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NO. 7

TAMPA, FLORIDA, 1938 CONVENTION CITY

Forty-Third Annual Convention, of the A. F. of M., to Meet in Florida City

The Forty-third Annual Convention of the American Federation of Musicians will be held in Tampa, Fla., June 13 to 19, 1938, inclusive. The Convention sessions will be held in the Municipal Auditorium. The official headquarters will be in the Hotel Floridan, where all meetings of the International Executive Board and the Convention committees will be held.

Ever since Ponce De Leon's discovery, 433 years ago Easter Sunday, the mere mention of the word "Florida" has been sufficient to excite the curiosity and stir the imagination of eager listeners all over the world. It is not necessary to draw on the imagination to kindle interest in tales about Florida. Truth becomes really stranger than fiction as history unfolds the story of the adventures of Ponce De Leon, Navarez, Cortez and the early Floridians. Great pioneers such as H. M. Flagler and H. B. Plant opened up the East and West Coasts, respectively. Because of the foresight and vision of these men, the world was given its first glimpse of the wonderful natural beauties and the commercial possibilities of this land of the sun.

Tampa may be described as the hub of the West Coast. Using it as headquarters, many auto or bus trips may be arranged to nearby communities, returning the same day without having traversed the same road twice. Since Tampa is the convention city, members of the American Federation of Musicians will be able to do a maximum of sightseeing with a minimum of effort. In Tampa one can play on a different golf course every day in the week. Salt water fishing trips out in Tampa Bay with competent guides can be arranged for any number of persons and fresh water bass fishing is available throughout the year in the many lakes of Hillsborough and neighboring counties. The visitor's appreciation of the cosmopolitan and Old World atmosphere of this semi-tropical region will be enhanced by a visit to our Latin sections. Here one may glimpse an attractive Senorita and may enjoy a purely Spanish feast as it is served, course by course, cooked and seasoned by only an expert Spanish chef knows how.

In contrast to the languor of our old world part of town, there is the mandated exclusive residential area—Davis Islands. One mile from downtown Tampa, dredged from the bay, is a group of islands surrounded by eleven miles of seawall and intertwined with canals. On the islands will be found modern hotels and apartments, country club, golf course, tennis club, swimming pool and many beautiful residences. At the southern end of this 800-acre development is located the Peter O. Knight airport, communication land and seaplane base, from which giant clippers will some day take off on their South American flights.

Every visitor to Tampa should visit beautiful Plant Park with its huge oaks, many varieties of towering palms, and other trees and sub-tropical foliage too numerous to mention. Here is the De Soto Oak, under which its namesake is said to have made his treaty with the Indians. Here also is the University of Tampa—formerly the Tampa Bay Hotel—a co-educational institution of over 700 students. The large structure is of Moorish design topped by thirteen minarets and domes, each surmounted by a shell crescent, making in all a complete lunar year. To the wanderer returning home, Tampa's skyline would be incomplete without these crescented towers

etched against the setting sun. The "breakfast promenade" from one end of the building to the other is 1,250 feet long and the walk around the outside is exactly one mile. The roof contains 6½ acres. In the south wing of this fascinating edifice is the city museum of 18 rooms containing many valuable paintings, statues and curios gathered by Mr. and Mrs. Plant from the four corners of the earth. Just to list some of these interesting objects.

1. Cabinet owned by Mary, Queen of Scots.



THE HOTEL FLORIDAN, TAMPA, FLA., will be the headquarters of the Forty-third Annual Convention of the American Federation of Musicians beginning Monday, June 13, at 2 P. M. Due to the increasing size of the Convention, the Hotel Terrace, which is under the same management, will house part of the delegates. The overflow, which undoubtedly will occur, will be taken care of by the Hillside Hotel, at the same rate.

2. Ebony cabinet inlaid with brass, said to have been the property of Marie Antoinette.

3. Other cabinets owned by Queen Elizabeth of England, and Ferdinand and Isabella of Spain.

4. "Sleeping Beauty" statue of Carrara marble, former property of Louis XIV of Spain.

5. In the rotunda is an immense life-size bronze statue of Esmeralda. Eleven men with block and tackle were required to put it in position.

6. Numerous Chinese and Japanese vases, a majolica vase which cost \$1,600.

7. Elephant incense burners from China and India.

8. Furniture from England, France, Germany, Spain, etc.

Tampa's attractive Tourist Recreation Center is at the north end of Plant Park and the Florida Fair Grounds are just west of the park. Four dances are held weekly by the Tourist Social Club and visitors from all parts of the country

(Continued on Page Three)

PENNA. SUPREME COURT RULES FOR MUSICIANS

Fred Waring Wins Important Decision Against Radio Broadcasting Station WDAS.

The Supreme Court of Pennsylvania in a decision handed down late in October has decided that Fred Waring had a property right in his rendition of a musical number which equity would protect against exploitation by a broadcasting company.

In the decision against Radio Station WDAS, which had broadcast Waring records as a part of its sustaining program, the Court stated that the case was "a challenge to the vaunted genius of the law

MONEY NEEDED TO FIGHT INFANTILE PARALYSIS

President's Birthday Ball Will Raise Funds for National Foundation for Infantile Paralysis.

WASHINGTON, D. C.—If you want to know how bitterly money is needed for the fight on infantile paralysis, take a map of the United States, a bunch of black headed pins, and a small tube of white paint.

Stick a black headed pin in each of 11 states: Maine, New Hampshire, Vermont, Mississippi, South Dakota, North Dakota, Wyoming, Idaho, Nevada, Arizona and New Mexico. In these 11 states THERE IS NO ORTHOPEDIC HOSPITAL.

Now take your tube of paint and put a little white streak across the head of seven pins. Stick one of these in each of the following states: North Carolina, South Carolina, Arkansas, Iowa, Montana, Utah and Oregon. These are the states which have ONE orthopedic hospital, each.

Hospital Totally Inadequate

Now, take pencil and pad and World Almanac, and do a little looking up and figuring. You will find:

That there are 776,000 square miles in the states which have NO orthopedic hospital, NO up to date facilities for treating infantile paralysis. This, roughly, is six times the size of Italy and 3½ times the size of France.

That the states with one orthopedic hospital each contain 531,000 square miles. Divide by seven—the number of states—and you get an average of one place to handle infantile paralysis in each 76,000 square miles; which is about seven-eighths of the size of Great Britain.

Recovery Long Process

Does it need anything more to make you see that the United States as a whole, is terribly short of places to treat infantile paralysis?

Of course, infantile paralysis patients are shipped across state lines. But that does not alter the terrible shortage of proper places for treatment shown by your map.

Restoration from infantile paralysis is usually a long and therefore a costly process. A long journey doesn't lessen that cost a bit.

Special Attention Vital

With the single exception of Georgia Warm Springs Foundation, no orthopedic center specializes on infantile paralysis alone. They must treat every kind of physical handicap.

Infantile paralysis needs special attention. A general orthopedic center can provide this special attention which needs special knowledge, special training and often special apparatus—if it has the price. It needs dollars, dollars, dollars to apply to practical, specific programs.

The National Foundation for Infantile Paralysis will provide these dollars—with your help.

The President's Birthday Ball celebration on January 29 and the Birthday Greeting to the President will raise funds for the Foundation. Organized labor throughout the nation will cooperate in the Birthday Balls and the Greeting.

to adapt itself to new social and industrial conditions and to the progress of science and invention."

The records were made by Waring for the Victor Phonograph Company, and each record bore the inscription, "not licensed for radio broadcast." The Court held that the plaintiff's right in his performance of a musical selection was not lost by reason of sale of these records to the general public.

The opinion of Justice Stern stated that Waring was not protected under existing copyright laws. The decision, however, was arrived at as a matter of equity, being held one of necessity in these days of phonograph records and electrical transcriptions and sound films when an artist's interpretation of a work, formerly evanescent in character, is preserved for repetition. The judge further pointed out that while the ordinary musician does nothing more than render articulate the silent composition by the author, the true artist definitely adds something to the author's work. When transforming a musical work into sound the musician by

(Continued on Page Four)

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CHARTER ISSUED

548—Pensacola, Fla. (colored).

CHARTER RESTORED

562—Morgantown, W. Va.

CHARTERS LAPSED

113—Effingham, Ill.
562—Morgantown, W. Va., (later restored).

CONDITIONAL MEMBERSHIP ISSUED

1070—Frank Fox.
1071—Donald Sutherland Fraser.
1072—Elamae Fraser.
1073—James Fraser.
1074—James Fraser, Jr.
1075—Peggy Fraser.
1076—William Fraser.
1077—Marion Brown.
1078—Erwin O. Grodzicki.
1079—O. K. Hogan, Jr.
1080—Sam Latimer.
1081—James T. Pratt.
1082—Henry T. Sudlow.
1083—Lon Tollison.
1084—Harold Willis.
1085—Vivian LaGren.
1086—Dal Calkins.
1087—Jay Fallon.
1088—Carmen Dispenzere.
1089—Fred Gaeta.
1090—Anthony Laurano.
1091—Frank Melito.
1092—Michael Pasqua.
1093—Larry Yacovelli.
1094—Joseph Engel.
1095—Walter Fulkersin.
1096—Jim Lewis.
1097—Joe Rogers.
1098—Andrew Soldi.
1099—William Allen.
1100—William Browne.
1101—Louis Mays.
1102—Robert Merriday.
1103—Jay Douglas Smith.
1104—John Albert Brown.
1105—Charles Coleridge Richards.
1106—Jasper Vas.
1107—Rudolph Williams.

(The above cards expired Dec. 31, 1937).

A 766—Dal Calkins (renewal).
A 767—Jay Fallon (renewal).
A 768—Mary Navis (renewal).
A 769—Evelyn Elias (renewal).
A 770—Martha Jeannette Dart (renewal).
A 771—Virginia D. Faust (renewal).
A 772—Jack Osterman (renewal).
A 773—Victor Hyde (renewal).
A 774—Ronald Langley (renewal).
A 775—William Andrew Daugherty (renewal).
A 776—Betty McCabe (renewal).
A 777—Harry McCabe (renewal).
A 778—Nellie Burk (renewal).

NOTICE

Officers of Local Unions are requested to watch for Transfer Card No. 98130, which was stolen from Walter Skazypice, member of Local 216. If found, please forward to Secretary Frank Mellor, Local 216, A. F. of M., 48 Thomas St., Fall River, Mass.

WANTED TO LOCATE

Anyone knowing the whereabouts of one, Louis Adams, pianist and organist, kindly notify the National President, Joseph N. Weber, 1450 Broadway, New York, N. Y.

NOTICE

Anyone knowing the whereabouts of one, Red Mack, an actor carrying his own road show under said name, kindly advise Alvin T. Babb, Secretary, Local 173, A. F. of M., P. O. Box 222, East Liverpool, Ohio.

NOTICE

Colored musicians desiring to contact Local No. 335, A. F. of M., Hartford, Conn., by phone should call George Peters 6-0339, or A. H. Davis 6-7255. If office contact is desired, address Local No. 335, A. F. of M., c/o James R. Bacote, Secretary, 146 Mather St., Hartford, Conn.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Jefferson Hotel, Richmond, Va., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 123, Richmond, Va.

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

John Marshall Hotel, Richmond, Va., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 123, Richmond, Va.

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

Richmond Hotel, Richmond, Va., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 123, Richmond, Va.

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

William Byrd Hotel, Richmond, Va., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 123, Richmond, Va.

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

Donohue's Club, Paterson, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 248, Paterson, N. J.

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

Charlie's Grill, Paterson, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 248, Paterson, N. J.

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

Dude Ranch, Connecticut Ave. and the Boardwalk, Atlantic City, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local No. 661, Atlantic City, N. J.

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

REMOVED FROM FORBIDDEN TERRITORY, DECEMBER, 1937

Club Evergreen, Bloomfield, N. J.

EXECUTIVE BOARD MEETING

New York, N. Y.,
January 2, 1938.

President Weber calls a meeting of the Sub-Committee of the International Executive Board at 11:30 A. M.

Present: Brenton and Birnbach.

The committee considers the Radio situation in its present status in reference to the Key Stations of N. B. C., C. B. S. and The Mutual Broadcasting System and all their affiliates. The stations of these networks belonging to the I. R. N. A. have already executed in excess of 180 contracts and about 50 are in the progress of negotiation and will in all probability be completed within a week or ten days. It was necessary to postpone the deadline date to January 3, 1938. The Sub-Committee agrees upon a plan to submit to the entire International Executive Board, which, if ratified, will place the Plan of Settlement into effect on January 15, 1938.

The committee discusses the licensing system for the recording industry.

The meeting adjourned at 2:15 P. M.

NOTICE

Due to the recent edict requiring traveling bands to carry only those singers and entertainers who are members of the American Federation of Actors, we are receiving a great number of inquiries as to how to become members of that organization.

Applications may be secured by addressing the American Federation of Actors, 1560 Broadway, New York City, N. Y. The organization maintains branch offices in Boston, Mass.; Philadelphia and Pittsburgh, Pa.; Detroit, Mich.; Chicago, Ill.; Milwaukee, Wis.; St. Paul and Minneapolis, Minn., and Toronto, Canada.

If applicants wish to send the fee with their application, the amount is \$12.00 and comprises the initiation fee of \$5.00, death benefit reserve fund fee of \$1.00 and dues for six months in advance, \$6.00. The organization maintains a death benefit of \$300.00, which is sustained by an assessment of twenty-five cents on each member upon the death of a member in good standing.

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

DEFAULTERS

Edward B. Chippey, Wilmington, Del., is in default of payment of \$110.00 due members of the A. F. of M. for services rendered.

The Lake Worth Casino, J. H. Elliott, manager, Lake Worth, Fla., is in default of payment of \$254.00 due members of the A. F. of M. for services rendered.

Sigma Psi Fraternity, Epsilon Chapter, Utica, N. Y., is in default of payment of \$27.00 due members of the A. F. of M. for services rendered.

Loretta Corry and the Delta Gamma Sorority, Des Moines, Iowa, are in default of payment of \$13.00 due members of the A. F. of M. for services rendered.

Don S. Gordon, manager Round Lake Casino, Round Lake, Mich., is in default of payment of \$1,225.00 due members of the A. F. of M. for services rendered.

Frank Sennes, Cleveland, Ohio, is in default of payment of \$44.00 due members of the A. F. of M. for services rendered.

Miss Margaret Maher of Uniontown and New Salem, Pa., is in default of payment of \$45.00 due members of the A. F. of M. for services rendered.

Nate Weisenberg, manager of the Mayfair or Euclid Casino, Cleveland, Ohio, is in default of payment of \$400.00 due members of the A. F. of M. for services rendered.

Vogel's Park, Charles Vogel, owner, Wausau, Wis., is in default of payment of \$83.06 due members of the A. F. of M. for services rendered.

J. Sapienza, Newark, N. J., and the Club Windsor, Irvington, N. J., are in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

Anthony Phillips and Charles Marano, Philadelphia, Pa., are in default of payment of \$56.00 due members of the A. F. of M. for services rendered.

IMPORTANT NOTICE!

Jay McConkey of Champaign, Ill., and Kansas City, Mo., who is on the International Union List of the Federation, is booking engagements under the name of the Orchestra Service of America. The purpose of this notice is to call the attention of members of the Federation to the fact that any engagements booked through J. S. McConkey, alias Lindy McFadden, alias Bernard Blue Steele or under the name of the Orchestra Service of America, Jay McConkey, manager, can only result in the immediate removal from membership of any member of the Federation accepting such engagements.

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

NOTICE

To All Members of the American Federation of Musicians:

Kindly be advised that some time ago the International Executive Board ruled, in conformity with Article I, Section 6-A of the By-Laws of the Federation, that orchestras or other musical organizations composed of members of the Federation cannot advertise themselves over the radio as available for musical engagements, as by doing so they place themselves in unfair competition with other musical organizations who have no opportunity to do so.

This rule will henceforth be strictly enforced.

Fraternally yours,

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

CHANGES IN OFFICERS DURING DECEMBER, 1937

Local 18, Duluth, Minn.—President, N. M. DiMarco, 916 West Fourth St.
Local 31, Hamilton, Ohio—President, C. E. Fordyce, 215 Eaton Ave.
Local 43, Buffalo, N. Y.—President, Randall Caldwell.
Local 49, Hanover, Pa.—President, Albert F. Shanesbrook, 32 York St.
Local 54, Zanesville, Ohio—President, Willis Ross.
Local 75, Des Moines, Iowa—President, Sandy A. Dalziel.
Local 85, Schenectady, N. Y.—President, John Godfrey, 1480 Pierson Ave.
Local 90, Danville, Ill.—President, Thurman Frock, 421 Avenue A. V. H.
Local 94, Tulsa, Okla.—President, Mickel Cooles, 834 South Detroit Ave.
Local 115, Olean, N. Y.—President, Lloyd Milliken, 801 North Fourth St.;

Secretary, Vincent Erickson, 537 North Seventh St.

Local 116, Shreveport, La.—President, Victor Larmoyeux, 2819 Hardy St.

Local 119, Quebec, P. Q., Canada—President, V. R. Hansen, 139 Jeanne d'Arc; Secretary, Paul Germain, 70 Aberdeen.

Local 124, Olympia, Wash.—President, Edward Pope, Little Rock, Wash.

Local 156, International Falls, Minn.—Secretary, Emmett Stark.

Local 163, Dallas, Texas (colored)—President, Lawson Brooks, 4007 Thomas Ave.

Local 170, Mahanoy City, Pa.—President, Feger Reed, 324 East Centre St.

Local 172, East Liverpool, Ohio—President, Frank R. Craven, 820 Green Lane.

Local 177, Morristown, N. J.—President, Joseph Ferraro, 7 Milton Place; Secretary, Willard Jones, Jr., 45 Park Pl.

Local 186, Waterbury, Conn.—President, James Saginario, 378 Farmington Ave.

Local 190, Winnipeg, Man., Canada—President, O. M. Day.

Local 199, Newport News, Va.—President, Edward Travis; Secretary, Edwin L. Wilson.

Local 208, Chicago, Ill. (colored)—President, Harry W. Gray, 3934 South State St.

Local 216, Fall River, Mass.—President, William Allinson, 542 Aetna St.

Local 234, New Haven, Conn.—President, Alexander Winnick, 851 Edgewood Ave.

Local 236, Aberdeen, Wash.—President, H. H. Stark, 708 West Fourth St.

Local 248, Paterson, N. J.—President, Ernest A. Del Prete, 77 Prospect St.; Secretary, Peter A. D'Angelo, 77 Prospect St.

Local 249, Iron Mountain, Mich.—President, James Perino, 1236 South Carpenter Ave.

Local 271, Oskaloosa, Iowa—President, Leslie F. Henley, 811 Avenue "C," East; Secretary, Victor M. Hovey, 435 North Third St.

Local 294, Lancaster, Pa.—Secretary, Samuel W. Loss, 941 Janet Ave.

Local 303, Lansing, Mich.—President, C. Stanley Severance, 1716 Todd Ave.

Local 328, Janesville, Wis.—President, Ervin J. Sartell, 268 Riverside St.

Local 369, Las Vegas, Nev.—President, Larry Roush, Boulder City, Nev.

Local 374, Concord, N. H.—President, James Quinby; Secretary, Earl Heath, 27 Downing St.

Local 376, Portsmouth, N. H.—President, A. Roland Hinkley, 45 Gardner St.

Local 380, Binghamton, N. Y.—President, Harold P. Smith, 15 Proctor St.

Local 384, Brockville, Ont., Canada—President, R. L. Johnston, 5 Court Terrace; Secretary, C. H. Bell, 38 Pearl St., West.

Local 395, Port Angeles, Wash.—President, Neil S. Thomas, Elks' Club; Secretary, Clarence Patten, Elks' Club.

Local 415, Cambridge, Ohio—Secretary, John McCracken, 1026 Oakland Blvd.

Local 423, Nampa, Idaho—President, Ernest Riggs.

Local 448, Hannibal, Mo.—President, Joe Williams, 209 North Sixth St.

Local 472, York, Pa.—Secretary, Martin L. Keller, Yoe, Pa.

Local 482, Portsmouth, Ohio—President, Martin Journey, 891 Bertha Ave.; Secretary, George F. Hartman, 1547 Robinson Ave.

Local 483, Oelwein, Iowa—President, Vane Baker, 205 North Frederick Ave.

Local 484, Chester, Pa.—President, J. Wharton Gootee, 32 East Chelton Road, Parkside, Pa.

Local 513, New Ulm, Minn.—President, Joseph Jutz DeLeo, 623 North Main St.; Secretary, William J. Brown, 308 North Minnesota St.

Local 518, Kingston, Ont., Canada—President, R. B. Orser, 181 Division St.; Secretary, Gordon H. Goldhawk, 181 Division St.

