc.
Loconia Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Washington Theatre (145th St. and Amsterdam Ave.)
West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.
Starlight Theatre.

KANSAS CITY:
Liberty Theatre.

MAPLEWOOD:
Powhattan Theatre.

ST. JOSEPH:
Crystal Theatre.
Lewis Charwood Theatre.
Royal Theatre.

ST. LOUIS:
Ambassador Theatre.
Ashland Theatre.
Baden Theatre.
Bremen Theatre.
Bridge Theatre.
Circle Theatre.
Janet Theatre.
Lee Theatre.
Loew's State Theatre.
Lowell Theatre.
Missouri Theatre.
O'Fallon Theatre.
Pauline Theatre.
Queens Theatre.
Roby Theatre.
Sallyshury Theatre.

SIKSTON:
Malone Theatre.
Rex Theatre.

WEBB CITY:
Civic Theatre.

WEBSTER GROVES:
Ozark Theatre.

NEBRASKA

GRAND ISLAND:
Empress Theatre.
Island Theatre.

KEARNEY:
Empress Theatre.
Kearney Opera House.

NEW HAMPSHIRE

NASHUA:
Colonial Theatre.
Park Theatre.

NEW JERSEY

ATLANTIC CITY:
Royal Theatre.

BOGOTA:
Queen Ann Theatre.

BOUND BROOK:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CARTERET:
Ritz Theatre.

FLEMINGTON:
Grand Theatre.

FRENCHTOWN:
Gem Theatre.

HACKETTSTOWN:
Strand Theatre.

JERSEY CITY:
Palace Theatre.
Transfer Theatre.

LAKEWOOD:
Palace Theatre.
Strand Theatre.

LAMBERTVILLE:
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Palace Theatre.

NEWARK:
Cout Theatre.

PATERSON:
Capitol Theatre.
Palace Theatre.
State Theatre.

POMPTON LAKES:
Pompton Lakes Theatre.

TOMS RIVER:
Traco Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre.
Roosevelt Theatre.

BROOK:
Brooklyn Opera House.
Tremont Theatre.
Windsor Theatre.

BROOKLYN:
Brooklyn Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Gaiety Theatre.
Hobby Theatre.
Liberty Theatre.
Mapleton Theatre.
Star Theatre.

BUFFALO:
Eagle Theatre.
Old Vienna Theatre.

CATSKILL:
Community Theatre.

DOBBS FERRY:
Embassy Theatre.

DOLGEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GENES FALLS:
State Theatre.

GOSHEN:
Goshen Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Arcade Theatre.
Belmont Theatre.
Beneson Theatre.
Benheim Theatre.
Irving Place Theatre.
Jay Theatre, Inc.
Loconia Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Washington Theatre (145th St. and Amsterdam Ave.)
West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.
Starlight Theatre.

JUDO

PELHAM:
Pelham

POUGHKEEPSIE:
Liberty Theatre.

SAUGERTOWN:
Orpheum Theatre.

TROY:
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PELHAM:
Pelham Theatre.

POUNKEPSIC:
Liberty Theatre.
Playhouse Theatre.

SAUGERTIC:
Orpheum Theatre.

TROY:
Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

HICKSVILLE:
Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINESOTA:
Minesota 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

ALLIANCE:
Ohio Theatre.

AKRON:
DeLuxe Theatres.

FREMONT:
Fremont Opera House.
Paramount Theatre.

LIMA:
Lyric Theatre.
Majestic Theatre.

MARIETTA:
Hippodrome Theatre.
Putnam Theatre.

MARION:
Ohio Theatre.
State Theatre.

MARTINS FERRY:
Elsane Theatre.
Ferry Theatre.

SPRINGFIELD:
Liberty Theatre.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.

CHICKASAW:
Kits Theatre.

INID:
Aztec Theatre.
Criterion Theatre.
New Mecca Theatre.

NORMAN:
Sooner Theatre.
University Theatre.
Varsity Theatre.

OKMULGEE:
Orpheum Theatre.
Yale Theatre.

PICHER:
Winter Garden Theatre.

SHAWNEE:
Odeon Theatre.

OREGON

MEFORD:
Holly Theatre.
Hunt's Criterion Theatre.

PORTLAND:
Broadway Theatre.
Gaiety Theatre.
Moreland Theatre.
Oriental Theatre.

Playhouse Theatre.
Studio Theatre.
Star Theatre.
Third Avenue Theatre.
Venetian Theatre.

PENNSYLVANIA

BELLEFONTE:
Plaza Theatre.
State Theatre.