Local 519, Alliance, Neb.—President, Merle T. Lawrence, 920 Cheyenne Ave.; Secretary, Horace H. Anderson, 320 Toluca Ave.

Local 525, Dixon, Ill.—President, Morris Rosbrook, 804 South Monroe St.

Local 534, Winston-Salem, N. C.—President, D. E. Harris; Secretary, Paul Robbins, 419 North Liberty St.

Local 616, Port Arthur, Texas—President, W. L. Runte, 1317 Eighth St.

Local 628, Stamford, Conn.—President, Rodney Bartlett, 18 Woodland Ave.

Local 627, Kansas City, Mo. (colored)—President, William Shaw, 1823 Highland Ave.

Local 663, Escanaba, Mich.—President, John J. Mitchell, 910 Sixth Ave., South; Secretary, Ewald C. Beck, 307 So. 17th St.

Local 680, Elkhorn, Wis.—President, John Kurts, 104 North Prince St., White water, Wis.; Secretary, Elliott Kehl, 123 North Lincoln St., Elkhorn, Wis.

Local 732, Valparaiso, Ind.—President, Walt Carr, 707 Freeman St.

Local 759, Pontiac, Ill.—President, Rose Marie Orr, Dwight, Ill.; Secretary, Louis Ramsey, 1039 West Madison St., Pontiac, Ill.

Local 771, Tucson, Ariz.—President, Gaynor K. Stover, 267 South Stone.

Tampa, 1938 Convention City

(Continued from Page One)

have steadily built up the tourist registrations which show an increase of 500 per cent during the last five years, an average increase of 100 per cent per year.

Tampa is the world's largest producer of clear Havana cigars, over 100 factories manufacturing 358,465,357 cigars during 1936, and its port, ranking eleventh for the United States in export tonnage, ships much phosphate, lumber and citrus fruit. The Tampa area produces 80 per cent of the country's phosphate. During the last few years this city has become the center of the citrus canning industry and the canning of vegetables is increasing very rapidly.

A thirty-minute ride from Tampa over the nine and one-half mile Davis Causeway, brings one to Clearwater and the Gulf beaches. Tampa's attractive sister city of St. Petersburg lies twenty miles away via Gandy Bridge, which stretches like a ribbon six miles across Old Tampa Bay. This resort city is famous for its continuous sunshine. Such faith have the residents in Old Sol that one of the local newspapers furnishes a free edition each day the sun fails to shine. Last year only four editions were given away. Many tourists annually visit St. Petersburg, enjoying its long fishing and recreation pier, its numerous green benches on the sidewalks of Central Avenue, where hundreds of visitors chat and watch the hurrying crowds, its band concerts, its many game courts, and other forms of entertainment provided for its winter visitors.

Picturesque Tarpon Springs at the mouth of the Anclote River, center of the world's largest sponge fisheries, famous for its sponge auctions, is only a short ride from Tampa. Great fleets of tiny vari-colored Greek sponge boats, manned by Greek sponge fishermen, stay out in the Gulf, fair weather or foul, for six weeks at a time, coming in only to unload and reprovise or to celebrate a Greek feast day. Strange curios from the sea depths are available in the fascinating waterfront shops.

No trip to Florida will be complete without seeing a section of the scenic highway between Sebring and Haines City. On this roller-coaster road—a silver lake at every turn—winding through some of the largest citrus groves in the state is Lake Wales with its famous Bok Singing Tower built by the late Edward Bok in memory of his parents. This is the place which Mr. Bok, himself a world-wide traveler, called the most beautiful spot in America. Carillon concerts are held here daily during the season and on other special occasions. Because of Bok's great love of nature and wild life, the park surrounding the tower has been made into a perpetual bird sanctuary. Here Mr. Bok attempted to acclimate and raise nightingales which he imported from England. One day he thought he heard nightingales singing in the daytime and, to his astonishment, discovered that the versatile mockingbirds had not only adopted the nightingales song but had made their own additions which, to Mr. Bok seemed an improvement.

Near Ocala, stately county seat of Marion County, is Silver Springs, a mammoth spring with an approximate daily flow of 500,000,000 gallons. Thousands of visitors annually take the trip in the glass bottom boats over this underwater fairyland.

Sarasota, about an hour's drive south of Tampa, is the mecca of West Coast artists, and the rapidly growing art colony centering around the Ringling Art School is attracting students from everywhere. The late John Ringling provided in his will that the wonderful Ringling Art Museum should be given to the State of Florida and, in order that no one might be deprived of the privilege of seeing these treasures, Mr. Ringling's will stipulated that the admission charge be small and that one day of each week be set aside when the public would be admitted

without charge. In the fall of each year the Ringling circus "folds up" and goes into winter quarters at Sarasota, so that all during the winter season young and old alike may be seen watching the training of animals for the annual tour around the country.

Beautiful Cypress Gardens at Winter Haven, the city of 100 lakes, in Polk County annually attract many visitors. Here the clever landscaping together with the careful planning of each path and vista give the visitor a glimpse of the primeval beauty of Florida so familiar to the Indian and conquistador.

Enroute to the attractive places mentioned, one passes through many other interesting communities, each with its own type of beauty and special attractions. On the way to Winter Haven is Plant City, the world's largest winter strawberry center. From here comes your Christmas strawberry shortcake. Just beyond Plant City is Lakeland with its unusual civic center built around one of the 26 lakes within the city limits. Here also is the home of Southern College.

On the way to Lake Wales and Bok Tower, one may stop at Bartow, county seat of "Imperial Polk." Over its broad main street meet the towering oaks for which it is famous. On the way to Sarasota, one passes through the twin cities of Palmetto and Bradenton. Bradenton is the county seat of Manatee County, the largest truck growing center in the state, and typifies the character and attitude of its inhabitants by being called "The Friendly City."

The Musicians' Association of Tampa is looking forward to welcoming members of the American Federation of Musicians this coming June and is planning many unusual and attractive features for their entertainment. Tampa is peculiarly well located for this, in view of the fact that 40 per cent of Florida's population as well as all of the places spoken of above, are within a 100-mile radius of this city. Florida is nature's playground and is going to be wide open for the "Federation." Though acknowledging the protection of the old saying that "once you get sand in your shoes, you will always return," the Tampa Local is taking no chances and is piling up sand dunes with the expectation that while here you will get so much sand in your shoes you won't be able to leave.

POST CONVENTION HAVANA, CUBA, TOUR PLANNED BY TAMPA LOCAL

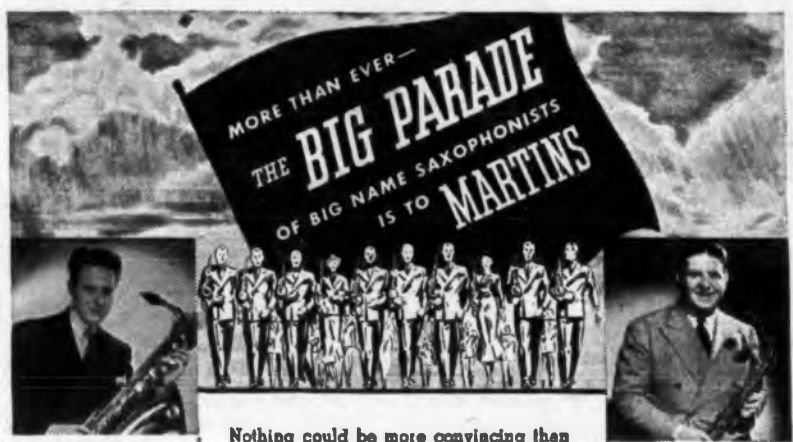
Arrangements are being completed by Local 721 for a low rate post convention tour from Tampa to Cuba, which will make available to delegates and guests who have the time and desire, a three-day stay in Havana, and which will include hotel, meals, entertainment and tours of the city and country-side.

It has been said that Cuba is "the loveliest land that human eyes have ever seen" and the trip is being planned to make it possible for the delegates to see this interesting country while they are so close to it at a very nominal cost.

Detailed information and complete itinerary will be announced in the next issue of the International Musician.

THE DEATH ROLL

- Atlantic City, N. J., Local 861—Salvatore Orlando.
- Boston, Mass., Local 9—George Lee.
- Cedar Rapids, Iowa, Local 137—Ed. K. Beane.
- Chicago, Ill., Local 10—James Porbe, A. H. Rackett, Peter Razeto, Edmund N. Engel, John Bause.
- Cincinnati, Ohio, Local 1—Jacob Loewenstein.
- Colorado Springs, Col., Local 164—Edwin Arthur Dietrich.
- Dallas, Texas, Local 168—Vernie Johnson.
- Davenport, Iowa, Local 67—Bert Smith.
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- Nashville, Tenn., Local 257—John C. Krech.
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Television

Another year has passed and American television still remains a babe-in-arms. Although it has taken a few decisive steps forward, its legs are wobbly and uncertain—the miracle-child cannot stand alone as yet.

Glancing back over last year's news, it is noted that T. A. M. Craven, chief engineer of the FCC, stated in January, 1936, that while the technique of television had progressed during the past year (1935), it was the general consensus of opinion that it was not ready for public service on a national scale. "There are numerous obstacles to be overcome," he concluded, "and much technical development is required before television can be established on a sound national scale."

Today, one year advanced, the chiefs of the Radio Corporation of America and the National Broadcasting Company refuse to hazard any kind of a guess as to when television will be ready for the public market. Aside from the technical complications yet to be smoothed out, there is still the matter of programs to be considered, and a satisfactory make-up to be found. So far current events is the only type of program which has met with any success in television transmission.

The idea that 1937 would have a television Christmas completely evaporated months ago, but the engineers and promoters feel more optimistic about 1938.

And while the engineers tinker with their machinery, and the scientists toil in the laboratories, the world will continue

The first van contains the pick-up equipment and is the equivalent of a complete television studio, including the control room, where, in semi-darkness, the engineers can see the pictures as they are actually being transmitted. The image which is being picked up by the second iconoscope camera preparatory to transmission may also be seen, as the engineers switch when they please from one camera to the other.

Connected to the first van by 500 feet of coaxial cable, is the second mobile, which contains a complete micro-wave relay transmitter. This contains the radio frequency unit, and an air-conditioning unit and water cooler to keep the tubes at operating temperatures, as there is a great amount of heat generated by the large vacuum tubes in television.

The Kolorama Laboratories, Inc., of Irvington, N. J., demonstrated its tele-

restaurant, and is the first commercial television transmission in this country.

The letters, which are about four inches high, appear green on the screen and are visible for 60 or 75 feet. There are about 25 words crossing the screen in 30 seconds.

The printed bulletins move across the screen and leave no permanent record at the receiving end. The items are printed on transparent tape, but at the receiving end only the projection on the screen is seen, and, once viewed, it is no more.

The Peck Corporation plans to place 441-line television receiving sets on the market within six months, which will retail at about \$250.00 each. This will be the first time that such a set has been placed before the listening public in this country.

Alexander M. Nicolson of New York will have television pictures broadcast through space over visible and invisible light beams, according to a patent just awarded him. Sound effects and any other signals would be transmitted simultaneously over the same beam. This invention makes possible multiplex television transmission, enabling the listener to tune in on any program he desires.

The light beam can also be focused like a searchlight beam, making possible secret television transmission. The direct transmission would be limited in its range according to the distance the beam of light can travel.

In time to come Dame Fashion, too, will be able to "strut her stuff" in grand style on the television screen. Through this medium women will become more fashion conscious than ever before, and time will be dissolved where fashions are concerned, as the styles can be shown from coast-to-coast at the same time. The men should view this announcement with deep concern, as it predicts a heavy tug on the strings of the money pouch.

Television was transmitted 400 miles by land line in England, breaking Germany's 300-mile distance record. In addition to breaking the record the British pictures were also of a superior quality.

The American Radio Relay League announces that thousands of licensed amateur radio operators are being enrolled by the league to take part in a planned program of technical co-operation in the field of television.

Television experiments from land to a ship at sea have been successful. The tests were made on the Cunard White Star Motorship Britannic, beginning after the ship left London and continuing at intervals as the ship sailed down the channel.

These were the first telephotograms ever sent to and received by a ship at sea. Dialogue between two persons with a comedy theme made up most of the telecast program. The pictures were quite clear and the voices very distinct.

More television history was made in London when persons in London saw and heard in their homes a conversation between two men standing more than seven miles apart who could both see and hear each other.

At the British Broadcasting Corporation's television station in Alexandra Palace, Gerald Cook, the television director, talked before a screen and Walter Mycroft, film director, was at the Elstree studios before a television receiver. This successful experiment forecasts the remarkable possibilities of television.

PENNA. SUPREME COURT RULES FOR MUSICIANS

(Continued from Page One)

his interpretation contributes something of a novel, intellectual or artistic value, he no doubt participates in the creation of a product in which he is entitled to airing out property, which in no way overlaps or duplicates that of the author. "All that need now be decided is that such a property right inheres in the case of those artists who elevate interpretations to the realm of independent works of art."

The Court held that "Waring's Pennsylvanians" measured up to the artistic requirement, being acclaimed "as unique in their artistry." The salary his orchestra received from the Ford Motor Company for radio performances was striking evidence to that effect, said the Court, while the circumstance that its work generally lies in the field of popular rather than classical music had no bearing on the question.

On the question of whether or not Waring lost any property rights, Justice Stern pointed out that the modern tendency is to permit and enforce restrictive covenants limiting the use of chattels in the same way as one can restrict the use of land. On this ground the restriction upon the use of the record by Waring was concluded to be "intended to effect a legitimate purpose."

In reaching the conclusion and handing down the decision, the Court stated that it was aware that it was disregarding



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to be optimistic, for it is progressing, of that there is no doubt. Moving forward not in tremendous leaps and bounds, but in a slow, steady, accurate trend, and when it does arrive on the market it will be a perfected thing.

In England the progress has been greater, but England has been experimenting longer.

According to The Observer of London, there are nearly 9,000 television receivers in Greater London at the present time, and the demand is increasing all the time. In the autumn of 1936 there were no home-television sets, but for the coronation parade in June, 1937, there were at least 500 sets looking in, and due to the public interest aroused over that event the number of sets had increased to 4,000 by September 1, and 6,500 by Armistice Day. It was believed that at Christmas time over 10,000 sets would be seeing London.

America's first mobile television station arrived at Rockefeller Centre last month, and was presented to the engineers of the National Broadcasting Company by the R. C. A. Manufacturing Company.

Two modern motor vans, equipped with television control apparatus and a micro-wave transmitter, make up this new unit which is to be used in experimental pick-ups of outdoor news events.

The delivery of this mobile television unit signifies the beginning of the greatest activity in the history of American television.

vision again to the press just recently, and, after a three months' period, they have eliminated most of the glaring sutter, and have improved the clarity of the televised scenes. It may be only a matter of months now before there will be public demonstrations in small theatres, according to the New Jersey inventors.

Probably having theatre projection in mind, a small overhead light shone in the auditorium while the television images were being shown on the screen, proving that such lighting effects did not disturb the definition of the picture.

In London the rival Baird and Scophony systems staged the first screen-sized television demonstrations within twenty-four hours of each other.

Using British Broadcasting Company programs, Baird flashed a picture to a theatre 23 miles from the transmission point, with the impression being carried on an 8x6-foot screen.

Scophony, using the same programs, showed the picture on a 6x5 sheet.

Considerable progress over previous efforts was shown by both; the pictures being clear and recognizable, approaching the clarity of the average films.

A televised news service was launched by the Peck Television Corporation in New York last month. It was transmitted over telephone wires, with the initial receiving set in Jack Dempsey's Restaurant. The first service was sent from the Lincoln Hotel over phone cables to the

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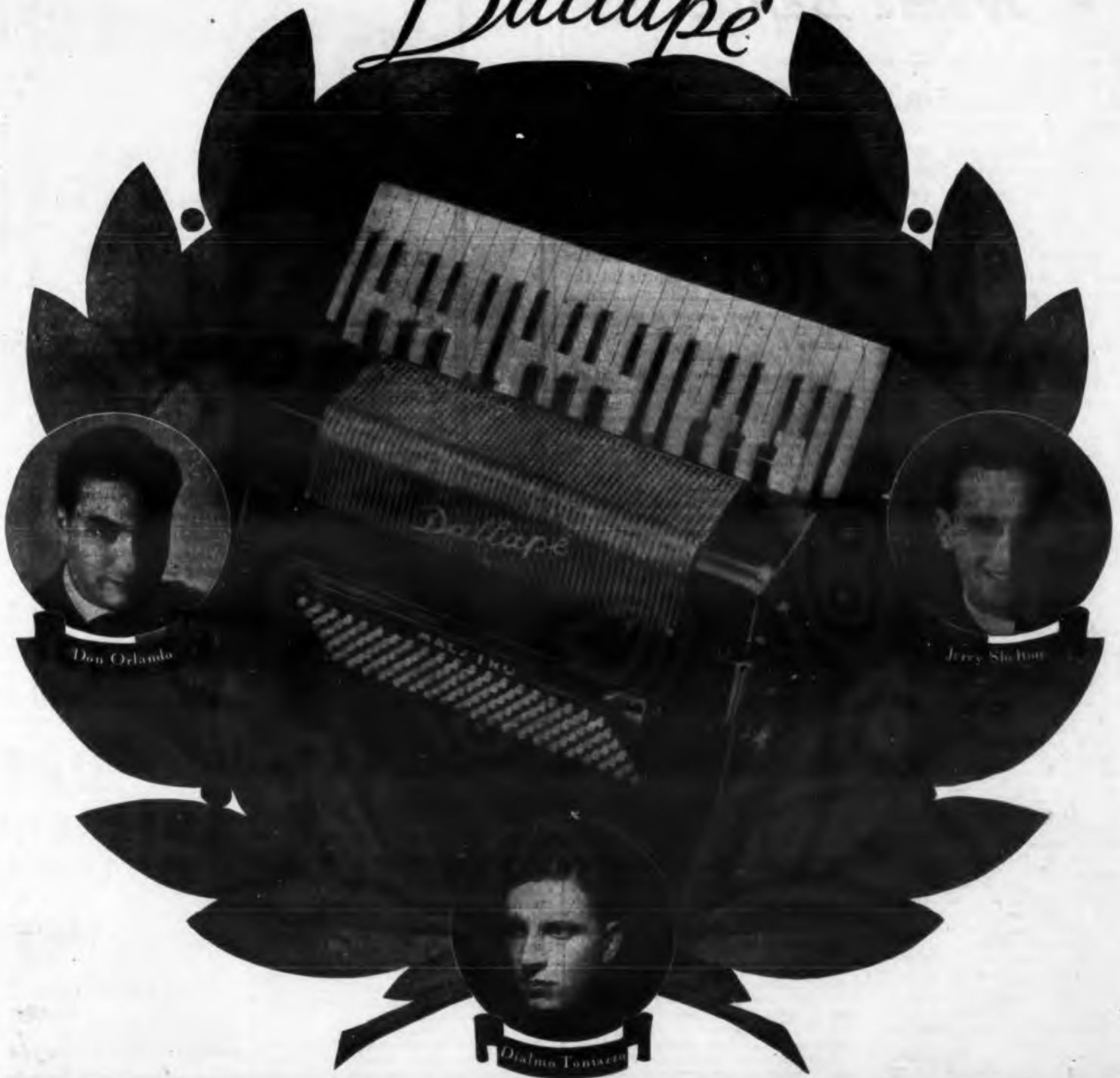
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some earlier cases, but stated as follows: "Where public policy or some other determinative consideration is not involved, why should the law adopt an immutable principle that no restrictions, reservations or limitations can ever be allowed to accompany the sale of an article of personal property? . . . There is no reason why an ancient generalization of law should be held invariably to apply to cases in which modern conditions of commerce and industry and the nature of new scientific inventions make restrictions highly desirable."

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WHAT NEXT?

Germans soon will be washing themselves with coal, the New York Times reports in a Berlin dispatch. A new chemical process makes it possible to manufacture at a reasonable price soap from coal fats. Mass production will start in a few months, it is said.

A design for a knitting machine capable of producing 28 pairs of full-fashioned women's hose in a single operation has been registered with the United States Patent Office. The machine repeats indefinitely after being started without further attention, the inventor said. Only

one manual process is required, the final sewing up of the seam.

The first traveling television station, which is to be used in experimental pickups of outdoor sports and news events, has been turned over to the National Broadcasting Co. The normal working range of the station is about 25 miles. Sponsors of the mobile station think that it forecasts the day when pictures of news events will be transmitted as they occur direct to the home.

Concrete with a glazed, raised surface is the newest development in building materials. It is made by a process that gives the concrete a tool-raised finish with a luster said to equal that of plate glass.

QUITS

An American was being shown the Australian Bush, when he saw some bullocks.

"What are those?" asked the American. "Bullocks," replied the Australian.

"Oh!" smiled the American. "They are three times as large as that in America."

A little later three kangaroos came hopping along. So when the American asked the Australian what they were, the latter thought he would have his own back:

"Oh, those!" replied the Australian, "they're grasshoppers!"

HE KNEW

Teacher—"Can any boy tell me the earliest mention in history of a theatre?" Tommy—"Yes, sir; when Joseph was

taken from the Family Circle and put into the Pit."

NOT A WISH

Diner (tackling Christmas dinner)—"Waiter, this chicken has no wishbone."

Waiter—"He was a happy and contented chicken, sir, and had nothing to wish for."

SLEEP TALKER

Tom—"They say I talk in my sleep; but I don't."

Dick—"How do you know?"

Tom—"Well, one night I stayed awake to see if I did, but I didn't."

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Name Bands

The importance of name bands in the amusement world becomes more apparent each day. Theatres, radio, hotels and night clubs all are more or less dependent on this class of attraction.

Two years ago Glen Gray and his Casa Loma Orchestra opened the Paramount Theatre, New York, the day before Christmas, after an absence of flesh from the theatre for more than six months, and did such fine business that the theatre has continued this type of entertainment ever since.

Christmas week this year found Russ Morgan, "Music in the Morgan Manner," and his stellar organization on the boards at the Paramount. Assisting Morgan were Paul and Nino Ghezzi, Chilton and Thomas and Eddie Garr. This combination provided about as fine an hour of entertainment as your reporter has heard in many moons, and the result was a tremendous \$52,000 gross for their first week.

The main complaint of the larger booking offices at the present time is that there are too few such attractions. Yet, now and then one finds a fine orchestra playing some of the smaller cities which can, with proper handling, develop into a top-flight organization. Such, in our opinion, is the Jimmie Livingston Orchestra now playing the Hotel Charlotte, Charlotte, N. C. Here is an organization composed of all young musicians who are extremely capable. They have a fine arranger and their programs are very well presented. With proper booking and exploitation they could be catapulted into big money in a comparatively short time. No doubt there are many other such organizations playing in more or less obscure spots, waiting to be discovered.

"Music hat charms," "Music soothes the savage beast," thus go the old adages, and now one of the latest wrinkles of science is that "Music kills germs." "Supersonic waves" are used in this new procedure. These are high tones, which are so very high that their pitch lies outside of the range of the human ear.

There are, unquestionably, certain musical vibrations which are decided pains in the neck—the higher the note the greater the pain. But now, thanks to the remarkable research work of Dr. Leslie A. Chambers which is being carried on in his supersonic laboratory at the Johnson Foundation of the University of Pennsylvania, the higher the note, the greater number of germs killed.

Dr. Chambers, electrically vibrates a metal tube passing through a tank of water producing a fine spray. Up to 15,000 vibrations a second are then applied to typhoid germs. The germs, subject to these high vibrations, break up into constituent parts, one of which is the antigen of the typhoid germ. The antigen then being separately introduced into the body, causes a defense mechanism to be set up within the body which has the power of immunizing against typhoid infection.

Some of these high altitude climbers of the music profession, may be life-savers after all. And who knows, but that our name band leaders and their mighty vibrations may go down in history, not as musicians, but as the greatest of all germ-eradicators.

Music in the hospitals is coming into more general use as a sedative, and nerve-tonic, and in certain places of business music is being administered as a soothing-syrup for the impatient customers and clients.

A practical application of music had not been considered previously; music's sole purpose being that of entertainment. To what these latest scientific discoveries will lead it is hard to guess, but it is needless to say that a practicable application of vibrations would have limitless possibilities.

Roger Pryor and his orchestra open at the Sir Francis Drake in San Francisco on January 24. Pryor recently closed in Dallas and stopped over in Hollywood for a visit with his wife, Ann Southern, the film star.

Following the completion of their radio contract, Hal Kemp and his orchestra left Hollywood and are playing a series of one-night engagements into Chicago. This attraction opens at the Drake Hotel in the Windy City on February 3.

Louis Armstrong and his orchestra opened at Frank Sebastian's Cotton Club, Culver City, on December 23. "Satchmo" is featuring Louis Russell, Henry "Red" Allen and Bobbo Caston.

Lou Brees and his orchestra, idle since the disastrous closing of the French Ca-

sino in New York, opened at the Beverly Hills Country Club, Newport, Ky., on January 6.

Early January saw changes in both the Rainbow Room and the Rainbow Grill, Radio City, New York. On January 5 Bert Block and his orchestra succeeded Eddie Rogers in the Rainbow Grill, and one week later Ruby Newman returned to the Rainbow Room, succeeding Al Donahue.

Joe Reichman and his orchestra finally completed their commitments for outside engagements and opened their long-awaited return engagement at the Mark Hopkins Hotel, San Francisco, on New Year's Eve.

Benny Meroff and his Merry Mad Gang opened a six weeks' engagement at the Congress Hotel in Chicago on January 6, succeeding Jimmie Dorsey.

Marek Weber, as a result of his instantaneous success in the Stevens Hotel in Chicago, was given a 13-week contract for the Carnation Contented Hour and opened this program on January 8. Weber succeeded Frank Black who found it impractical to commute from New York to Chicago each week, which he has been doing for the past year.

Harry Reser and his Cliquot Club Eskimos opened at the new Penn Club, Pittsburgh, Pa., on December 17, for a four-week run.

Buddy Rogers and his orchestra opened at the Sherman Hotel's College Inn, Chicago, on New Year's Eve, and Red Nichols and his orchestra opened the Topsy's Club, Los Angeles, on the same day.

Emery Deutch had his contract at the Detroit Cadillac Hotel extended for the third time, committing him to this spot until January 31.

Glen Miller and his orchestra enjoyed a successful run at the Raymor Ballroom, Boston, following a four-week engagement at the Hotel Nicolet, Minneapolis, Minn. Miller blossomed out as a band leader recently and is much better known to the trade as a former trombone player with the Dorsey Brothers' Orchestra. He has a stack of fine arrangements and presents them in a manner particularly pleasing to the musical sophisticates.

Midst various opinions expressed pro and con, and protests against "sacrilege," Benny Goodman and his swing orchestra appeared in concert at the musical "Sanctum Sanctorum," Carnegie Hall, in New York City, on January 16.

Many of the regular subscribers to the Philharmonic series and other concerts responded to the ticket sale stating they were interested in current American folk music, others admitted they were merely satisfying their own curiosity.

A comprehensive program of swing numbers was offered, interpreted in the distinctive Benny Goodman style.

Paul Whiteman and his orchestra returned to radio December 31, at 8:30 P. M.

These broadcasts are popular musical programs devoted to old and new tune favorites. As the program advances Mr. Whiteman hopes to introduce many of the works of the contemporary composers, emphasizing, of course, the new American composing talent.

In the latter part of this series the critic and composer, Deems Taylor, will add his informal commentaries to the programs.

Horace Heidt has introduced a new idea in his broadcasts on Monday nights which has proven most effective. All the dance numbers are preceded by the sound of tapping feet dancing in time to the rhythm of the music.

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tempting to refine swing, and give the public a more polished form of its technique—a subdued swing—swing minus excessive noise.

Three symphonic orchestras have been lined up by Paramount in Hollywood for background music at the picture studios. For "The Buccaneer" production there is an orchestra of 140 men recording the score; a full symphonic group is used for the recording of the score of "The Big Broadcast of 1938," and an orchestra and chorus of 42 voices are being used for Maurice Lawrence's "Dream of Love."

Eddie Duchin and his band played for a family dinner at the White House on December 30th. The dinner was in honor of John Roosevelt's fiancée.

Rubino is on the coast for a 20th Century-Fox movie production, after completion of which he will return east for Warner Bros.' shorts that will feature his violin, and for the first time he will do some talking for the screen.

George Hall and his Hotel Taft Orchestra are currently celebrating their one hundredth consecutive month in the Taft Grill. This is the longest run enjoyed by any band in a New York night cafe.

Carl Hoff has signed a contract to continue directing music for the Al. Pearce C. B. S. broadcasts for the next 52 weeks, or one whole year continuously. Such a contract is unique among bandleaders, and a rare occurrence in radio, as there are usually the customary 13-week or 26-week option clauses.

B. A. Rolfe is experimenting with a so-called "floating music." He has a new orchestra ready, including six violins, steel guitars and marimbas.

Herbie Kay followed Paul Whiteman at the Drake Hotel, in Chicago, on New Year's, instead of playing at the William Penn Hotel, in Pittsburgh, as previously reported.

Don Bestor and Clyde McCoy both played the Circle Theatre at Indianapolis, Ind., beginning the week of January 7th. This is the first time an Indianapolis theatre has used two big-name bands on the same program.

Phil Harris followed Jan Garber into the Palomar Ballroom, Los Angeles, on January 15th, where Garber had almost shattered the marks set by Benny Goodman.

Jimmie Lunceford was heard at the Howard Theatre, Washington, D. C., the week of January 7th, and then played Duke University, January 14th and 15th. For the next four weeks he will play one-

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night stands, which will include Dallas, Fort Worth, Austin and San Antonio, Texas.

Russ Morgan has been signed by Philip Morris for another 26-week series on the air, making 75 weeks that he has been under the cigarette manufacturer's exclusive sponsorship.

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Symphony Orchestras

One of the outstanding events in the development of symphonic music in America was the Christmas night concert of the N. B. C. Symphony Orchestra under the direction of Arturo Toscanini. So great was the interest aroused that the National Broadcasting Company had requests for 23,000 seats for this concert. Inasmuch as the studio seats about 1,200 there is no need to dwell on the number of people that were disappointed. The select audience included all the critics of the New York papers and many of the greats in music as well as stars of stage, screen and radio.

This concert differed from the previous concerts in the fact that announcements were not heard by the studio audience. The programs were printed on silk at this concert to avoid any rustling of the programs; at the second concert on New Year's day they were printed on leather.

The decorum of the studio audience was exemplary, everyone seemed to be more or less in awe of the great maestro—in fact to such an extent that there was no applause between the opening number and the Mozart Symphony. No talking, no whispering and only an occasional highly muffled cough, such respect in orchestra halls would be considered the ultimate by conductors.

The orchestra is developing rapidly, arousing great enthusiasm by its fine performances. Music critics have traveled from all over the United States to New York to hear the concerts in the studio. In "Death and Transfiguration," by Richard Strauss on New Year's night, Mr. Toscanini and the orchestra reached heights seldom attained by any organization.

In commenting on the first concert, Lawrence Gilman of the New York Herald-Tribune stated: "Mr. Toscanini... has never in my long experience of his conducting filled the music that he set before us with more vitalizing power and passion than he displayed last night. . . . At certain climactic moments he seemed possessed by the greatness and splendor of the images that he evoked, and the music became invisible fire beneath his hands."

Of the newly formed N. B. C. Symphony Orchestra, Gilman said that "it is an instrument worthy of his art. It had played with eloquence and beauty at its previous concerts, but it had not sounded as it did last night. It played like an assemblage of virtuosi."

Oscar Thompson, critic of the New York Sun, said: "All of the Toscanini magic was in the three performances of the evening."

The death of Maurice Ravel removed one of the most brilliant of modern composers, one who early in his career was accused of imitating Debussy but later proved himself to be a creative artist whose knowledge of instrumentation enabled him to create the almost perfect composition for orchestra. In his writings he painted pictures that were vivid in their reality, but he did not confine his works to that phase of composition. He also created poetic works as well as satires. Of the latter, his "La Valse," a post-war satire, was the best known. To those unacquainted with symphonic works his "Bolero" became a by-word, in fact it is said to have interested many in symphonic music. "Daphnis et Chloe," and the "Spanish Rhapsody," have found their way into the repertoires of nearly every symphony orchestra, while many of his other orchestral compositions and his works for piano made him an outstanding musical figure all over the world.

The Philadelphia Orchestra under the direction of Eugene Ormandy opened its first tour in Harrisburg, Pa., on January 4. The orchestra played Chicago on the fifth, Milwaukee the sixth, Toledo the seventh and Pittsburgh on the eighth and ninth. On February 11th and 12th it will play Boston, Mass.; February 22, Hartford, Conn.; February 23, Smith College at Northampton, Mass. Repeat dates will be played in Pittsburgh on March 15 and Harrisburg on March 16.

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, repeated the "Resurrection Symphony" of Gustav Mahler early in December. This composition is rapidly becoming one of the favorites of the Los Angeles audiences. At the opening concert in November Mr. Klemperer presented Mozart's "Magic Flute" overture, "Thus Spake Zarathustra," by Richard Strauss, the ballet music to "Casanova," by Deems Taylor, Ravel's "Pavane," and the "Firebird Suite" of Stravinsky. Mr. Klemperer appeared as guest conductor of the Chicago Symphony Orchestra on December 28.

On December 16 the Detroit Symphony Orchestra under the direction of Victor Kolar presented two new works. The first was "Orchestral Capriccioso," by Boris Blacher, a 34-year-old German composer. Mr. Kolar brought this work together with several other compositions back from Europe this year. The second was a de-

lightful Idyl for Orchestra, "At Twilight" by Zdenko Fibich. On December 23, with Kolar again conducting, the orchestra played "A Suite of Music by Royalty," by the young American composer Quinto Maganini. On this occasion Jascha Helfetz was soloist, playing Tschalkovsky's D Major Concerto for violin and orchestra. Franko Ghione, conductor, returned to the podium to lead the orchestra on January 6 with the following program: Overture to the Opera, "Scala di Seta," of Rossini; Ernesto Halffter's Sinfonietta in D Major; Brahms' variations on a Theme by Haydn, Op. 56a; Prelude to Act III of Verdi's "La Traviata" and Alexander Mossolow's "Factory," Music for Machines, Op. 19. The Rossini and Mossolow works were first performances in Detroit. The orchestra opened its series of Saturday night popular concerts on January 15 with Eugene List, American pianist, as soloist.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, conducted his first program of the present season on Friday evening, January 7. Mr. Mitropoulos has arranged a series of three concerts for the students and faculty of the University of Minnesota and two young people's concerts.

The Minneapolis Orchestra opened a series of radio concerts on Sunday, December 5, entitled the "March of Minnesota." Twenty-six of these programs have been arranged by the Chambers of Commerce of St. Paul and Minneapolis in cooperation with those of the other larger cities of the state. Five Minnesota radio stations join in a Minnesota network for the concerts. On Sunday, January 2, the popular concert was set back an hour and the audience was permitted to remain for the radio broadcast.

The New York Philharmonic Orchestra under the direction of John Barbirolli presented several new works during the past month. The Symphony in A Minor by Gardner Reid, winner of the Philharmonic Society's \$1,000 prize contest, the "Dance Rhapsody No. 1" by Delius and Cadman's "Dark Dancers of Mardi-Gras" with Mr. Cadman at the piano, were most favorably received. Mr. Barbirolli also played the Third Symphony by Arnold Bax, which was previously presented by the orchestra on January 16, 1936, under the direction of Sir Thomas Beecham. Georges Enesco took over the baton of the orchestra for two weeks on Wednesday, January 5, playing for the first time Alessandro's symphonic poem "Acteon."

The St. Louis Symphony Orchestra played two fine performances of Beethoven's Ninth Symphony on December 17 and 18. Soloists were Winifred Cecil, soprano; Lillian Knowles, contralto; George Rasely, tenor and Douglas Beattie, bass-baritone.

On December 23 and 26 the orchestra played Gretry-Mottl's Ballet Suite from "Cephale et Procris." On these occasions Yehudi Menuhin was the soloist, playing the Brahms Concerto in D Major and Schumann's "Lost Concerto" in D Minor. Incidentally, the Schumann Concerto never really was lost. Its existence was well known, but it had been unpublished because Joachim, for whom it was written, refused to play it himself and provided in his will that it should not be published until 100 years after Schumann's death, which would have been in 1956. However, the German government released it in 1936, and it was given its first performance in America by Menuhin.

The Washington Symphony Orchestra under the direction of Antal Dorati, Hungarian conductor, gave its first of a series of three Beethoven concerts on December 12. The first concert consisted of the Sixth and Eighth Symphonies and the violin concerto with Ruggiero Ricci as soloist. The second on December 15 was under the direction of Dr. Hans Kindler and consisted of the Seventh Symphony, the "Prometheus" overture and the piano

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ANDREW JACOBSON
(Teacher-Director)

MERLE JOHNSTON
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(Euse Morgan)

DON MORRIS
(Don Bestor)

JOHN MULL
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BOB PARKS
(Director)

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(Nat Brandwynne)

JOHNNY SEDOLA
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concerto in G Major, with Josef Hofmann as soloist. The third, also under the direction of Dr. Kindler, included the "Lenore" overture, No. 3, a choral version of "Die Ehre Gottes aus der Natur" and the Ninth Symphony with Alice George, Lucille Browning, Albert Gifford and William Fletcher Smith as soloists and a chorus of 300 voices.

At its second concert early in December, the Seattle Symphony Orchestra under the direction of Basil Cameron played de Falla's suite "El Amor Brujo," Vaughan Williams' "London" symphony, Richard Strauss' "Don Juan" and Honegger's "Summer Pastoral." This was the first performance of the "London" symphony in Seattle.

Margaret Speaks, soprano, was the guest artist at the second evening concert of the Portland Symphony Orchestra on December 13. Dr. van Hoogstraten included the Academic Festival overture of Brahms, Tschalkovsky's "Patbetique" symphony and the first Portland performance of the Gretry-Franko ballet symphony in the program. On Sunday, De-

ember 26, the orchestra and a chorus of 500 voices presented Handel's "Messiah." Soloists were Clara Riemann, soprano; Lucille Cummings, contralto; Virgil Day, tenor, and Mark Daniels, baritone. On Monday evening, January 3, the orchestra, as a tribute to Jan Sibelius, played his First Symphony in E Minor.

Jacques Singer, 27-year-old Polish violinist of the Philadelphia Orchestra, has been selected as the conductor of the reorganized Symphony Orchestra of Dallas, Texas. Mr. Singer will take over the leadership of this organization on February 1. He was recommended for the position by Leopold Stokowski.

The Dallas Symphony Orchestra is composed of 75 players, and arrangements have already been made for 12 pairs of concerts during the 1938-39 season.

With the symphony season well under way with two concerts already played, the Duluth Symphony Orchestra, under its conductor Paul Lemay, will play the third concert of the regular subscription series on January 14, when Mischa Elman,

(Continued on Page Twelve)

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UMI

Stage Shows

Walter Winchell in his "On Broadway" column of December 26 stated that the week of December 13 was the worst theatre week in the last 30 years. He also stated movie business is off 22½ per cent all over the nation. Trade papers freely admit that business is down at least 20 per cent and that managers are groping in the dark for a way to offset the business recession.

Small wonder that business is off with the quality of the pictures produced and released during the past four months. With the exception of a few outstanding features such as "The Life of Emile Zola," "The Awful Truth," "Nothing Sacred," "Submarine D-1" and "The Good Earth," "A" pictures have bogged down to the lowest level in many years. Booking agents are complaining that the business recession is cutting into their bookings. In Minneapolis, the Orpheum Theatre was unable to secure any attraction whatsoever for the week opening New Year's Eve. For the first time in the history of the Minneapolis theatres not a single stage attraction played in the city on New Year's Eve. Mort. H. Singer has been unsuccessful in securing anywhere near the number of stage shows that he requires for his mid-western houses.

On the other hand, trade papers state that the net earnings of Loew's, Inc., for the current year are \$15,000,000. In December the Keith-Albee-Orpheum Corporation declared a \$5.25 dividend on the seven per cent cumulative convertible preferred stock. Others indicated yearly earnings are \$8,000,000 for Paramount and \$8,500,000 for the 20th Century-Fox Corporation. As previously reported in these columns, the Warner Corporation reported earnings of \$5,876,182 for the year ending August 28. The Mort. H. Singer Circuit of theatres states that their entire circuit shows a gain of 35 per cent over last year.

What does all this point to? It appears that the managers in the theatrical corporations on the whole are more interested in the amount of dividends that can be declared at the present moment than in the ultimate success of their business. They must, if they pay any attention to the operating end of their business, know that they can increase receipts by supplementing the poor pictures with stage shows and thus bring business back where it has fallen off. This would require the expenditure of very little more money than is now paid for brutal "B" pictures which are used in double feature houses, or spent for the gambling features such as Bank Night, Screeno and other give-away features. Dividends are alright. They are an absolute necessity in the American scheme of business, but they should not be paid out of necessary operating expenses to the ultimate destruction of patronage. We have so often dwelt upon the subject of drying up the source of talent, it is hardly necessary to repeat the many facts pertaining thereto.