ERIE:
Colonial Theatre.

FRACKVILLE:
Garden Theatre.
Victoria Theatre.

GIRARDSVILLE:
Girard Theatre.

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PALMERTON:
Colonial Theatre.
Palm Theatre.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Breeze Theatre.
Lincoln Theatre.
Stanley Warner Theatres.

PITTSBURGH:
Pittsburgh Playhouse.

READING:
Berman, Lew, United Chain Theatres, Inc.

YORK:
York Theatre.

RHODE ISLAND

EAST PROVIDENCE:
Hollywood Theatre.

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bomes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

SOUTH CAROLINA

COLUMBIA:
Town Theatre.

TENNESSEE

FOUNTAIN CITY:
Palace Theatre.

MEMPHIS:
Princess Theatre.
Susore Theatre, 860 Jackson Ave.
Susore Theatre, 279 North Main St.

TEXAS

BROWNSVILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

BROWNWOOD:
Queen Theatre.

EDINBURGH:
Valley Theatre.

FORT WORTH:
Little Theatre.

LA FERIA:
Bijou Theatre.

LONGVIEW:
Liberty Theatre.

LUBBOCK:
Lindsey Theatre.
Lyric Theatre.
Palace Theatre.
Rex Theatre.

LUFKIN:
Texan Theatre.

MEXIA:
American Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

PLAINVIEW:
Fair Theatre.

PORT NECHES:
Lyric Theatre.

RAYMONDVILLE:
Ramon Theatre.

SAN ANGELO:
City Auditorium.
Kits Theatre.
Texas Theatre.

SAN ANTONIO:
Joy Theatre.
Zaragoza Theatre.

SAN BENITO:
Palace Theatre.
Rivoli Theatre.

TEMPLE:
High School Auditorium.

TYLER:
High School Auditorium Theatre.

UTAH

SALT LAKE CITY:
Roxy Theatre.
Star Theatre.

VIRGINIA

LYNCHBURG:
Belvedere Theatre.
Gayety Theatre.

RICHMOND:
Patrick Henry Theatre.

ROANOKE:
American Theatre.
Park Theatre.
Rialto Theatre.
Roanoke Theatre.

WINCHESTER:
New Palace Theatre.

WEST VIRGINIA

CHARLESTON:
Capitol Theatre.
Kearee Theatre.

CLARKSBURG:
Opera House.
Robinson Grand Theatre.

GRUNDY:
Lynwood Theatre.

HOLIDAYSCOVE:
Lincoln Theatre.
Strand 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.

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.

OTTAWA:
Center Theatre.
Little Theatre.
Rideau Theatre.

PETERBOROUGH:
Regent Theatre.

ST. CATHARINES:
Granada Theatre.

ST. THOMAS:
Granada Theatre.

TORONTO:
Brock Theatre.
Capital Theatre.
Community Theatre.
Crown Theatre.
Kenwood Theatre.
Madison Theatre.
Paradise Theatre.
Pylon 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

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

With a half-smile at the absurdity of the thing, the journalist walked behind the counter, and when the proprietor had handed over the charge of his business to a young female assistant, followed him through a narrow door, and up a dark stair into a sort of stock-room, littered with cardboard boxes, and bare of furniture. Standing about in a variety of attitudes, and regarding one another with that undisguised hostility which some people affect towards others to whom they have not been introduced, was an audience of seven people, collected together by the enthusiasm of the little shopkeeper, in the same haphazard way, and all of them conscious of a suspicion that they were being made fools of. There was an elderly business man of rather bibulous appearance, two young "bloods" from the fashionable part of town, a middle-aged Frenchwoman, probably the proprietress of one of the numerous millinery establishments in the neighborhood, a movie picture manager, and two smartly dressed, berouged girls. A strange enough assembly, and into their midst the enthusiastic shopkeeper led a blind man—an old, unwanted, street fiddler, with his violin in a green baize bag under his arm. Without a word the proprietor directed him to the center of the room, and left him, and the old man took out his instrument and lovingly touched the strings. Then, putting the violin to his chin, he laid the bow to it and began to play.

Listen! He is playing a merry folk-dance; the journalist recognizes it as a setting of "Shepherd's Hey", and although the blind man's genius is bounded by the limits of four strings, he touches at once the sense of the piece—and the listeners conjure up pictures of the sunny countryside and the ripening corn, the glory of summer and the sweet scent of the new mown hay.