However, the predicament that the Mort. Singer Circuit finds itself in is now becoming wide-spread and many independent theatres that actually want stage shows cannot find enough attractions to supply their theatres. This is particularly true in the interior sections of the country, as there is always more or less talent available off the East and West coasts, although in many cases the lack of consistent playing time renders it difficult to secure a well-balanced bill even in these sections. The Music Corporation of America, Consolidated Radio Artists and Rockwell-O'Keefe, Inc., all are giving more attention to theatre bookings, booking not only their bands but also acts into theatres. Several artists' bureaus in the Central States are also specializing in theatre bookings. All this has developed because of a consistent demand for stage shows. It appears to the writer that now would be the proper time for the theatre circuits to resuscitate their vaudeville booking offices, as they would then be in a position not only to supply their own theatres with good shows but at the same time could make their booking departments a lucrative source of income, providing well-balanced bills for the independent theatres that are so badly in need of them.

All the above things to the contrary, our reports continue to show an increase in stage shows. Warner's Strand in Brooklyn played its first real stage show in many months over the Christmas week-end. The Majestic Theatre built the Hollywood Hotel Unit into a full length revue for the week ending January 1. In Chicago, Balaban & Katz reinstated week-end vaudeville in their North Shore Theatre on December 26. There is a strong probability that this policy will spread to all of B. & K.'s Chicago neighborhood theatres. The Ambassador Theatre in the

same city also is trying a 5-act vaudeville bill.

The Columbia Theatre in Erie, Pa., has been more than successful with its recently installed vaudeville, in fact to such an extent that the Shea's opposition house which is now playing occasional stage shows may be forced to make them a permanent policy. Bert Wheeler, the motion picture comedian, opened his Hollywood Revue in Portland, Ore., on New Year's Eve. The Palace Theatre in Fort Wayne, Ind., opened a split week policy on New Year's Eve and is booked straight through the spring by the William Morris office. On the same date the Taft Auditorium in Cincinnati reopened with stage shows and pictures under the management of Milford Unger. Cincinnati has been stageless since the closing of the Shubert last May.

In the state of Nebraska, the Fox Theatres in McCook, Sidney and North Platte are angling for vaudeville shows to replace the outlawed Bank Nights. Grand Island is already playing week-end shows. In Rochester, N. Y., the Embassy Theatre closed its burlesque shows on December 16 and reopened on Christmas Day with vaudeville and motion pictures. The RKO Palace in the same city is testing the demand for vaudeville with a few one-day shows. The RKO Colonial in Dayton, Ohio, tried to get along without stage shows but finally gave up the fight, returning to vaudeville attractions on New Year's Eve. The Orpheum Theatre in Omaha, during its single week of vaudeville in December, more than doubled its average gross, bringing in about \$14,000. The Egyptian Theatre in De Kalb, Ill., is another independent theatre which went into stage shows early in December.

Other theatres which have recently installed vaudeville and are enjoying greatly increased business are the Beacon in Winnipeg; Post in Spokane; Capitol, Sioux City; Weller and Liberty, Zanesville, Ohio; Bijou, Battle Creek, Mich., and the Marshall Square Theatre in Chicago as well as theatres in Calgary, Alberta, and Vancouver, B. C.

RKO have reopened stage shows in the Albee Theatre in Providence, R. I., making this the third house presenting flesh in that city. The Majestic Theatre in Johnstown, Pa., installed stage shows three days a week with the first bill playing there on December 9, 10 and 11. Following the closing of the Tabor Theatre in Denver, the Tivoli has installed stage shows.

The business men of Atlantic City and Edward Sherman, booking agent, took over the Steel Pier after it was closed by the city fathers and are continuing the operation of the vaudeville theatre throughout the winter. The Hollywood Theatre in the same city played its first stage show "French Riviera Brevities" the week ending December 10. Harry Waxman, the manager, states that he will show flesh for the balance of the winter months. The State Theatre in Hartford, now in its fifth month, continues to show increased patronage every week. The experiment at the Paramount Theatre in New Haven has proved very successful, and the management is booking all available attractions.

In Philadelphia, Local 77 reached an agreement with Warner Bros. during their first meeting. Vaudeville will be continued in the Earle Theatre with an orchestra of 21 men. Thirty-five men are to be employed at the Fox Theatre, and six neighborhood houses will play vaudeville two days a week. Four of these houses are to employ orchestras of 10 men, and the other two, orchestras of eight men. The neighborhood theatres are the Stanley, Camden, Kent, Allegheny, Oxford, Alhambra and Frankfort.

The part that name bands continue to play as theatre attractions is indicated by the following grosses: Week ending November 26, Stanley Theatre, Pittsburgh, Pa., Ted Weems and his band, \$29,200; Michigan Theatre, Detroit, Mich., Little

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Jack Little, \$28,000. Week ending December 3, Buffalo Theatre, Buffalo, N. Y., Ted Lewis and Band, \$20,600; Stanley Theatre, Pittsburgh, Pa., Vincent Lopez and orchestra, \$26,000; Paramount Theatre, New York, Bunny Berigan and his band (second week), \$43,000; Lyric Theatre, Indianapolis, Ind., Little Jack Little, \$10,200. Week ending December 10, Earle Theatre, Philadelphia, Pa., Hudson-DeLange Orchestra, \$21,000; Circle Theatre, Indianapolis, Don Redman's band, \$6,300; Stanley Theatre, Pittsburgh, Pa., Herbie Kay and orchestra, \$19,000; Metropolitan in Boston, Jack Benny and Lucky Millinder, \$17,500; Earle Theatre, Washington, Vincent Lopez, \$14,500; Paramount, New York, Bunny Berigan and band (third week), \$30,000. Week ending December 17, Metropolitan Theatre, Boston, Bunny Berigan and band, \$24,000; Fox Theatre, Detroit, Mich., Will Osborne and band, \$17,000; Stanley Theatre, Pittsburgh, Pa., Henry Busse, \$17,000; Earle Theatre, Philadelphia, Ina Ray Hutton and band, \$21,400; Paramount Theatre, New York, George Hall's Orchestra, \$33,000. Week ending December 24, Palace Theatre, Chicago, Ted Lewis and orchestra, \$18,000; Paramount Theatre, New York, Russ Morgan and orchestra, \$52,000. Week ending December 31, Paramount Theatre, New York, Russ Morgan and orchestra, \$42,500; Earle Theatre, Philadelphia, Red Norvo's orchestra with Mildred Bailey, \$26,000.

Radio City Music Hall in New York City broke all attendance records on Thanksgiving Day when a total audience of 30,000 people paid \$21,500 through the box office wicket.

In the legitimate field business dropped off for about 10 days and then regained its former level in all the large centers.

In New York City the revamped "Between the Devil" with Jack Buchanan, Evalyn Laye and Adele Dixon finally made its debut and is hailed as one of the brightest, smartest musical comedies of the past several seasons. "Three Waltzes" with Kitty Carlisle and Michael Bartlett opened Christmas week and bids fare to become one of the big hits of the season. The story of the three generations of the Strauss conductors combines fine music, good singing, beautiful costumes and scenery, presenting a musical feast. The critics gave a most favorable press, and this show should experience no difficulty in running well into the summer. "I'd Rather Be Right" continues to gross from \$32,000 to \$35,000 a week with the tickets sold out for every performance, and Ed Wynn in his "Hooray for What!" is averaging from \$25,000 to \$30,000 a week.

The road shows practically no sign of business recession, attractions of any box office value continuing to draw fine grosses all over the country. Maurice Evans in "Richard II" drew \$18,200 at the Ford Theatre in Baltimore for the week of November 27, \$25,000 at the National Theatre in Detroit for the week ending December 4, and \$19,000 at the Forest Theatre in Philadelphia for the week ending December 18. Helen Hayes broke the all-time house record for the National Theatre in Pittsburgh with \$31,000 for the week ending November 27; \$30,000 at the Hanna Theatre in Cleveland for the week ending December 4; \$25,500 at the Cox Theatre, Cincinnati, the week ending December 11 and \$30,000 at the Cass Theatre, Detroit, Mich., for the week ending December 18.

Chicago continues to give its five or six legitimate attractions grosses from \$10,000

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to \$17,500 per week. "Brother Rat" ran 17 weeks in the Windy City, and "You Can't Take It With You" completed its 47th week on New Year's Day.

In St. Louis for the week ending December 4, "The Women" grossed \$21,000 at the American Theatre. During the same week "Stage Door" drew \$9,200 for four performances at the English Theatre in Indianapolis, and "Three Waltzes" gathered \$15,000 in its pre-New York appearance at the Forest Theatre in Philadelphia. The following week "Between the Devil" drew \$17,000 at the Shubert Theatre in Boston. "Your Obedient Husband" with Frederic March and Florence Eldridge at the American in St. Louis grossed \$20,000; "The Women" \$7,200 for four performances at the English Theatre in Indianapolis. "Yes, My Darling Daughter" \$7,000 for five performances at the Lyceum in Minneapolis, and "Stage Door" with Joan Bennett, \$9,500 at the Hanna Theatre in Cleveland. For the week ending December 18, "Your Obedient Husband" played to only \$14,000 in Pittsburgh due to extremely bad weather. "The Women" grossed \$14,000 at the Hanna in Cleveland despite the same handicap; "Stage Door" collected \$11,500 at the Royal Alexandria in Winnipeg, Mani.; "Brother Rat" \$7,800 for four performances at the English Theatre in Indianapolis, and "You Can't Take It With You" \$7,000 for four performances in Atlanta, Ga.

The chief news item in the foreign field is the revival of vaudeville in Australia and New Zealand. The Ben Fuller, J. C. Williamson and Tivoli Circuits are offering 10 weeks to be played within 12 with options for an additional 20 weeks with round-trip fares from the West Coast paid by the circuits. The acts play six days a week, two shows a day.

In London as in the United States, name bands are becoming strong attractions. Jack Harris and his band and Louis Levy, for many years musical director with Gaumont-British, both opened tours in December.

Well-known American acts who have been most successful in foreign countries are Aaron and Broderick, who played two weeks at the Empire, Edinburgh, Scotland; two weeks in Birmingham, England, opening on January 10 in London for a run. Irene Vermillion, Norman Thomas Quintet and Forsythe Semon and Farrell recently completed 30 weeks of Australian time. The Mae Wynn Foursome and the Four Comets are playing the Varieties and Empire in Brussels and Ray Ventura and his Collegians, the Paramount in Paris. Revues of the ABC Theatre in Paris, the Hansa in Hamburg, the Bobino European and the Petit Casino in Paris and the Folles Bergere in Mexico City demonstrate no let-down in the type of stage show offered in other countries.

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Grand Opera

During the winter season the Metropolitan Opera naturally occupies the most important place in the news of the operatic world. No one can deny that the Met is the most important of all opera companies and that its performances are unsurpassed. True it is that we have no Caruso and Farrar in the Met at the present time and Italian operas no longer predominate, but we do have Kirsten Flagstad and Lauritz Melchior who have brought the Wagnerian music dramas into top favor.

Debuts of new artists and revivals of operas during the month of December kept interest at fever heat. In the first performance of "Siegfried," Carl Hartmann, German tenor, made his debut in the title role. His success was instantaneous, and he shows wonderful growth in both voice and art since first appearing in New York with the German Grand Opera Company six years ago. His clear, resonant tenor voice was given unsparingly in the most difficult parts and remained true to pitch and resonant throughout the length of the opera. Adolf Vogel made his debut in the role of Alberich and gave an interpretation of this role unsurpassed in this writer's memory. The third debut was that of Marita Farrell in the part of the Forest Bird, with only fair success.

Zinka Milanov, Croatian soprano, made her debut in "Il Trovatore" on December 17. Miss Milanov, still in her twenties, presented an imposing figure on the stage and disclosed a voice of uncommon range. The C's and D flats of the role were achieved with facility and she sang pianissimos which were a delight to hear. The other debut of the month was that of Nicola Moscona, the 26-year-old Greek basso who made his premier appearance as the High Priest Ramfis in "Aida." Mr. Moscona's voice is a basso cantante of ample size and agreeable quality, even throughout its range. He will undoubtedly prove a valuable addition to the company.

The revivals of the month were "Der Rosenkavalier" on December 7, "Romeo et Juliette" on December 16 and "Otello" on December 22. The princess role of "Der Rosenkavalier" was sung by Lotte Lehmann with Emanuel List as Baron Ochs, Kerstin Thorberg, as Octavian and Susanne Fisher as Sophie. The production moved with refreshing certainty and celerity, the orchestra playing no small part in a fine performance.

On December 16 the revival of Gounod's "Romeo et Juliette" was given with Bidu Sayao as Juliette and Richard Crooks as Romeo. These artists together with Ezio Pinza as Friar Laurent and John Brownlee as Mercutio presented singing seldom equaled in the Metropolitan or elsewhere in French opera. We have never heard Richard Crooks in better voice.

"Otello" was revived on December 22 with a second performance on December 30. In both cases the house was sold out and there were many standees. This supreme masterpiece of music drama was sung with Giovanni Martinelli as Otello, and the fine singing of Lawrence Tibbett as the sardonic and malevolent Iago aroused the audience to wild enthusiasm. After hearing this performance it is not difficult to understand why the London opera-going public was so enthusiastic over the performances of Martinelli and Tibbett in "Otello" during the coronation season at Covent Garden last spring. The orchestra, under the direction of Ettore Panizza, and the chorus also gave yeoman service.

Other operas given excellent performances during December were "Samson et Dalila," with Rene Malson as Samson and Bruna Castagna as Dalila; "Aida," with Gina Cigna, Castagna, Martinelli and Cordon; "Tannhauser," with Lotte Lehmann, Kerstin Thorberg and Carl Hartmann; "Carmen," with Castagna, Malson and Huehn; "Lohengrin," with Hofmann, Melchior, Huehn and Marjorie Lawrence; "La Traviata," with Nino Martini, John Charles Thomas and Vina Bovy; "La Boheme," with Kullman, Sayao and Dickson, and "Manon," with Sayao, Crooks, Brownlee and Rothler.

Two new tenors have been signed for the 1938-39 season of the Metropolitan Opera. Galliano Masini of LaScala in Milan and the Royal Theatre in Rome created a sensation at his American debut with the Chicago Opera Company in December, and Mr. Johnson lost no time in signing him up for the first half of next season. The other tenor, Jussi Bjoerling, 25-year-old Swedish tenor who made his first appearance in operatic broadcasts and the Chicago Opera Company, immedi-

ately became the talk of the country. Mr. Bjoerling is a pupil of John Forsell, formerly with the Metropolitan Opera House and now general manager of the Royal Opera in Stockholm. His voice is one of the finest young tenors heard in this country in many a year. Masini and Bjoerling will prove wonderful additions to the Metropolitan and will do much to lighten the load now carried by Melchior, Martinelli and Martini.

The revival of Mozart's "Don Giovanni" and Richard Strauss' "Elektra" with Rosa Pauly will be reviewed in this column next month.

The Metropolitan Opera Guild under the direction of Mrs. August Belmont, chairman, is giving both moral and financial support to its parent organization. The Guild now numbers more than 4,000 members. Numbered among its gifts to the Metropolitan is the blue cyclorama as well as a new floor and decorations in the orchestra room. The Guild has also turned over \$10,000 to Mr. Edward Johnson, managing director, as the start of a Metropolitan Endowment Fund.

Beverly Lane, 18-year-old Chicago coloratura soprano, made her debut with the Chicago Opera Company on December 8 singing Gilda in "Rigoletto." Lawrence Tibbett and Jussi Bjoerling were in the supporting cast. Edward Barry, music critic of the Chicago Tribune, stated:

"A slim beautiful girl, with womanly dignity and notable grace of movement, she coped skillfully with terrific vocal and histrionic difficulties of the role, difficulties which were increased enormously by the excitement incident to a debut—and won one enthusiastic salvo after another from her audience.

"Miss Lane is a singer of notable promise with a pure and delicately textured soprano voice. She sang gloriously at times—in the off-stage coda of the 'Caro Nome,' for instance—and gave a foretaste of the kind of artist she will be when her voice has been developed to the point where its natural beauty can be fully exploited."

Incidentally, President Jason F. Whitney stated that the present season had set a new box office record for the Chicago company.

The San Francisco Grand Opera season closed with a gross in excess of \$243,000. Five performances in Los Angeles resulted in a profit of \$25,000. Rob Wagner's Script made the following comment on the Los Angeles performance of "Aida":

"With all respect to the Chicago Civic and the 'Met,' said organizations might well gird their loins against the onrush of the comparatively youthful San Francisco forces. A more superbly staged 'Aida' could hardly be imagined. By some miracle, this overworked opus seemed animated by a fresh vitality, and but for the first scene in Act IV (which only amputation could remedy), it escaped the boredom that commonly companions it. Laurels go to Armando Agnini—first, because his settings created an illusion of tremendous heights and hoary age—second, because he handled the stage direction in such manner that even the supers seemed to know what they were doing.

"Gina Cigna's performance must place her in the gallery of standard Aidas; her vocal resources appeared unlimited, and she combined power with a most eloquent pianissimo. Bruna Castagna proved a handsome Amneris with a voice of dual register, and the ever admirable Martinelli (Rhadames) was—Martinelli. The role of Ramfis is only too short when sung by Ezio Pinza; his florid basso circled the auditorium like an effortless food.

Geraldine Farrar, in an address on the progress of opera in New York at the

Museum of the City of New York, made the suggestion that the government subsidize a wide chain of opera houses for the development of a larger appreciation of opera in America. Miss Farrar suggested that the money could be raised by government appropriations and fees from radio broadcasts of the performances.

"After tracing the development of opera in this country for the last 150 years, Miss Farrar deplored the fact that nothing had been done in that time from a national standpoint to 'develop opera in this country.' Opera here, she added, was by 'private enterprise and subject to the tastes and generosity of wealthy amateurs.'"

The American Guild of Musical Artists signed its seventh AGMA shop contract with the Civic Grand Opera Company of Philadelphia. This places the entire popular grand opera field under AGMA regulations, although Fortune Gallo and Alfredo Salmaggi have not as yet signed contracts. They are working under verbal agreements, but will undoubtedly come into the fold with signed contracts in the near future.

The London Intimate Opera Company opened its New York season in the Little Theatre on January 4. This company of three singers, includes Winifred Radford, soprano; Geoffrey Dunn, tenor, and Frederick Woodhouse, baritone. The repertoire of the company includes a number of English operas of the 17th and 18th centuries. These include: "Thomas and Sally," a pastoral opera by Thomas Arne; "The Grenadier," by Charles Dibdin, composer of more than 70 operas; "Don Quixote," by Henry Purcell; "True Blue," by Henry Carey, first produced at Covent Gardens in 1739, and "The Enraged Musician," by Dr. Samuel Arnold. With these go short dialogues and "musical entertainments" of the period, such as Purcell's "Colin and His Wife," and Dibdin's "Brickdust Man."

Other works in the repertoire include Mozart's "Bastien and Bastienne"; Schubert's musical interlude, "The Wedding Breakfast"; "Love in a Coffee Cup," an adaptation of Bach's "Coffee Cantata," and "Every Maid Her Own Mistress," the company's own version of Pergolesi's "Serva Padrona." While in America the troupe may break away from its regular work in order to produce Rutland Boughton's "Bethlehem" in collaboration with local choral societies. This Nativity opera was first produced at the Glastonbury Festival in Somerset in 1915, and is now regularly revived in various parts of England.

Miami, Fla., heard its first opera in some time in December when the Federal Music Project Opera Company presented "Il Trovatore" on December 4, with Ruth Padgett, soprano; Pasquale Ferrara as Manrico; Bice Eaton as Azucena and Alfredo Zagaroli as the Duke. The opera was given in the Edison High School Auditorium. On Saturday evening, December 11, the double bill of "Cavalleria Rusticana" and "Il Pagliacci" was given. Bice Eaton sang Santuzza, and Pasquale Ferrara, Turridu, in "Cavalleria Rusticana," with Mr. Ferrara as Canio, Alfredo Zagaroli as Tonio and Marguerite Michaud as Nedda in "Pagliacci." Incidentally, Miss Michaud is an active member of Local 655, well-known as a violinist and accordionist.

It is announced that Richard Strauss' 12th opera "Friedenstag" will be produced during the Munich Opera Festival next summer. The librettos are by Josef Gregor.

In London, Sir Thomas Beecham's indefatigable spirit resulted in a two-weeks' season of opera at Covent Garden in December. Sir Thomas' company, which includes Eva Turner, Lisa Peril, Maggie Teyte, Ruth Naylor, Constance Willis, Noel Eadie, Heddle Nash, Walter Widdop, Octave Dux, Arthur Fear, Norman Allin, Dennis Noble, with Aylmer Buesst, Albert Coates, and Robert Ainsworth as conductors, enjoyed a most successful tour both from a financial and artistic viewpoint of the larger cities such as Manchester, Liverpool and Glasgow with the London season closing the activities for the year. The operas that were sung were "La Boheme," "Hansel and Gretel," "Tristan et Isolde," "Tales of Hoffman," "Rigoletto" and "Madame Butterfly."

At Sadler's Wells Beethoven's "Fidelio," Mozart's "The Magic Flute," and Puccini's "Il Tabarro" were presented.

Sadler's Wells was greatly saddened by the death of Lilian Baylis, who had been the guiding spirit in the rehabilitation of this only permanent home of opera in London. When Miss Baylis took over Sadler's Wells in 1925 there was nothing left but the rather decrepit walls and a wrecked interior. She restored the old building to a more or less satisfactory condition, and as the business grew re-modeled it into the fine up-to-date menage that it is today.

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JOHN MacLUSKIE

John MacLuskie, 14 times president of Wilkes-Barre, Pa., Local 140, and delegate to 27 national conventions of the American Federation of Musicians from 1902 to and including 1937, died suddenly on Sunday, December 26, from a heart attack. "Mac," as he was known to his many friends, was born in Scotland on August 14, 1874. He came to America with his parents at the age of nine and settled in Scotch Hills in Plain County, Pa. He started his career as a breaker boy, and after his early experience in this capacity became an active miner. While thus engaged he studied music, being largely self-taught. He first became a member of the Thistle Cornet Band of



Courtesy Wilkes-Barre Times-Leader
JOHN MacLUSKIE

Plains and afterwards a member of Alexander's Band and remained with that organization for 18 years. Mac was a charter member and one of the organizers of Local 140.

He was a member of the Ninth Infantry, Pennsylvania National Guard, and was promoted to a corporal, remaining in that branch of the service until 1909. On June 15, 1917, he was appointed warrant officer of the 109th Field Artillery Band. He served through the World War with a regiment in the United States, France and Belgium, returning to the United States in May, 1919. Mac's band was one that found it necessary to discard their instruments in favor of guns during several major battles. He was officially credited as serving in the battles of Fisme-Champagne, Oise-Aisne, Claremont-Lorraine, Meuse Argonne and Ypres-Lys.

Upon the reorganization of the 109th Field Artillery after the World War, he was appointed band leader in 1920 and served continuously in that capacity until his death. Also upon his return from France he kept intact the band which had been over seas with him, and that band retained his name for the past 17 years. Mac was also director of the Irem Temple Shrine Band, the Knights Templar, Shalimar and American Legion Post bands.

Mac was also active in politics, being the only man that was ever twice elected to the office of High Sheriff of Luzerne County. He also served a four-year term as Register of Wills. In addition to being a member of the Musicians' Union, he belonged to the Masons, Elks, Odd Fellows, Knights of Malta, Eagles and Order of Moose.

Although of heavy girth, Mac was a graceful conductor who well deserved the reputation that he had earned as a top rank band conductor.

Funeral services were held on Wednesday, December 29. He was given a military funeral in the Irem Temple. Chaplain Rev. C. Fricx being assisted by Rev. Arthur Sallin and the officials of the Masonic Lodge. Interment was in Evergreen Cemetery. He is survived by his widow, one daughter, Mrs. Elliott Smith, and two sons, Donald A. MacLuskie and John H. MacLuskie.

WILLIAM BRAKEMAN

William Brakeman, President of Erie, Pa., Local 17, from 1920 until 1936 when he declined further nominations, and delegate to every convention from 1920 to 1937, died on December 16. Brother Brakeman had been under the doctor's care for more than a year. On the morning of the 16th he went to his place of

business but returned home after a few hours, received the doctor's attention, and shortly thereafter quietly passed on. Bill was born in October, 1875, on a farm near Union City, Pa., and while still a boy became a trombonist with Coleman's Band of Union City. Early in life he joined the John H. Walker Paper Company of Erie, and after working as a traveling salesman for several years bought a half interest in the company. Shortly thereafter he moved to Erie and joined Local 17. Music was his hobby and he played for a number of years in the Shrine Band, Frank Losey's Band and Campbell's Band. He was elected vice-president in 1919 and president in 1920.

A number of years ago he helped reorganize the Erie Symphony Orchestra and thereafter played in it and contributed financially to its support. Bill was the only life member Local 17 ever had, and he was also a life member of the Zem Zem Shrine of Erie.

Funeral services were held at his home by the Rev. Wright of the First M. E. Church and at the cemetery by Ureka Lodge, A. F. and A. M., of Union City. Interment was in the family plot at Wattsburg, Pa.

EDWARD TAYLOR

Edward Taylor, for 30 years a member of Local 190, Winnipeg, Manitoba, and president for the past seven consecutive years, died recently in Winnipeg. Brother Taylor was a genial character, a faithful worker for the Winnipeg Local throughout his membership, and his loss is felt keenly by that local.

Local 166 of Madison, Wis., held its Fifth Annual Ball on December 6, 1937, in the Eagles' Club House. Twenty-six orchestras furnished the music for the occasion and hundreds of people were turned away from the hall.

Complimentary tickets were sent out to all dance hall managers within a radius of 75 miles, and the advertising program in addition to containing the names of the orchestras that rendered services carried a complete list of all available orchestras affiliated with the Madison Local. While the dance was not primarily for profit, the Local netted in the neighborhood of \$700.00 from the occasion.

Orchestras which played were as follows: Duane Longaker, Top Hat Orchestra, Tommy Tate, Stan Johnson, Joel Janis, Jack Sylvester, Bob Arden, Dan Burkholder, Benny Ehr, Venetian Club, Paul Christenson, Ken Hoffman, June Murley, Bill Bunt, Yvonne Naset's Swingettes, Bob Bann, Larry O'Brien, Ken Ketchen, Carl Stetz, Kyle Davidson, Palmer's Happy Rounders, Ole's Dance Band, Ossie's Pioneers, Tony Salerno, Sam Ellickson and Jack Halls.

The newspapers estimated the attendance at 2,000 and it was impossible for anyone to estimate the number turned away.

C. P. Thiemonge, genial Secretary of the Birmingham, Ala., Local and delegate to 15 conventions of the American Federation of Musicians, was recently elected to his fifth consecutive term as President of the Birmingham Central Labor Union. Brother Thiemonge in addition to being secretary and business agent of the local has been very active in the interests of the American Federation of Labor in Birmingham for many years.

Following the lead of the American Federation of Actors in organizing the night clubs, the Chorus Equity Association has announced the campaign to improve the conditions of the chorus girls in that field of entertainment. The Chorus Equity Association is asking \$40.00 a week for these girls who have been receiving as little as \$10.00 to \$15.00 a week in the past, and on many occasions finding themselves unable to collect their wages.

Nearly 100 musicians gathered at the Eagles' Temple on November 19, 1937, for the Fifth Annual Banquet of the Lockport Federation of Musicians, Local 97, American Federation of Musicians.

Officers and directors of near-by locals were invited and among those attending were Leonard Campbell, president of the Rochester, N. Y., Local, and New York State representative of the A. F. of M.; Louis Jerge and Charles Browning, secretary and president of the Tonawanda Local; John Hassler, secretary of the Buffalo Local, and Ernest Curto and Joe

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Justiana, president and secretary of the Niagara Falls Local.

Following the dinner Richard Stanley, who acted as toastmaster, introduced Stuart Dussault, president of the Lockport Local, who gave a short address of welcome.

Daniel Witte was master of ceremonies for the entertainment which was a departure from that of previous banquets in that it was composed for the most part of talent by members of the local musicians' group. Included were a saxophone quartet, tap dancers and soloists. Arthur Lambert did a group of his own compositions at the piano. Frederick Ross, local tenor, sang a group of songs accompanied by Evelyn Bayliss. The entertainment concluded with the Three Treys doing a half-hour of tunes popular on their radio programs.

F. X. Holt, Secretary of Local No. 217, Jefferson City, Mo., and Mrs. Holt recently celebrated their thirty-ninth wedding anniversary. Secretary Holt is also secretary of the Central Labor Union of Jefferson City and has served as delegate to several Conventions of the A. F. of M.

Norman Carol, nine-year-old violinist, made his debut with the Philadelphia

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AL WALLACE, 2418 North Halsted, Chicago.

Civic Symphony Orchestra, major unit of the Federal Music Project in that city, at a concert in Irvine Auditorium, 34th and Spruce streets, on Sunday afternoon, January 2nd. This Philadelphia youngster was accepted as a soloist by the audition committee of the local music project after hearing him play excerpts from the Mozart concerto in G major, which he played at the concert. Members of the committee which heard Norman, as well as others, believe that he is one of the most promising talents to come to the fore in this city in recent years.

A normal and healthy American boy with interest in sports and the other things that usually attract a youngster of his age, Norman is a bright pupil in

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school in addition to being a responsive and sensitive student of music. Son of Mr. and Mrs. Max N. Carol of 6542 North 18th street, the boy is developing his musical and other abilities without undue forcing or exploitation, his parents wishing him to be a well-rounded personality rather than a "little genius." As a result, Norman, who has a winsome and delightful manner, is unpetted and unspolled, and while assured and confident shows a welcome absence of conceit.

He began his musical studies at the age of six at the suggestion of the well-known pedagogue, Henry Ostrovsky, at that time teacher of Norman's sister, Rene, now aged eleven and also a violinist who shows excellent potentialities. For the past two years Norman's development as a musician has been the care of Sascha Jacobinoff, prominent solo violinist and teacher, who is enthusiastic about his young and gifted pupil.

Maurice Spitalny, brother of Phil and H. Leopold Spitalny, has been appointed guest conductor of Station KDKA, Pittsburgh, Pa. Maurice has been located in Cleveland for many years and leaves his directorship of the Palace Theatre orchestra in that city to assume his duties in Pittsburgh. At the opening program on January 13, Phil brought his all-girl band to Pittsburgh to participate, and his brother Leopold also acted as a guest conductor. Dave Rubinoff, a native of Pittsburgh, joined in the welcome to Maurice. During his long career in Cleveland, Maurice acted as assistant concert master of the Cleveland Symphony Orchestra and as a director of the orchestras in the Knickerbocker, Stillman, Allen, State and Palace theatres. He also has been active in the hotel and dance field and is well known as a composer. His most recent song hit is entitled, "A Gypsy's Love Is Like a Melody."

Local 238, Poughkeepsie, N. Y., recently returned F. E. Botsford to the office of Secretary for his twenty-first consecutive year. George B. Wood, Jr., was elected President for his eighth consecutive term.

The passing of Dexter Fellows late in 1937 removed one of the most colorful characters from the entertainment world. Mr. Fellows was one of the most prolific press agents and publicity exploiters of all time. For some years he was connected with Ringling Bros.-Barnum & Bailey Circus and was stricken while preparing for a performance of that attraction. He broke into the show business in 1890 with the "Pawnee Bill" Show and is said to have averaged 15,000 miles of travel a year from that time until his death.

JOSEPH CRABB

Joseph Crabb, charter member of Local 205, Green Bay, Wis., died on December 18, 1937, at the age of seventy years. He was one of the organizers of Local 205 and a signer of the original charter.

FRANK E. BARRY

Frank E. Barry, 54, head of the arranging department of Leo Feist, Inc., died in the Brooklyn Hospital on December 13th after undergoing an operation for a brain tumor.

Mr. Barry was with Feist for about 18 years and was a native of Chicago, where he formerly conducted his own arranging business.

His home was at 99 Lenox avenue, Lynbrook, L. I., and he is survived by his widow and three children.

Funeral services were held at the Ronalds Funeral Home, Lynbrook, L. I., on Wednesday evening, December 15th, at 8 P. M. He was a member of Local 802, New York, and Local 10, Chicago.

PAUL E. WHEELER

Paul E. Wheeler, a member of the Board of Directors of Local 531, Marion, Ohio, died on December 9 as a result of a gunshot wound suffered while on a hunting trip on November 15. Brother Wheeler was employed by the Erie Railroad and conducted a dance orchestra under his own name, being well known in the northern Ohio territory. The accident occurred on November 15, and on November 22 he had apparently recovered to a sufficient extent to be removed from the hospital to his home. For ten days prior to the day of his death he was up and around the house. On December 8th he was again stricken, apparently from a hemorrhage of the brain, and he failed to regain consciousness.

Brother Wheeler is survived by his widow and parents.

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Local Reports

LOCAL NO. 1, CINCINNATI, OHIO

New members: Olga Atti, Vojmil Atti, Ben Pickering. Transfer deposited: Paul A. Antibus, both 810. Transfers issued: M. Horner, Andrew Jacob, John Tassinger, Helen Kilb, Jack Coffey, Richard Kaps, Gene Walter, Earl Bakke, John Murphy, Byron Henry, Ed. Harter, Walter Hahn, Peterson De Jager, Ray Mueller, Ray Moore, Ed. Trippel, Dan Osborne. Traveling members: Don Beator, H. L. Alderson, Earl Doyar, Arthur P. Coogan, Oswald A. Dieckmann, John Egan, Jess C. McCormick, Russell W. Moss, Walter L. Payne, Edwin Scherr, Harold Starzard, Tom Whalen, Howard Workman, Charles Yantis, all 802; Art Kassel, Don German, Bob McKeen, Mike Kimmon, all 10; Bernard Woods, 405; Paul Marlowe, J. George Yador, 30; Louis Math, 67; Harare Rollins, 147; Fred Benson, 242; Harry Hauck, Jr., 47; Ed. Hardy, 118; Merle Torak, James Torak, Richard Howard, Wm. Palmer, Ernest O'Connell, all 17; Chuck Kern, 303; James Engler, 289; Roy Crawford, 273; Clyde McCoy, Martin L. Ashley, Julius Blower, Thomas Donio, John Muley, George Green, Dave Goldstein, Arthur E. Dunham, Raymond A. Anderson, John H. Roth, Jimmie Abato, Fred W. Taylor, all 802.

SUBSIDIARY LOCAL NO. 2, ST. LOUIS, MO.

Traveling members: Eddie Crump, 743; Jennie Byrd, 632; Margaret Beckstrom, 714; Madge Fontaine, 802; Lois A. Julius, 145; Oliver G. 623; Geo. W. Moore, 710; E. Martin, 208; Orville Moore, 75; Alice Proctor, 710; Marjorie Ross, 552; Don Albert, Alvin Akorn, Louis Cottrell, T. J. Dejan, Billie Douglas, Lloyd Glenn, Hiram Harding, James Jackson, Jacques, Albert, all 496; Augustus Patterson, 38; William Robinson, James Taylor, Henry Turner, all 496. New members: John Arnold, John Orange. Transfer members: James Board, 707; Wm. Hollins, 533.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Dortha Chapman, James O. Beid, Gertrude M. Butts, Jas. Sullivan, Paul B. Ditzonberger, Immer J. Hill, Gear W. Judah, Herman Albert, Hugh Phillip, Charles Rustel, Dennis B. Linder, Wm. Jolly, Cole W. Hollins, Elbert Masten, Richard Bessler, Gene Franzen, Pat Robinson, Wm. J. Edwards, Bussel Dalby. Transfers deposited: Sam Sclachitano, L. J. Krupnik, M. D. Kondratoff, Harold Stigel, all 18; Elvin Clear, Arnold Jacobs, both 77; Chas. Burns, 554; Mark Eostain, Avram Weiss, David Keck, all 802; Julio Manzano, 8; Arthur Donoso, Charles Stanger, coin 1; Leonard C. 11; Richard Fredrich, 101; Howard Schwabmeyer, George F. Gates, Charles Lawyer, Robert Werner (letter), all 101; Rudolph Manzari, Theo. Kudelka, A. G. Larson, all 101; Theodore H. Poindexter, 101; Guy Bowell, 4; Theodora Schettler, Harriett Payne, both 1; Rowland Crosswell, 77; William T. Lockman, 5; Eugene Woloclean, Barry L. Nolder, John Collins (letter), all 101. Transfers issued: Jack Tilson, Laverna Jessup, Harry Tilson, Ruth Ann Cooper, Bruce Kilian. Transfers returned: Casper L. Cox, Louis McCormick. Transfers withdrawn: Wm. Perrish, 253; D. E. Baldwin, 25; Richard C. Glar, 737; Wm. Snyder, 423; Cole W. Edwards, 54; Clyde Noel, 108; Howard Pulver, 181; Leo Crisp, 80; Harold Wason, 30; Richard Huston, 103; Lovella Reed, J. Sheldon Alexander (letter). Resigned: Victoria Montani. Traveling members: Wm. Lockman, 5; Claude Thompson Orchestra; Maurie Sherman Orchestra; Don Phillips Orchestra; Twest Rogin Orchestra; Joe Sanders Orchestra; George T. Sumner, 181; Vernon Hensbourn Jones, 155; Herbert Wain, 10; Sam Lewis, Ted Cain, both 802; Eddie Bennett, George Finley, both 10; Ed. Grayover, 802; Flavio Gentile, 180; Anthony Palma, 55; Arnold Battler, 184; Wabash College Orchestra; J. B. Eymore Trio; Gray Gordon Orchestra; Jimmy Cathers Orchestra; Jimmie Cunningham Orchestra; Chas. Smiler, 802; Carlos Kent, 149; Joseph Lombardi, Robert Harris, both 802; Don Meckler, 1; Jimmy Huchner, Chas. Hill, E. L. Lockwell, all 10; Myer Rubin, 400; Mark Robson, 790; Alfred Ross, 605; Frank Hoffman, 853.

LOCAL NO. 4, CLEVELAND, OHIO

Account closed: Arnes Roher. New members: Albert Balough, James Carno, Edward Maty, Ann Cushman, Arvie Eiter, Charles J. Post, Pearl De Leon, Ray Kinschler, Georgia Wilson. Traveling members: Rita Rio and orchestra, 43; William Webb and orchestra, 802. Transfers withdrawn: Bob Grayson and orchestra.

LOCAL NO. 5, DETROIT, MICH.

Transfers deposited: Ruth Ann Cooper, 3; Camille Haer, 151; Wm. Stagnow, 554; Wm. Bord, 615; Murray Hartney, 299; Marjorie L. Toms, 47; Larry Funk, 302; Jessa Adams, 509; H. Clarke, 561; Buddy Hays, 507; Harvey Neits, 34; Abby A. Fischer, 802; Robert Van Kojl, 373; James Campbell, 181; Buddy France, 308;

Russell Thomas, 101; Ernest C. Bargman, Percy Carson, Mack Wheeler, all 10; Ray Picken, 589; Bob Hill, 73; Earl Mason, 594; Amos Woodward, 380; Francis T. Porter, 588; Myrel King, 137; Joseph Miragliotta, Tony Paradiso, Carl Miragliotta, Joseph Peter Canter (Kent), Edward A. Shannon, Henry Lawson, Charles J. Scardino, Felix Padile, all 802; Paul Pendarvis, Millard Lunde, Robert H. Fleming, all 47; Charles Dickhoff, 193; R. M. Stewart, J. Tony Sumner, George M. DeBault, Wilbur Miller, William Collins, all 47; Roy M. Dudley, 618; Gene Wilton, 6; Thos. J. Fabreast, 47; Jack Stauleup, Donald Bryant, Elmer Douze, Earl Harrison, Hoyd H. Myers, Bob Pfeiffer, Ralph Morse, all 288; E. M. Williams, G. F. Schellifer, both 200; Robert D. Cook, 599. Transferred to full membership: Michael Desilla, 10. Thirty-year membership: Frank Rakovan. Transfers withdrawn: Bob Guttman (Grayson) and orchestra, 4; Carmella Haer, 131; George Louis and orchestra, 802; Roger Graham and orchestra, 137; W. E. Butler, 79; Davis Crampton and orchestra, 157. New members: Michael A. Leuter, James A. Allen, Howard Morant, Joe Kukurba, Huestell Talley, Samuel B. Price, Wm. A. Schnell, Chas. Wm. Priest, Louis Barnett, Mayo Ollard, Bob Perkins, Everett McCray, George E. Laroze, Frank H. Hahnstadt, David Platt, John Mark MacDonald, Jr., Francis H. Henretta, Karl A. Adair, David Eider, Anton A. Autourier, Leo Fisher, Ozio Franco, Steve Shevak, Ith Shevak, David Spencer, Edward Palley, Irving, Adell Metcalf, James A. Holland, Louis Simon, Kenneth Houchins, Frank J. Bauers, Emil J. Bayer. Transfers received: Chester Anderson, 349; Gordon Joyce, 625.

LOCAL NO. 6, MILWAUKEE, WIS.

Officers for 1938: President, V. Dahlstrand; vice-president, Walter Humann; secretary, Roland Kohler; treasurer, Charles G. Wagner; trustee, Alex May; sergeant-at-arms, Jerry Follanbeck; executive committee: George Bach, Ervin Davlin, Bill Ehlers, Guy Norman, Henry Hudosta, Ernst Strudell. New members: Nick Tofts, Michael Francowski, Frank Tofts, June Strauss, Herman Strauss, Pauline Hennling, Norbert Krueger, Erich Pauls, Anton Heintzsch, Ray Ralski, Raymond H. Gollis, Lloyd Engel, Wm. Crawford, Keith Beecher, all 18; Tom Temple, Robt. Tomson, both 183; Dick Jurgena, 13; Mill G. Weber, 193; Dean Foster, 10; Clyde Lousa. Traveling members: Joseph Lombardi, 802; Albert Cough, 399.