With scarcely a pause he changes his tune, and it is a sweet, sad, yearning thing—the Cantabile of Tchaikowsky. What is it that this simple air has to give to these nine diversely assorted people? Is it the hopeless longing of an unrequited love? Or is it the cry of a soul looking up at the unattainable ideal? The bibulous commercial man smooths his moustache, and the theatre man moves his feet heavily; the two girls are standing very still.

Again the air is changed, and instead of the pitiiful yearning we have the almost more than human tenderness of mother-love, far too strong for time and circumstance and evil to weaken it. Solvje's Song, from "Peer Gynt"; and the journalist wonders why, when he heard this same piece brilliantly executed by the finest orchestra in the world, he was not moved by it half as much. The Frenchwoman sighs audibly, and one of the girls dabs her eyes with a diminutive handkerchief.

Once more the violin takes up a new strain, and this time the journalist cannot imagine the tune. But it is become a voice from the darker places of life. Dry, arid, unsatisfied, it breathes of disappointment and unending bitterness. There is a personal note in this: the fiddler is telling them what life has given him in return for all his genius and his toil—a place in the gutter, and the charity of the Hectic Acre. Someone in the room is sobbing. The music ceases.

But this is not the end. Lifting the violin again, the blind man draws two long chords from it, and then plays his last message to nine tense hearts. Despair? Defeat? No! Hope, courage, triumph. It is German music, and it seems lost without the well-accustomed heavy orchestration with which it is set. The Pilgrim's Chorus, from "Tannhauser". He does not trouble to attempt the wavering, reluctant, siren-notes of the Venusberg, but just the simple march of the Pilgrim's, and the grand notes ring through the little room with a vibrancy and power that seems unbelievable. Despair, suffering is not the end of all—there is a future of hope, of victory.

The old violinist tucks his violin and bow under his arm, and holds out his battered hat. And the audience, as they contribute, pass out silently, "as if," said my friend, "they had been in church!"

Downstairs, in the shop, the journalist begged to be told all about this strange concert: how and why it came to be held. But the proprietor had little to say.

"I am not what you would call a good man, sir; but when I hear that music, I think it brings me a little nearer to the angels."

That, my friends, is what music is, and what it does. It makes us see those great facts of life which, in the bustle and hurry of life, we are prone to overlook, and it brings us a little nearer to the angels.

—Musical Canada.

AT LIBERTY

AT LIBERTY—A-1 Professional Drummer; have excellent training; experience in every line of the business; can handle responsibilities; personality; appearance; age 30; travel; will accept offer for real producer only; Union. A. A. Drummer, 1/2 Local 802, 1267 Sixth Ave., Cor. 50th St., New York, N. Y.

AT LIBERTY—Trumpet player, doubling on Trombone; have arranged for and played lead on both swing and commercial bands; Union; sober, neat appearance; age 19; travel or locate; state full particulars in first letter. Clare Hounsell, 732 Dewey Ave., Galena, Ill.

AT LIBERTY—A-1 Clarinetist and Eb Sax, doubling Flute; experienced all lines, band and orchestra; at liberty June 7. C. Lucas, 130 Pruett Place, Knoxville, Tenn.

AT LIBERTY—Arranger, Violinist, Guitar, Electric, Steel; handy with other instruments; fake; sober, white; dance a specialty; play swing, sweet, symphony, concert; four-string style Violin; go anywhere; member Local 802. A. Franchini (Jack Baron), 50 Hillcrest Ave., Lexington, Mass. Phone Lexington 1127-M.

AT LIBERTY—Versatile musician, playing Accordion, Cello, Bass, Saxophone, Clarinet, Arranger; age 30; 14 years' professional experience; symphony, radio, dance; good appearance; Local 802. Musician, Apt. 1, 307 West 33rd St., New York, N. Y.

AT LIBERTY—Master Drummer; teacher, rudiments, solid swingster, symphony, boleros, congas, tangos, rumbas, etc.; 15 years' extensive experience; fine personality; age 32; Christian; go anywhere; furnish references ability and character. "Drummer," Local 802, 1267 Sixth Ave., Cor. 50th St., New York, N. Y.

AT LIBERTY—All-round Pianist, playing concert, dance and show; open for engagement on steamship; played on all leading ships. American Export and Grace Lines. Harry Forman, 455 West 22nd St., New York, N. Y.

AT LIBERTY—Drummer; age 22; Union; sober and single; experienced in dance and show work; all letters appreciated; member Local 118. Frederick E. Myers, 811 Glenwood Ave., N. E., Warren, Ohio.