LOCAL NO. 8, BOSTON, MASS.

New members: George A. Lang, Arthur J. Millikan, Alfred Tobias, Ross N. Chalmers, Harry E. Donovan, Victor F. Childers, John J. Beloukous, Rocco Spadol, Louis A. Marotta, Gus Marcker, Joseph J. Haimo, Alfred Grandbold, Sarah (Paula) Pappas, Edward J. Jaitang, Douglas Woodman, William B. Foster. On transfer: Sidney J. Katz, John Abbott. Transfers withdrawn: Clarence A. Love, 802; Jim Irier-wetter, 181; Jimmy Lang, Ray Coust, A. M. Kiefer, Ed. Hutner, Jack Edmondson, Walter B. Benson, King Walker, Irving W. Neilson, Kirby Campbell, Henry Miller, Patrick Mulvaney, Paul Harmon, all 508. Transfer received: George Rous, 138. Transfers cancelled: Henry Maximiano, Louis Marina, both 138. Transfers issued: M. W. Yestre, Herman Levy, Eric H. Banta, Lowell L. Larson, Jos. B. McMillan, Joseph A. Costa. Traveling members: Daniel White, Samuel H. Miles, James Sherman and orchestra, Tom Hart, all 488; Fred Crissey, 5; Benny Fairbanks, Eddie Holman, Gerald Brooks, Chis Bell, all 802; Adiel Hoffer, 10; Myron Hany, Ralph D'Camille, Angelo Glardi, Dan D'Andrea, all 802; Juan Fusting, 10; Jack Dennis, Daniel Barker, Alfred C. Cobbe, all 802; William C. Warwick, Harry Edison, both coin; John McConnell, 533; Johnnie Williams, 574; Ludus Hillinger, Walter Swanson, Albert Gibson, Fernando Arnes, Harold D. Arnold, Ferdinand Williams, Teimadeo Smith, Edward Williams, Benny Borigan, Robert E. Doty, Clyde Rousso, Joseph Dixon, George Acid, August Lapkins, Irving Goodman, Henry Lee, Al Goveys, Joseph Lipsman, George Wittling, Tom Morgan, Frederic O. Wayland, John Ventr, Sylvia Kinser, Ed. Gaudin, Dan P. Bryan, E. Stannard, E. Hinfed, V. Ruedin, A. Moran, all 802. Resigned: H. M. Beira, Bruce Milligan.

LOCAL NO. 10, CHICAGO, ILL.

New members: Hubert Ashley, Orville T. Sommerman (Les First), Wm. O. Ulatos, Lesco Wood, Ralph James (Les First), Fely Lorraine Perkins, Byron E. Good, Jack Gartner, Robert Kroth, Frank E. Narvill, John Isardino, Bernard Goide, Warren Tomkinson, Herbert F. Stagnawater, Geo. Philip Arnold, Billy Spynna, Wm. B. DeWore, Lester L. Johnson, Henry (Denny) Brundish, Antonio Lavella, Jos. R. Durbin, Tommy Wales West, Mary Purvawit, Clarence V. Liza, John L. Blaker, Joseph

V 3 6 1 7

Over FEDERATION Field

(By CHAUNCEY A. WEAVER)

Crossing the threshold of a new year is a period of mixed emotions. For most people it has been a year of success and failure, hope and despair, sunshine and shadow. Here the balance has been on the satisfaction side of the ledger. There the outcome is written in red. Such are the complexities of mortal existence.

Most of us are so constituted that we are wont to face the new adventure with a goodly degree of enthusiasm. It is a kindly providence which veils our eyes as to what the morrow may bring forth—a dispensation the wisdom of which we do not always realize or appreciate.

As the years accumulate the more marvelous does the world itself appear. Our earth a whirling orb in the infinitudes of space—origin clouded in obscurity; destiny too baffling for words.

Whittier, New England's Quaker poet, penned the lines—

*I am, how little else I know!
Whence came I? Whither shall I go?
A centered self, which feels and is;
A cry between the silences!*

Such is man!
The year 1938 will write its own record. Will the depression end? Will all standards of living be elevated? Will the rising tide of oriental color reach a flow so ominous as to threaten the Anglo-Saxon accident?

These are queries which America must take the lead in answering.

Let us ardently hope that when 1938 reaches the ring-down-curtain period, it will be with clearer skies overhead.

The story is current of a man who during thirty years of married life has been compelled to hand over every cent he could earn to his wife. And yet it is alleged that he passes many a sleepless night for fear that an American dictatorship is liable to materialize.

Is the old-age pension prospectus something which points to a Utopian reality in the sweet by and by, or is it a dreamy hallucination from which the hopeful ones will experience a rude awakening in a disillusioned afterwhile?

We are frank to say that we are suspicious of the program now being administered for the accomplishment and realization of this most worthy ideal. We are not alone in this respect. The following editorial appeared in a recent issue of the Chicago Federation News—official organ of the organized labor interests in that city—and we commend it for a careful reading by all who are interested in this vital sociological issue:

Wage earning and salaried workers and their employers this year are pouring into the old age benefits fund an estimated sum of \$15 million dollars in wage taxes. Next year the sum paid in will be nearly two billion dollars. Eventually it will excel three billion dollars a year.

In theory the money is being taken from pay envelopes and held in trust to be paid back in old age benefits at some future time. Actually the money is being paid out on current bills of the government and wage earners are left with the illusion they are laying up a cash reserve for old age. What they are doing is paying an income tax on their earnings with no exemptions.

With the money spent today, will the government be able to pay when the time comes? The government's deficit on August 31 was \$36,800,000,000—the greatest debt in the country's history. And old age benefits today is just another of the government's debts.

The presumption now is that the old age benefits will be paid in full, but the same presumption applies to every other debt of the government.

After a few years the government stands to make a tremendous profit on payroll taxes, after payment of every cent due on old age benefits. The employee and his employer will pay in 6 per cent of his earnings, while all the government expects to pay back to the worker in old age benefits is 3 1/2 per cent, and keeping the other 2 1/2 per cent for itself.

In other words, the government stands to profit well over a billion dollars a year, after the payment of every cent due on old age benefits. In simple terms this means the government will retain for its own use 42 cents of every dollar paid in as wage "income" taxes, and the worker can expect to get back 58 cents, or eight cents more than he paid in as his share of the tax. That is the extent to which "he gets more than he paid in."

No one finds fault with the intent and purposes of the Social Security Act, but in the handling of the reserve fund, there has been little up to this time to command confidence in the old age benefits program.

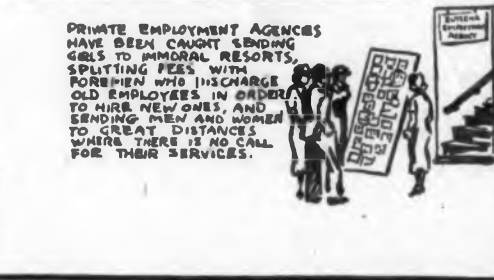
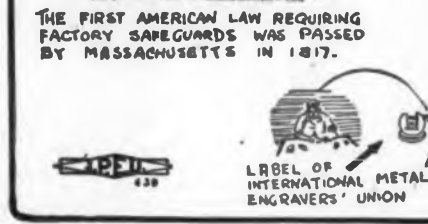
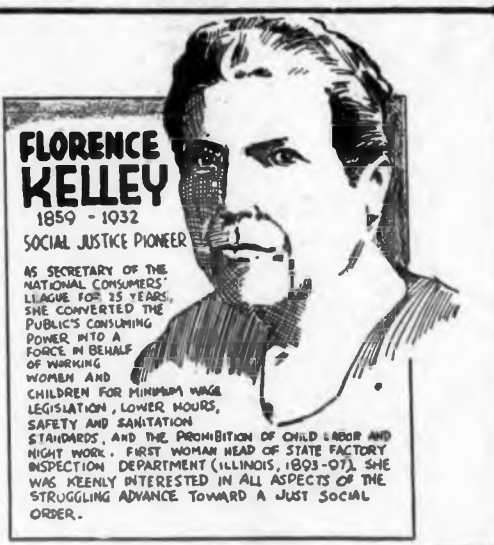
When this old age pension proposition was first flaunted with a vociferous flourish of trumpeting, a reserve fund of \$47,000,000,000 was visualized as an alluring eventuality. Before the first billion is within telescopic distance, reports are constantly current that Washington authorities are "borrowing" out of this "reserve" fund and handing out IOUs for

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the use thereof. What will the harvest be?

We understand that Tampa Musicians, Local No. 721, are mowing the lawns, trimming the hedges, cultivating the flowers, and indulging in other mid-winter (Florida) sports preparatory for the June, 1938, convention. Gulf breezes will be placed in cold storage for mid-summer use. Yellow golden oranges will be utilized for croquet balls. Other evidences of Tampaan resourcefulness will doubtless be revealed as the months roll by.

Canton, Ohio (Local No. 111), seems to be forging ahead in the direction of honors as the musical center of the nation. Each year the Canton-Massillon jurisdiction harvests a fresh bunch of talent—from which larger cities and high-class organizations draw recruits. The latest story from that section tells of a notable band concert in which 45 select pupils from the Ernest Williams School of Music came all the way from Brooklyn, N. Y., to present a concert program. Part of the program was directed by Mr. Williams himself, and part by Frank Elsass, a native of the town of Waynesburg—12 miles from Canton—now playing solo trumpet with the famous Goldman band. Featured on the program were Otto Monnard, the flute player, whose success we reported in a former issue, and Raymond Schweltzer, a fast coming cello player who is also a Canton product. As band musicians always like to know what other bands are playing we append the program which was as follows:

- Bacchanale from "Tannhauser".....Wagner
- "In the Mystic Land of Egypt".....Ketelbey
- Cornet Solo "Irish Fantasia".....Rogers
- Donald B. Jacoby
- Polovtsian Dances from "Prince Igor".....Borodin
- Violin Solo "2nd Polonaise Brillante".....Wieniawski
- Frank E. Fisher
- Conducted by Otto C. Monnard
- Festival at Bagdad from "Scheherazade".....Rimsky-Korsakov
- INTERMISSION
- Selection "Carmen".....Bizet
- Conducted by Frank Elsass
- Flute Solo First Movement—
- Concerto No. 2.....Mozart
- Otto C. Monnard
- Conducted by Frank Elsass
- Fantasia "Over There".....Grofe
- Conducted by Frank Elsass
- March "Vincentive".....Schweltzer
- Conducted by the Composer,
- Raymond Schweltzer
- "Rhapsody in Blue".....Gershwin

President Roosevelt is said to be an enthusiastic "stamp collector." Perhaps eventually his seal as a philatelist will prompt him to gather in a few of the "rubber" variety down at the other end of Pennsylvania Avenue.

Congress did nothing during the recent special session—not even assuming the role of rubber stamp.

Will a wage and hour bill be all that is necessary to usher in an industrial Utopia?

From unknown authors we sometimes glean gems of philosophic wisdom which shine on and on after their names have become lost in the obscurity of the past. Under the caption "Music and Character," the following paragraph from the realms of anonymity, is worthy of reproduction and reflection:

Many people send manuscripts of articles which aim to point out that music is, because of its refining influence, a character builder of the first order. In fact, we used to contend for this very point ourselves. Further thought and wider experience, however, have disclosed that character is the result, not so much of the thing that is studied or worked upon, but of the attitude of mind, the serious, earnest, sense of responsibility of the worker. We know cases of dozens of men who have spent their whole lives in music, but whose characters are so reprehensible that it is humiliating to think of them as musicians. Music in itself and music study can not make character, but it is one of the very best fields in which to develop a high character—if the attitude of the worker is right. He must make himself right-minded, right-moral, right-bodied. He must take the best in his life and apply it to music study. Then he may expect his personality to become rich in those benevolent and lofty attributes which make character. A famous American, in an address at Yale some years ago, denoted the source of character in the following thoughtful paragraph: "Character, gentlemen, is a by-product. It comes, whether you will or not, as a consequence of a life devoted to the nearest duty, and the place in which character would be cultivated, if it be a place of study, is a place where study is the object, and character the result."

The Denver Musician reports the death of James Stewart, a valued Local member, who passed away following an extended illness. He was a native of St. Louis and a graduate of the Beethoven Conservatory of Music of his native city.

On a recent visit to New York opportunity was afforded for observation of an experiment in which we have long held an abiding faith as to the successful outcome thereof. We were told that Grand Opera could be seen at the Hippodrome—with best seats at 99 cents—plus tax, which was nominal. We decided to attend—confessedly somewhat incredulous as to character of the entertainment. The price was such a come down from the schedule long maintained at the Metropolitan—the prospect generated something of a feeling of suspicion. Shakespeare's "Othello" was presented—incidental music by Verdi. The house was packed, the audience enthusiastic, the orchestra magnificent in its rendition of the score, and at the final curtain no company of operatic stars were ever accorded a finer ovation than that which marked the finale on the evening in question. We have long believed that if the time ever comes in this country when grand opera ceases to be chiefly an aristocratic diamond bazaar, and the price of admission is brought within range of the resources of the masses of music lovers, the experiment will be both an artistic and a financial success. Sometimes we are greeted

with the remark, "Because New York achieves success in this direction is no sign the more bucolic hinterland could do likewise." Cultural appreciation grows with what it feeds upon. Unfold the portals of opportunity and in due time the masses will learn to differentiate between chaff and the finest of the wheat.

Local No. 70 of Omaha, lost a member recently in the person of James Porby who was stricken with appendicitis. He was but 34 years of age. He was a fine organist and arranger and had been identified with many fine orchestral organizations.

There is a long-standing tradition to the effect that an appointment or election to an office in Washington D. C., insures a tenure of official occupancy as immune from disturbance as the Rock of Gibraltar has from time immemorial enjoyed. There may be exceptions, but the case of our valued friend Albert Courtney Hayden is not one of them. He has just been re-elected without opposition to his 31st year as president of Local No. 161. We congratulate both Hayden and the Local. For years his clear thinking and wise counsel have been a valued asset not only of the home organization but of the national Federation as well. Long may his light continue to shine, and the evidence of service appreciation remain a well-spring of gratification through all the future years allotted.

Says some unknown writer in a brief paragraph to the *Los Angeles Examiner*: The world, especially its leaders, needs the power and soothing effect of music at the present time. Stately, eloquent music can remove all the cares of a weary world. It brings to mind the inherent nobility of the human race and refreshes one to renew the struggle for happiness. Music remains to the last note a pleasure without a ruffle. As the morning stars sang together when the world was first created, let us hope that the urge expressed in the paragraph quoted, may help to stimulate an overwhelming desire for the restoration of the art of music to the sphere of influence and enjoyment to which it is so justly entitled.

In a mid-western newspaper the following musical critique recently appeared: "An amateur string quartette played Brahms last evening. Brahms lost." It reminds us of the lines, "Then silence like a poultice fell to heal the blows of sound."

In the busy whirl of her sentimental oscillations Japan should have a care lest she apologize before instead of after she has blown up an American piece of sea-craft. This would be an indecorous exhibition of ambassadorial etiquette.

Japan asks the international powers to unite with her in "cleaning up China." Evidently "Physician, Heal Thyself," is not included in her category of familiar proverbs.

SHOW CAR

By HENRY WOELBER

[The article "SHOW CAR" was originally printed in the January, 1936, issue of the INTERNATIONAL MUSICIAN. In the past four years we have received hundreds of requests for additional copies. Our supply has run out and the article is therefore reprinted hereunder.—THE EDITOR.]

One day more than 41 years ago, with a tentative offer of \$10.00 per week with the Claude Gilligwater Repertory Company in my pocket, I threw aside the broom with which I had been sweeping out a drygoods store, and said: "There, that's the finish; I'll never sweep out another store, or pack my nails full of shoemaker's wax again, as long as I live; that's the finish, I'm going on the road." The fat old German storekeeper had opened the door too soon; the draft had blown the dirt all over the floor, and that act was the turning point of my life and the start of my musical career; the final decision to cast aside every obstacle that irked me, and dash ahead to the things that meant life itself.

I was 19; from the age of 12 I had had organ and violin lessons at 25 cents each; had played every instrument in the town band except the snare drum, and was a member of the opera house orchestra which, at the 6:00 P. M. rehearsal, was so bad that the traveling leader, with the occasional big night stand New York shows, would let us play only our own entr'acte numbers. He invariably said: "Boys, I know you have been working hard all day in the corn fields, factories and stores, so when the show starts I'll play it alone on the piano; you fellows just draw out your chairs and enjoy the performance." At that identical moment we had our first psychological lesson, and didn't know it.

Monmouth, Ill., where I was born May 28, 1873, is just another outgrowth of the settlement founded in 1831. It lies in the most fertile part of the great corn belt, so thickly populated between Buffalo and Omaha by the Germans. When Boston capital built the Chicago, Burlington & Quincy Railroad in 1856, the village began to grow. Not many years passed before the Weir Cultivator and the Pattee Tongueless Cultivator were sold all over the world. Soon the Monmouth Pottery was sending out its clay products, as did the Maple City Cigar factory. Monmouth College added prestige to the town, which abounded in Presbyterians. Shontz and Wallace, great New York subway engineers, and Dan E. Wald, skyscraper architect, are among its graduates.

As there was no German Lutheran church in Monmouth, the children were brought up in the Presbyterian Sunday School, presided over by Mr. Pressley, the grocer, who contributed the town library. To the everlasting credit of these Presbyterians, the German children were absorbed into American life and habits and became part and parcel our best citizens—stubborn, loyal and plodding to the end. Nothing exceeds the companionship of fellow beings so much as the organization of the old-time town band. In 1870, Mr. J. A. Luft, a young German, came and started the Monmouth Marine Band. Just why he used the word "marine" was never known. He simply told the mayor that "most all the players worked in the Sewer and Water Division"; consequently the name, Marine Band. With the unconscious skill of a Belasco, he taught those band boys that, as it is with timber, so it was with a town band. Every knot in a board reveals some disease or injury that overtook the log as it was growing, and that his band was no better than his weakest player. We had faith in our teacher. Hours were counted until the two nights of weekly rehearsals. Many walked a few miles each way from the farms. Can anyone imagine a boy doing that today?

Mr. Luft played violin badly, the yellow clarinet worse; tuned pianos, repaired everybody's Estey organ, plowed corn all day, taught the band instruments evenings, Sundays and holidays. The full strength of the band was 15 pieces; the opera house orchestra six, including piano. In both outfits, the players wondered why they used so much manuscript. The reason was soon obvious; this German was clever with a pen. The Jean White and Cundy Editions lay idly on the shelf. This fellow condensed those parts. After his death some perfect gems were found in those condensed arrangements of the Gungi and Waldeufel waltzes. Pretty much the same story can be written of Pats in Fitchburg, and Rietzel in Boston. From that German, many a country boy made the grade.

In the late 70's, a great Firemen's Tournament and State Band Contest was held in Chicago; all the professional bands in that city barred. The first prize of \$250.00 was awarded to the Monmouth Marine Band because it had played "the least miserable." With such a reputation, it was the ambition of every boy studying an instrument to play in that band. In

1885, when I was 12, the piccolo player left; I took his place. My dream had been realized, and before leaving home in 1892, when I was 19, I had played (except the snare drum) all the instruments in the band, particularly baritone and trombone. Music, and that town band, was my only delight or interest in life.

In these formative years came such attractions as Bob Burdette, Bill Nye and Burbank, Salvini, Joseph Jefferson, Henry Irving, James O'Neill in "Monte Cristo," Henry Chalfante, Denman Thompson in "The Old Homestead," the Primrose and West Minstrels, the Beach and Bowers Minstrels, Al. Fields' Minstrels, Minnie Maddern Fiske, Josh Spruceby, St Perkins, the Andrews Opera Company, the Bittner Comedy Company, Cecil and Edna May Spooner, their uncle and cousin, Lem and Allie Spooner; their uncles, Ike and Corse Payton. Many of these shows carried a band and orchestra, usually of 10 or 12 men; some only piano and violin. There was the love of pure adventure, color and pride in the theatre business in those days.

Every show band that played at the ticket sale on the public square consumed me with a burning desire to become one of their members. I was bored unspeakably with my duties at home, which meant I was a carrier on the paper route for \$1.00 per week; the drygoods store paid \$1.50; I also swept out a printer's office for \$1.00, and helped my father in his shoe shop, pegging soles, running the Singer patching machine, leveling heels, and such other work as a boy would not destroy. He, too, paid me \$1.50. With this money I paid Mr. Luft for music lessons and for my clothes and other necessities. Often, walking to the corner of our street, I would watch the morning sun through the lone lane of shady maple trees and ask myself: Will I go East to Boston? Or, watching the setting sun: Will I go West to San Francisco? I did both.

For many years the Monmouth Band had played the adjacent county fairs, which started in August and continued into October. They paid, with five nights of dancing, the munificent sum of \$10.00, with board. We were young, healthy and strong boys, happy and contented; marching improved our health. Like all audacious youth, we were imbued with a little success, and argued about the print of the Fischer and Schlrmer editions, the tone color of the Conn, Besson and Courtois band instruments. That old German philosopher, Luft, gently translated, after listening to the silly discussions, that ancient proverb: "In looking for strength, don't expect to find it in a mere mortal (musician), but, rather, look to the strength of the sun, the mountains, the sky or the ocean."

Even before the gay 90's the Burlington (Iowa) Boat Club Band was a great feature; Phinney's Iowa State Band had appeared at many points in the mid-west section. Then I began to notice things. Phinney carried several players who afterwards achieved fame and fortune. One very talented young fellow was Kid Kendall, baritone soloist. He had a natural gift for that instrument. Concurrently, Spencer's Band of Peoria was successful; also the Bloomington (Ill.) Band, then under the leadership of Frank McKee, cornet soloist, years before he wrote his famous waltzes. Positively the greatest thrill I ever got in my entire musical life was one hot day in July, when Walter West, manager of the Bloomington Band, called at my father's shoe shop to give me a try-out for his band, going to the Springfield Encampment. The next week found me with the regiment of militia. I often wondered in later years who tried out some of the managers?

Arriving home, the drygoods store incident about the broom happened, and, after much wailing and gnashing of teeth, my parents finally allowed me to join the Gilligwater show at Ottumwa, Iowa. But I was bound for perdition; gone to the dogs. The old bus rattled up to the door, my feeble mother cried hysterically; I was going more than 100 miles away, perhaps never to return. My father was so anxious to have me on time, he shipped me on the 2:00 P. M. train Saturday, but the show did not arrive in Ottumwa until Monday noon, barely in time for the parade. Saturday evening at supper I was seized with the pangs of homesickness. Sunday morning I braced up to attend the Sunday School service at 10:30; church at 12:00; young people's meeting at 3:00; Christian Endeavor at 6:00; evening church service at 7:30; precisely as I had done the preceding Sunday at Monmouth before leaving home. In the Gilligwater show was Katie Bruce, who was to become the great screen-mother in the David Griffith pictures.

The next season found me with the

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Glenn Chase-Loretta Wells Repertoire Company. Mrs. Wells became a fine actress in some of the big New York shows. The bookings were all week stands. Boy-like, I became restless; my spirit moved. Traveling like a prairie fire was "St Perkins," a farmer show of 22 people, living in a gaudy, yellow show car, owned and operated many years by John W. Harpsitrite, who knew the value of yellow as a means of brightness and success. The Show Car was a most perfect specimen of the art of condensation. In the middle were two staterooms with mirrored doors at either end, with a washroom between the two connecting staterooms used by the ladies of the company. Performing, the company used 22 people, including, of course, the nine musicians. Traveling, there were but 15; each trip seven of us were obliged to take turns being locked up in that washroom, until after the conductor went through collecting the tickets, sometimes at 2:00 or 3:00 o'clock in the morning. Fifteen tickets were required to move the car.

There were four convertible sections where we all ate, and where 16 of us slept. There was also a bunk in one end of the car where the star comedian, Sam Burton, slept. In the other end was the kitchen, with a bunk over the cook stove; consequently the colored waiter and cook never could go to bed until after the stove cooled off. Beneath the sagging car were great openings for coal, mops, brooms, brushes and three-sheets.

During my first season with the Show Car the company played every night stand having a theatre in every town west of the Mississippi, to the Pacific Coast, British Columbia and into Canada. The second season we played east of the Mississippi to the Atlantic coast, and into Canada, Nova Scotia and New Brunswick. Although for their own protection the Show Car was daily inspected by the trainmen, we observed it was always the last on the train, as otherwise the danger of it being pulled apart was grave. Yet, in spite of its seeming frailty, that dear old yellow Show Car had carried the com-

pany safely up and down both the Atlantic and Pacific coasts; the entire length of the productive Mississippi Valley, through the granite hills of New England, the rugged Rockies, the Adirondacks, the Blue Ridge, around the base of Lookout Mountain and Missionary Ridge, the vast space of 55 night stands in Texas and 77 nights in the coal fields of Pennsylvania, as well as every other state in the Union.

Who among us would not exchange the dull, monotonous reality of the present for the glamour and romance of the past? No serious band or orchestra musician could possibly see what lies in the years ahead. If a man in a boat floats between the banks of a winding stream he may have passed a clump of maples, signifying the past; he sees them no longer, but knows they are still there. He now floats further down the stream, and sees a field of daisies, which signify the present; but he can't see around the bend, which is the future; yet a man in a plane above could see it all. Scarcely any young musician in that old yellow Show Car could have foreseen that in a very short time indeed he was destined to see a Sousa, or a Victor Herbert, on the banks of a stream and, by floating just a little more, a Gericke, an Emil Mollenhauer, or a Weingartner, who were not far in the distance.

The musicians with these companies were of paramount importance, yet received only \$10.00 per week, usually cut to \$8.00, and expenses, which was ridiculously disproportionate to their real value. "A thousand years is as one day." In those days of hustling, my mind began to travel eastward, for we were in the Buffalo district; but, no, not for long, because the route was changed again, and it seemed as if it were only one day until the show was playing around Monmouth once more, but never stopping there. Many times at all hours of the early morning, going to or from Davenport, Rock Island, Moline, Galesburg, Burlington, Quincy, Springfield, Streator, Bloomington, Mattoon and Peoria, we rattled through old Monmouth. I knew the dear old parents were sleeping soundly in the old home. They knew, too, that our train was going right by the head of our street. I simply drew the curtain of my bunk window, looked out to see the waving maples in front of our house, and soon we were miles away once more. On one trip the Show Car was hooked on the end of the Chicago-Omaha flier. All trains stopped at Monmouth five minutes. This time the conductor announced that, owing to engine trouble, we would leave in 30 minutes. It was 2:00 A. M. I immediately took the hint and, unknown to a single soul, I walked through the streets of Monmouth to the house where I lived. All was still. I crept into my mother's flower garden, picked a rose, an apple from the tree, some walnuts, went through the back alley, and then to the railroad station. In two days we were playing Allegan, Mich. When finally the season closed at Fargo, N. D., we ran into Chicago. I packed grip, emptied my locker under my own seat in that dear old car which, to many seemed but a yellow apparition, and left it; turned once more for a last look as it stood on the tracks of the Wisconsin Central, never to see it again, as I made my way to the C., B. & Q station to take the 5:40 P. M. train for Monmouth. I have heard that it at last had been sold for a lunch car and was still serving that purpose. I should like to see the sturdy steelwork, the wheels, the structure that had been the foundation for our home during those traveling days. That precious car had been our refuge, our haven of rest, our center of hopes, our ambitions and longings for two full seasons of night-stand experiences.

With very little money saved, a new era was opened to me. I arrived in Boston.

The pen falters, words fail, the mind hesitates to tell of a brand-new life. After being duly installed in a hall bedroom, and arrangements having been made for my trombone lessons, an acquaintance invited me to attend a dance. I had a waltz with a charming young miss of 19, another, then another—in fact, we danced with no one else the entire evening. She was a beautiful creature, with dimples in her cheeks—she was simply blessed with dimples, as I learned a few years later. Her father was foreman at \$15.00 a week in the Boston & Albany freight yards. On that meagre pay he sent three children through the wonderful Boston schools. Then, in two nerve-racking story writing contests, this young lady won a \$500.00 cash prize, and one of \$700.00. With this money in bills in the modest little flat, the family was so happy. She paid her own way through the elocution and dramatic department of the historical New England Conservatory of Music, under such task-masters as Annie B. Lincoln, Samuel R. Kelley and E. Charlton Black. All her life she had been known as Elsie Frances Adams (The Little Quakeress), a lineal descendant of John Adams, a President of the United States. In her youth the Boston Post had published some of her poems; now, recently, in maturer years, the Boston Globe has published two of her stories. What seemed to me a thousand years in waiting, transpired in a single day. Although I am tooth and nail of the West, those dimples kept me in Boston with no desire to leave except on many visits to the old folks before their passing. This girl and I chummed around together for five years and, at last, 31 years ago we "took the long path" with no sign as yet of the end. Such events are preordained; they do not just happen.

After I had been in Boston a few months, my savings were nearly gone. I was about to go back on the road, this time with James R. Waite's second company, which also carried a band and orchestra of 12 men, and paid \$12.00 per week. But it was not in the cards. Early in the morning a knock came at my hall bedroom door. It was Charles Hooper, leader of the Steamer "Puritan" of the Fall River Line. Mr. Hooper saved the day for me. He at once engaged me for \$12.00 per week, the season to run 10 weeks; before the end I had played 25 weeks, which indeed gave me a new lease on life, both in a financial way and for the new friendship I had made. One bright afternoon during the band concert as the "Puritan" sailed out of New York harbor, a strapping big handsome fellow asked me how I should like to play in the Park Theatre, a first-class house in Boston. The question took away my breath. The leader of that theatre, Louis Baer, was speaking. Needless to say, I accepted the engagement and played for him five full seasons. During the last season another great surprise came to me in the shape of a postal card from George W. Stewart, asking me if I should like to fill a vacancy in the ranks of the Boston Festival Orchestra Band, and Boston Band, both organizations conducted by Emil Mollenhauer. I am very proud to say I remained a member until the death of Mr. Mollenhauer in 1927, I having joined his ranks in 1902. Manager Stewart is still alive, active and well, although the awful depression has all but rendered the band and festival business nil.

In the open-shop days, when the Boston Symphony Orchestra was at its peak, when an extra or substitute trombone was needed, I had such an entree to that famous organization through the recommendations of Stewart and Mollenhauer, and never enjoyed anything more, or had a chance to learn so much, as when playing a great part of two seasons under the best of drill-masters, Mr. William Gericke.

In 1909, the Boston Opera Company, with a permanent orchestra of 72 men, was formed. It ran five seasons, until the World War. After that it closed, never to re-open. Felix Weingartner, the great Beethoven authority, had charge of the German opera three seasons. The first time he stepped on the conductor's stand, my mind immediately reverted to those boyhood days when I went to the corner, looked at the rising sun through the long lane of maple trees, and said: Will it be Boston? Playing under this renowned conductor had exceeded my fondest hope, and made me realize there is a guiding star.

To enumerate all my experiences in Boston and elsewhere would be needless and wearisome; yet suffice it to say to the patient readers of the previous articles on bandmasters, and other musical subjects, that for the most part I had myself actually lived many of those interesting events and wanderings. The last article is now written. With great joy I announce I have derived a world of comfort and satisfaction in the life of a band and orchestra musician, with many ideas developed and fostered in those formative days of hope, ambition and struggle in that never-to-be-forgotten Show Car.

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Band Concerts

On December 6, 1937, the Alexander Concert Band of Wilkes-Barre, Pa., celebrated its fiftieth anniversary. The Golden Anniversary Concert was given in the Elmer L. Meyers High School Auditorium under the direction of David Melson, the present conductor of the band.

The program was as follows:

- March—"Golden Jubilee" John Philip Sousa
- Overture—"Stradella" F. V. Flotow
- Euphonium Solo—"Artists Polka" D. A. Hartman
- Fantasia—"Maritana" W. V. Wallace
- American Sketch—"By the Swanee River" W. H. Myddleton
- Tone Poem—"Finlandia" Jean Sibelius
- Quartet—"Serenade" F. Schubert
- Featuring the Alexander Band Brass Quartet Messrs. Howard Hallock, Orrie Pollock, Edward Hittinger, Harold L. Johnson
- Selection—"The Firefly" Rudolf Friml
- Descriptive—"A Hunt in the Black Forest" Voelker

were almost entirely musical. In addition to his duties as bandmaster and music teacher, he was organist of the First Presbyterian Church for 17 years and of the First M. E. Church for two years. He also composed numerous marches and other compositions for band. His Civil War experiences and knowledge of what music meant to the soldier in action had a distinct influence in his march arrangements, all of which have a pronounced military rhythm.

His death, on December 30, 1916, resulted from a fall through the ice at Harvey's Lake.

The Alexander Band has been a continuous organization during the 50 years just ended. New faces have appeared from time to time as the older members died or retired, and two directors have served since Professor Alexander's retirement, but, all through these years, a sincere and determined effort has been

Locally, during convention periods, memorial and commemorative occasions, and in parades, the organization has gained recognition as one of Wyoming Valley's institutions.

When Professor Alexander retired from active duty in 1909 he was succeeded by Professor Charles F. Pokorny, who was born in Bohemia, November 4, 1872, and came to the United States with his parents while still a youth. Both Professor Pokorny and his father were charter members of the original Alexander Band, the elder Pokorny playing the B flat cornet and his son the tenor horn. Later, Professor Pokorny transferred his talents to the tuba, which instrument he continued to play until he was elected conductor.

Under his direction the traditional excellence of the organization was continued, and the band grew in size and reputation. He increased the scope and charm of the band's repertory, and inaugurated the present series of annual public concerts, such as this evening's presentation, which have become featured events among our community's musical affairs.

Like his predecessor, Professor Pokorny also made music his vocation and avocation. He was a violinist and teacher, and organized and directed the valley's first large symphony orchestra. He, too, was an unforgettable figure of vigorous distinction as he directed or marched with the band.

His death occurred March 28, 1937.

He was succeeded by Professor David

grams are heard from 3:30 to 4 P. M. Eastern Standard Time, every Sunday.

Lakeland, Fla., opened its series of winter concerts on January 3. The band, under the direction of Harry S. Mayhall, will present the concerts every Sunday afternoon in the City Auditorium. There will be a number of novelty features, including the "community sing." This is the eighth season of the Lakeland concerts.

The St. Petersburg, Fla., band concerts, which are played daily in Williams Park during the winter season, have been resumed. The band of 26 pieces is again under the direction of E. A. Moses.

Following the passage of the Municipal Band Tax in Waukegan, Ill., the City Council passed an ordinance creating a City of Waukegan Municipal Band Committee. The committee must be appointed by the Mayor and approved by the City Council. The ordinance provides that the committee shall be made up of two members of the City Council, two resident citizens and three resident professional musicians. The committee has power to make its own rules and regulations, select a band leader, librarian and other officials necessary to provide a band of high calibre for the city concerts.

The Community Band of Dubuque, Iowa, held a celebration in honor of Martin Shiedecker, the tuba player with the band. That in itself is not unique, but the fact that the celebration was in honor of Brother Shiedecker's 80th birthday is most unusual, especially in view of the fact that he still plays all the parades with the band, stepping off the marches with all the verve of a man of 25. The officers of Local 239 and many other friends joined in the happy occasion.

We are in receipt of a most attractive folder from Alfonso D'Avino, conductor of the WPA Symphonic Band of Boston, Mass. Brother D'Avino has expended many hours bringing this band up to perfection, and musical critics acclaim it as a unit that should become a permanent fixture in the musical life of Boston and the northeast. In an effort to accomplish that end, Mr. D'Avino has from his personal funds produced the publicity, stating that he has done so "in the hope that it will assist in making the band a self-supporting unit."

It was no fault of Secretary Charles E. Morris nor the Saratoga Springs Local that an ordinance creating a municipal band failed in a recent city election. The Chamber of Commerce of the city supported the proposition, and the Local and Brother Morris both paid for advertisements in papers requesting the citizens to vote in favor of the proposition. It was due solely to the fact that the band question was coupled with the building of a municipal airport and a road through Congress Park that the public turned thumbs down on the proposition. Neither the Local nor Brother Morris have become discouraged and state that they will sponsor the proposition again and again until they succeed in returning the summer band concerts to the "Queen of Spas."



THE ALEXANDER BAND, WILKES-BARRE, PA.

HISTORY OF THE ALEXANDER BAND

The Alexander Band came into existence September 1, 1887, resulting from the reorganization of our local regimental band under the leadership of Professor J. I. Alexander, who was induced to come to Wilkes-Barre from Pottsville, Pa., where he had been director of the Third Brigade Band for a long and successful period.

The original band had a personnel of 29 musicians, and for many years was known as Alexander's Ninth Regiment Infantry Band. When the organization retired from military service in 1909 the name was changed to Alexander's Concert Band, and within recent years to The Alexander Band.

Professor Alexander was born in Bristol, Pa., December 10, 1844. He enlisted with the Union forces during the Civil War, serving in the infantry and cavalry, and took part in several important battles of that struggle; Fredericksburg, Chancellorville, Antietam, Gettysburg and others.

Shortly after assuming command of the Ninth Regiment organization his instincts and training as both musician and soldier were discernible. He insisted upon standards of musical ability, deportment and marching discipline which soon had the entire valley looking and listening. Wherever he marched at the head of his band he created a picture of brisk precision which will live long in the memories of all who saw him.

Professor Alexander's local activities

made to carry on the ideals and objectives of its founder. He led it to fame before the turn of the century; today it still ranks high among the non-professional units of the North Atlantic States.

Communities other than Wyoming Valley have been favorably impressed by The Alexander Band. In Washington, New York, Boston, Baltimore, Rochester, Philadelphia, Harrisburg and other large cities; at Presidential and gubernatorial inaugurations, national and state conventions, college reunions, and many other important functions, the band has been heard and appreciated.

Included among a long list of out-of-town engagements are such historic events as the inaugurations of Presidents Grover Cleveland, Benjamin Harrison and William McKinley; the Jamestown Exposition, Philadelphia Peace Jubilee, Philadelphia Old Home Week, and the Admiral Dewey and Grant Memorial parades in New York City. Also the Shriners' and Elks' National Conventions in Atlantic City, and several other national and state conventions of the Elks. Extended concert engagements were played at Woodside Park in Philadelphia during the summers of 1913, 1914 and 1916.

Prizes in band competitions have been won at Baltimore, Philadelphia, Rochester, Allentown, Scranton and Hazleton.

For the past 25 years it has been the official band chosen by Princeton University to present the musical portions of their annual alumni and commencement exercises.

Melson, the immediate director, who was born in Alden, Pa., and is at present a resident of Forty Fort. Professor Melson has been a musician since boyhood, playing the cornet in some of the valley's finest musical organizations. For several years he was cornetist of the Capitol and Penn Theatre orchestras, and cornet soloist with The Alexander Band. He was conductor of the Forty Fort Band for six years.

Although he was elected to the leadership just a few months ago, Professor Melson has already shown exceptional ability as a director, with an authoritative knowledge of tone color, blend and phrasing. He is rapidly acquiring wide recognition as a composer and arranger, having composed and scored eight marches, all of which are regularly programmed by the nation's finest bands. His arrangements include numerous selections for choral societies, vocal soloists, brass quartets, orchestras and bands.

The American Rolling Mill Company Armco Band resumed its radio concerts on Sunday, January 2. The program is called "The Ironmaster," and the present contract is for 13 weeks. The band of 50 pieces will, as in the past, be directed by Frank Simon, and the program commentator will be Bennett Chapple, vice-president in charge of advertising for Armco. An innovation is the presentation of youthful guest stars who are prodigies on band instruments. The pro-

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LOCAL NO. 181, WASHINGTON, D. C. Traveling members: Albert J. Becker, 10; James Mackay, 73; Duke Skiles, Jack Skiles, both 47; ...

LOCAL NO. 176, MANAHOTTY CITY, PA. Officers for 1938: President, Sagar Reed; vice-president, George Meritt; secretary, Wm. C. Becker; treasurer, Edward H. Wilson; executive board: James Adams, Alfred James, Leo Smith, John G. Schuster, Sr., Walter Twardzil, Sr., John Twardzil, Jos. Awad.

LOCAL NO. 171, SPRINGFIELD, MASS. Officers for 1938: President, Cyril J. LaFrancis; vice-president, James L. Falvey; recording and financial secretary, Edwin H. Lyman; treasurer, Robert W. Clark; ...

LOCAL NO. 172, EAST LIVERPOOL, OHIO Officers for 1938: President, Frank R. Craven; vice-president and business agent, Charles E. Hall; secretary, treasurer, Alvin T. Babo.

LOCAL NO. 174, NEW ORLEANS, LA. New members: Wm. C. McElhinney, Philip A. Sita, E. Newblom.