AT LIBERTY—Arranger-Drummer, experienced; age 26; neat appearance; complete new outfit; excellent background; original arranging style; would like to connect with active, able group; will travel; Union. Musician, 344 East 59th St., Brooklyn, N. Y.

AT LIBERTY—All-round routine Drummer; Union; fine rudimentalist and solid sender; age 30; pleasing personality; fine appearance; tour. "Drummer," 1/2 Bennett, 64-01 Myrtle Ave., Glendale, L. I., N. Y.

AT LIBERTY—Swing Drummer; age 21; Union; sober and neat; read or fake; travel or locate; experience in dance work for six years; please give full particulars in first letter. Jack C. Crooks, 422 Summit St., N. W., Warren, Ohio.

AT LIBERTY—Trin desires hotel opening; two young men, young lady; piano, cello, saxophone, clarinet, violin, vocalist, guitar, all Union; experienced concert, dance; good appearance. Raymond Dempsey, 44 Maple Ave., Franklinville, N. Y.

AT LIBERTY—Modern Drummer, Colored, wants steady engagement; read and fake; good reference; Union, Local 802; 18 years' experience. George Petty, Apt. 64, 470 West 146th St., New York, N. Y.

FOR SALE OR EXCHANGE

FOR SALE—Bb Clarinet, full Boehm; low Eb; perfect condition, practically new; bargain at \$120. H. Moening, 15 South 21st St., Philadelphia, Pa.

FOR SALE—W. Haynes Silver, low pitch, Boehm Flute (perfect condition), open G sharp; \$118; will alter to closed G sharp; also Wood Boehm Flute and Piccolo (silver trimming) and Db Wood Boehm Piccolo, all open G sharp. Louis Atz, 44 Nairn Place, Newark, N. J. Phone Bigelow 3-6060.

FOR SALE—Buescher Tenor Saxophone, brass; \$65; Martin Alto silver-plated, \$55; Selmer Baritone Sax, \$65; Selmer Clarinet, like new, \$75. Musician, Box 24, Crestline, Ohio.

FOR SALE—Slightly used giant Chinese Tom-Tom, 9x13 (like new); cost \$16, sell \$7.00; also one, size 12x14; cost, \$24, sell \$10; used Leedy 3 1/2 Octave Xylophone and case, \$35; good condition; want old type music Box. Musician, 161 Maxfield St., New Bedford, Mass.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attil, 1030 Bush St., San Francisco, Calif.

WANTED—Sousaphone, Eb and Bbb, not particular as to condition but prefer standard make. Musician, Box 4892, Philadelphia Pa.

WANTED TO BUY—Two Selmer metal lined Wood Clarinet Barrels that have the lining extending through the barrel and extends a half an inch into the upper joint. John A. Bolande, Jr., 180 South Third, San Jose, Calif.

WANTED—Antique musical instruments; horns, organs, langaleik organ-chimes, nickelharpa, hurdy-gurdy, serpent-horn, spinet, clavichord, trumschett, viola d'amore, etc. Violin Shop, 45 South Third St., Minneapolis, Minn.

MUSIC

"WHERE speech ends, music begins," wrote Carmen Sylva, meaning to say that the power of music offers a gateway for our most intense feelings, a medium for the expression of those great emotions which are too tremendous to be uttered in words. This is true, and I could prove it by a thousand illustrations. I could tell you how Chopin, in his polonaises, immortalized the whole bravery and agony of the Polish nation; how Liszt with his rhapsodies, rekindled the very soul of the Hungarian race; how, in our time, Coleridge-Taylor has given us, in his folksongs and dances, a marvellous revelation of the innermost heart of the Negro peoples. Instead of this, I am going to tell you a story—a plain tale of modern life in great cities, a story which I know to be a true one.

In the course of his unremitting study

of all aspects of human life, a certain journalist chanced one day to be wandering in that quarter of one of the world's largest cities, which is known as the Hectic Acre; where life is lived at the greatest possible pace, and where all the sin and folly, and much of the courage and nobility as well, that belongs to the human heart, are found on the surface—apparent to all beholders. He chanced to call at a small tobacco shop, and found behind the counter a little grey-haired man with deep-set eyes which seemed to see further than mortal eye can see, and a tired, worn expression on his face. As he served the journalist with what he required he leaned over his counter, and in a whisper which could not quite check the enthusiasm of his tone, asked "Are you fond of music, sir?"

Astonished at the question, and looking at the man with fresh interest, the man who told me this story said he was, and the little man replied, "Come upstairs with me, sir, and you shall hear something worth hearing."