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LOCAL NO. 188, OTTAWA, ONT., CANADA Officers for 1938: President, H. Gossage; vice-president, R. Quirk; secretary, W. G. Quirk; treasurer, J. S. Gossage; business agent, Fred Mullin; executive board: E. Boudreau, D. Kestbas, A. Mitchell; delegates to A. P. of M. convention: H. Gossage, Fred Mullin; delegates to Dominion Trades Congress convention: Fred Mullin, H. Gossage; trustees: H. Gossage, R. Quirk, Fred Mullin, V. Woodman, B. Marier; auditors: A. Thorpe, E. McKeown.

LOCAL NO. 181, AURORA, ILL. New members: Virginia Ambury, Jane Willard, Howard Newman. Transfer members: Frankie Huntington, 391; Nelson Gieser, 461; Charles Dumas, 471; ...

LOCAL NO. 188, BELLEVILLE, WIS. Officers for 1938: President, Carl Krasinski; vice-president, Otto Deming; secretary, Sigurd B. Thorsen; treasurer, Roy Maloney; trustees: Stanley Chapman, Charles Meyer, Thomas E. Hill; sergeant-at-arms, Clark McMillan.

LOCAL NO. 188, WATERBURY, CONN. Officers for 1938: President, James Santoro; vice-president, Lewis M. Divito; secretary, Sherwood Vaccaro; treasurer, Wm. McLean; sergeant-at-arms, George Harkin; executive board: James Hays, Becca Pagnano; delegates to Central Labor Union, ...

LOCAL NO. 188, STOCKTON, CALIF. New members: Otto Toppala, Ray Dana, Harold G. Harrington, E. W. Meyer, ...

LOCAL NO. 188, WINNIPEG, MANI., CANADA Officers for 1938: President, G. M. Day; vice-president, Onea; secretary, ...

LOCAL NO. 188, WAUKESHA, WIS. Traveling members: Rube Tronzo, Walt Lindeman, Dan Shandorf, ...

Rock Crossville, all 19; Bob Malcomb, L. L. Ruta, C. Finnagan, Dave Harold, Fred McCormack, ...

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DELLA, TEXAS, LOCAL NO. 147—C. C. Kelly, H. Veroni, John Kaufman, Edson McIntosh, Wm. D. Baker, E. W. Jarman, Jr., ...

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DELLA, TEXAS, LOCAL NO. 147—C. C. Kelly, H. Veroni, John Kaufman, Edson McIntosh, Wm. D. Baker, E. W. Jarman, Jr., ...

EXPULSIONS. Beaver Dam, Wis., LOCAL NO. 422—Hugh McCoskey, Jr., Hugo Lohm.

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REINSTATEMENTS. Aberdeen, Wash., LOCAL NO. 228—C. C. Pinnick, A. W. Little, Bob Casey, Mrs. Frank Northrup.

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American Legion Band, Oconomowoc, Wis. American Legion Band, Pittsfield, Mass. Barrington Band, Camden, N. J. Bristol Military Band, Bristol, Conn. Chesire Band, Cheshire, Conn. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Kennesaw, N. Y. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Carl Buehler, Conductor. Buffalo, N. Y. High School Band, Mattoon, Ill. International Harvester Co. Farm-all Band, Rock Island, Ill. Joe Zahradka Pana Band, Pana, Ill. Liberty Band, Etnaus, Pa. Lincoln-Logan Legion Band, Lincoln, Ill. Mackert, Frank, and His Lorain City Band, Lorain, Ohio. Martin, Curley, and His Band, Springfield, Ohio. New England Military Band, New Britain, Conn. Oneonta Military Band, Oneonta, N. Y. 103rd Field Artillery Band, Providence, R. I. Owens Ill. Glass Co. Band, Bridgeport, N. J. Police and Firemen's Band, Philadelphia, Pa. Potter, Roy, and His Band, Wilmington, N. C. P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa. Slim Thompson's Cowboy Band, Fargo, N. D. Southern California Girls' Band, Los Angeles, Calif. South Perinton Band, South Perinton, N. Y. University of Miami Symphonic Band, Miami, Fla. V. F. W. Band, Haverhill, Mass. Wuerl's Concert Band, Sheboygan, Wis.

PARKS, BEACHES AND GARDENS

Bombay Gardens, Louis Tomasco, Manager, Philadelphia, Pa. Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Castle Gardens, Art Gutzkow and George Madler, Appleton, Wis. Edgewood Park, Manager Howald, Bloomington, Ill. Flamingo Park, Miami Beach, Florida. Forest Amusement Park, Memphis, Tenn. Gay Mill Gardens, Hammond, Ind. Grand View Park, Singac, N. J. Japanese Gardens, Balina, Kan. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Amusement Park, Wichita Falls, Texas. Mayfair Gardens, Harry Helm, Manager, Baltimore, Md. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Moonlight Garden, Ernest E. Wendler, Manager, Davenport, Iowa. Palm Gardens, Five Corners, Totowa, N. J. Palm Gardens, H. Ferrari and Jos. Gordon, Mgrs., Syracuse, N. Y. Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa. Riverside Park, Frank Jones, Manager, Saginaw, Mich. Roman Gardens, Ogden, Utah. South Side Ball Park, Lebanon, Pa. Vogl's Park, Charles Vogl, Owner, Wausau, Wis. Winnipeg Beach, Winnipeg, Manl., Canada. Winter Gardens, St. Marys, Ont., Canada. Yosemite National Park. Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berke, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brewer, Gage, and His Hawaiian Entertainers, Wichita, Kan. Brown, Charlie, and His Orchestra, Evansville, Ind. Buresh, Louis and His Orchestra, Oxford Junction, Iowa. Canadian Cowboys Dance Orchestra, London, Ont., Canada. Childs, Chill, and His Commanders, Chattanooga, Tenn. Clark, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Colle Stoltz and Orchestra, Memphis, Tenn. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Daubanton's, Jimmie, Dance Band, St. Cloud, Minn. DeMolay Orchestra, Clifford Slater, Leader, Waterbury, Conn. Du Wayne Orchestra, Guy Chet, Madison, Wis. Esposito, Peter, and His Orchestra, Stamford, Conn. Evans, Eddie, and His Band, Middletown, N. Y.

Farrell, Gene, Traveling Orchestra. Flanders, Roy, Orchestra, Concord, N. H. Frutckers, The, Plainfield, N. J. Goldberg, Alex, Orchestra, Clarksburg, W. Va. Harris, Stanley, Orchestra, Auburn, N. Y. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Helton, Wendall, Orchestra, Atlanta, Ga. Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins, Monk, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Jacobsen's, Jay, Orchestra, Oakland, Calif. Judkins, Howard, Orchestra, Topeka, Kan. Kern, Dale, Orchestra, St. Joseph, Mo. Kline, Fritz, and His Orchestra, Bethlehem, Pa. Kneeland, Jack, Orchestra. Las Vegas Orchestra, Lewis Mayer, Manager, Philadelphia, Pa. Leone, Bud, and Orchestra, Akron, Ohio. Linden, Fred, Orchestra, Moline, Ill. Lodge, J. B., and His Orchestra, Beacon, N. Y. March, Paul, Orchestra, Swedeland, Pa. Migliacelo, Ralph, Orchestra, Provo, Utah. Miloslavich, Charles, and Orchestra, Stockton, Calif. Myers, Lowell, Orchestra, Fort Wayne, Ind. Nelson, Harold A., Orchestra, Davenport, Ia. Oliver, Al., and His Hawaiians, Edmonton, Alb., Canada. Polson, Art, Orchestra, Terra Haute, Ind. Roberts, Tiny, Orchestra, Essex, Ontario, Canada. Ross, Napoleon, and Orchestra, Farmington, N. H. Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Mo. Stirm, Eddie, and His Orchestra, San Mateo, Calif. Tony Corra's Castillians, Tucson, Ariz. University of Miami Symphony Orchestra, Miami, Fla. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams, Gene, and His Orchestra, Marion, Ohio. Williams' Orchestra, Mt. Pleasant, Iowa. Zembrunki Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, ETC.—THIS LIST IS ALPHABETICALLY ARRANGED IN STATES, CANADA AND MISCELLANEOUS

ALABAMA Birmingham: Sellers, Stan. Gadsden: Gadsden High School Auditorium. Mobile: Murphy High School Auditorium. ARIZONA Douglas: Rogers, Geo. Z., Manager, Palm Grove Cafe. Phoenix: Arizona Biltmore Hotel. ARKANSAS Little Rock: Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. Texarkana: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium. CALIFORNIA Chowchilla: Colwell, Clayton "Sinky." Hollywood: Cohen, M. J. Morton, J. H. Los Angeles: Bonded Management, Inc. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Selby, Ralph, Director of Southern California Girls' Band. Weinstein, Nathan. Williams, Earl. Wilshire-Ebell Club. Modesto: Rendezvous Club, Ed. Davis, Owner. Oakland: De Azevedo, Soares. Fausel, George. Nutting, Paul. San Francisco: Carlson, Bert. Kahn, Ralph. Sir Francis Drake Hotel. Stockton: Beauregard, George. Sharon, C. Sparks, James B. Tular: Vic's Taverns. COLORADO Denver: Darragh, Don. Kit Kat Club, J. A. Wolfe and S. Hyman, Proprietors. Tivoli Terrace, Thomas Remmole, Manager. Pueblo: Congress Hotel. Donahue's Cabaret. CONNECTICUT Bridgeport: Seaside Park Dance Pavilion. Fairfield: Damshak, John. Hartford: Foot Guard Hall. Ginsburg, Max. Hartford Woman's Club. Stevenson, William. New Britain: Lentini, J. C. Scaringe, Victor. New Haven: Nixon, E. C. New London: Cluster Inn, F. Wilson Innes, Manager. South Norwalk: Weid, Miss Ludice M.

Stamford: Vuono Operating Co., Mary C. Vuono, President. Stratford: Doyle, Peggy, Crystal Ballroom, Lordship Beach. Waterbury: Both El Sisterhood. Both El Synagogue. Elite Roller-drome. DELAWARE Lewes: Riley, J. Carson. Rehoboth Beach: Hotel Henlopen. Wilmington: Chippey, Edward B. FLORIDA Duneedin: Fenway Hotel. Jacksonville: Florida Roof Garden. Sellers, Stan. Seminole Hotel. Show Boat. Windsor Hotel. Lake Worth: Lake Worth Casino, J. H. Elliott, Manager. Miami: Evans, Dorothy, Inc. Fenias, Otto. Forge Club. Forty-One Club. Jimmie's Bar. Merry-Go-Round Nite Club. Minsky's Music Hall, Joseph Weinstein, Mgr. Steele-Arrington, Inc. Orlando: Central Florida Exposition. City Auditorium. Wells, Dr. Sarasota: Loudon, G. S., Manager, Sarasota Cotton Club. St. Petersburg: Huntington Hotel. Tampa: Tampa Yacht Club. West Palm Beach: Mayflower Hotel and Pier. Palm Tavern. Walker, Clarence, Principal of Industrial High School. GEORGIA Atlanta: City Auditorium. Savannah: DeSoto Hotel. Southland Orchestra Service, Frank Morris and Ossie Jefferson, Managers. Valdosta: Wilkes, Lamar. Waycross: Michelle, W. M., Manager, Tobacco Bar. ILLINOIS Aurora: Rendezvous Club. Cairo: Dixon, James Roger, Tri-City Park. Champaign: Piper, R. N., Piper's Beer Garden. Channah Lake: Channah Lake Pavilion. Chicago: Amusement Service Co. Anne's Restaurant. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Denton, Grace. Fear Show, Century of Progress Exposition, Duke Mills, Prop. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Imroth, Walter. Krapp, David. Kraener School of Dancing. Krim, Sheldon. Magee, T. Leonard. Markee, Vince. Morris, Joe. Opera Club. Orchestra Service Co. Pacelli, William V. Parent, Bill. Phillips, Ben Guy, Theatrical Promoter. Pilgrim Products Company. Pintos, Frank. Roebber, Leo, and Richards, J. L., Promoters. Rubenstein, Joseph. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. Silverman Orchestra Printers. Stanton, James B. Valentine, Joe. Weinberg, Arthur B. Young Republican Organization of Illinois. Chicago Heights: Prospero, Mike. Cicero: Boronovsky, George, Cicero Soft Ball League. Effingham: Keenan, John, Jr. Fox Lake: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. Galesburg: Oriole Cafe, Horace Clark, Manager. Kankakee: Devyrs, Frank, Booking Agent. Majestic Inn, Arthur Gilbeau, Prop. La Salle: Pittman, Archie, Paramount Club. Mattoon: Mohler, E. H. Pyle, Sllas. Maize Park: Gault, Arthur. Moline: Masonic Temple. Scottish Rite Cathedral. Naperville: Spanish Tea Room. North Chicago: Dewey, James, Promoter of Expositions. Patten: Green Lantern. Jones-Keader Co. Pekin: Jones-Keader Co. Peoria: Betar, Alfred.

Princeton: Bureau County Fair. Quincy: Three Figs, Mr. Powers, manager. Ursa Dance Hall, Wm. Korvis, Mgr. Vincent, Charles E. Rockford: Knipper, Frank. Weber, George. Rock Island: Beauvette Night Club. INDIANA Evansville: Green Lantern Ballroom, Joseph Beltman, Mgr. Swin, Lou. Fort Wayne: Fisher, Ralph L. Paxton, H. H., Promoter. Smith, Sam. Gary: Martin, Joseph. Ross & Co., Theodore. The De Luxe Social Club. Hammond: ABC Broadcasting Co. Indianapolis: Dickerson, Matthew. Indiana University Building at Indiana State Fair Grounds. Knights of Columbus. Marott Hotel. Riviera Club. Scottish Rite Cathedral. Spink Arms Hotel. Knox: Hockett, G. A., Manager, Crystal Ballroom. South Shore Gardens, Messrs. Hockett and Sudiski, Managers. Marion: Weiss, B. D., Manager, Glamour Ballroom. Michigan City: Kraft, Kenneth, Manager, L. & K. Enterprises. Nahaas, Jack, proprietor, Club Monarch. Muncie: Bartlett, R. E. Bide-A-Wee Inn, Paul E. Irwin, Proprietor. Moose Lodge. South Bend: DeLeury-Reeder Adver. Agency. Show Boat. Terre Haute: Hoosier Ensemble. Ulmer Trio. IOWA Council Bluffs: Eagle Mfg. & Distrib. Co. Davenport: Ballroom Service Bureau of Iowa. Des Moines: Corry, Loretta. Delta Gamma Sorority. Hoyt Sherman Auditorium. Hughes, R. E., Publisher, Iowa Unionist. Lacuta, Miss, Dancing Academy. Mayfair Restaurant. Young, Eugene R. East Dubuque: Karstens, Walter, Hilltop Inn. Emmetsburg: Davis, Art. LeMars: Wagner, L. F., manager White-wave Pavilion. Napoleon: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators. Marshalltown: Banner Lodge No. 123, I. O. O. F. Burke, Polk. Haakenson, H. G. Keeley, Gene. Moose Lodge and Hall. Muscatine: Rosenberg, Simon, Paradise Ballroom. Oelwein: Moonlight Pavilion. Wildwood Pavilion. Ottumwa: Baker, C. G. Perry: City Club Dance Hall, Harry Atwood, near Perry. KANSAS Coffeyville: Memorial Auditorium. El Dorado: Municipal Auditorium. Hutchinson: Brown Wheel Night Club, Fay Brown, Prop. Independence: Memorial Hall. Junction City: Hillside Pavilion, Noel Clothier, Manager. Woodman Hall. Manhattan: Sandell, E. E., Dance Promoter. Parsons: Blue Moon Pavilion, C. T. Kile, Manager. Salina: Cottage Inn Dance Pavilion. Twin Gables Night Club. Topeka: Egyptian Dance Hall. McCowan, R. J., Stock Co. Washburn Field House and the Women's Club. Wichita: Bedinger, John. High School East. High School North. Wichita University. KENTUCKY Ashland: Kyler, James. Lexington: Marble, Dr. H. B. Wilson, Sylvester A. Louisville: Allen Hotel. Elks Club. Miller, Jarvis E. Norman, Tom. Owensboro: Jackson, Clarence E. LOUISIANA Abbeville: Roy's Club, Roy LeBlance, Mgr. Monroe: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. New Orleans: Embassy Night Club. The Charles Corp.

Pine Prairie: Childs, S., Moulin Rouge Night Club Revue. Shreveport: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. MAINE Portland: Wells, Norman G., Manager, Columbia Market Ass'n. MARYLAND Baltimore: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Good Hope Hall. Hardy, Ed. Manley's French Casino, Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Mgrs. Manley's Restaurant, Mrs. Virginia Harris and Stewart I. Whitmarsh, Mgrs. Monumental Elks' Hall. Odd Fellows' Hall (Colored). Phi Kappa Sigma Fraternity. Pride of Baltimore Elks' Hall. Pythian Castle (Colored). Switghall, Samuel, Proprietor, Tall Inn. Tyler, Harry. Frostburg: Shields, Jim, Promoter. Salisbury: Trullit, Avery. MASSACHUSETTS Boston: Allen, Thomas. Famous Door, Rock Paladino, Prop. Flister, Samuel. Moore, Emmett. Nazzaro, Tommaso. Palais Royale, Inc. Royal Palms. Chelsea: Hesse, Fred. Falmouth: Abbott, Charles, Prop., Old Silver Beach Club. Great Barrington: Mountain View Club, Eleanor A. Donlon, proprietor. Lowell: Paradise Ballroom. Porter, R. W. Magnolia: Del Monte, J. P., Inc. Milford: Morelli, Joseph. Nantasket: Sheppard, J. K. Pittsfield: High School Auditorium. Revere: Welch, J. F. Somerville: Duchin, Maurice. MICHIGAN Adrian: Kirik, C. L. Battle Creek: Battle Creek College Library Auditorium. Bay City: Northwestern Michigan Fair Association. Benton Harbor: Johnson, Hershel, Palais Royal. Brighton: Magel, Milton, Manager, Blue Lantern Island Park Ballroom. Detroit: Becker, J. W. Hig Four Athletic Club. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Detroit Artists' Bureau. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Grrosse Pointe Yacht Club. Mastin, William. Naval Post, American Legion. Paradise on the Lake, St. Claire Shores. Peacock Alley. Tice, Mr. and Mrs. Orval O. V.W.J., Detroit News Auditorium. Flint: Central High School Auditorium. High School Auditorium. Gladstone: Hillside Tavern, Ed. Rosenlund and Oscar Brodrene, Props. Grand Rapids: Delta Pi Sigma Fraternity. Sproul, Robert. St. Cecilia Auditorium. Iron River: Sunset Lake Ballroom. Ishpeming: Anderson Hall, Fred Nelson, Manager. Mather Inn. Jackson: Sigma Tau Fraternity. Kalamazoo: Stephenson, L. M. Van's Dancing Academy. Lakeport: Lakeport Dance Hall. Lansing: Gage-Kish Co. Lansing Central High School Auditorium. Lansing Franch Junior High School Auditorium. West Junior High School Auditorium. Muskegon: Skibbe, A. C. Negaunee: Adelphi Rink, Paul Miller, Mgr. Norway: Valencia Ballroom, Louis Zadra, Mgr. Port Huron: Arabian Ballroom, E. Willing, Manager. Round Lake: Gordon, Don S., Mgr., Round Lake Casino. MINNESOTA Austin: Becker, Walter J. Le Sueur: Merchants Trade Commission. Mankato: Mankato, Minnesota, State Teachers' College. Minneapolis: Borchardt, Charles. Cory, H. H., Mgr., Northwest Radio Show.

Pipestone:
Bobbin, A. E., Manager, Playmor Dance Club.

Rochester:
Deanoyers and Son.

St. Cloud:
North Star Lodge No. 23, A. F. & A. M.

St. Paul:
Fox, S. M.

Waterville:
Utley, "Doc," H. M., proprietor of Doc's Place.

MISSISSIPPI
Edgewater Park:
Burns, Thomas, Edgewater Gulf Hotel.

MISSOURI
Joplin:
Central High School Auditorium.

Kansas City:
Baltimore Hotel.
Breden, Barry.
Fox, S. M.
McFadden, Lindy, Booking Agent
Phillips Hotel.
Radio Orchestra Service.
Wildwood Lake.
Willard, Don.

St. Joseph:
Thomas, Clarence H.
Zerbat, E. A., Zerbat Pharmaceutical Company.

St. Louis:
Aid and Relief Club, Claude Williams, president; Charles Maul, secretary.
Arena, The, 5600 Oakland Ave.
Ford, Jack, manager French Casino.
Oll, Joseph M.
Theatre Society of St. Louis.
Wilson, E. A.

Bedalia:
Smith Cotton High School Auditorium.

MONTANA
Billings:
Billings High School Auditorium.
Tavern Beer Hall, Ray Hamilton, Manager.

Butte:
New Butte High School Auditorium.

St. Ignace:
Post Creek Pavilion, Post Creek.

NEBRASKA
Emerald:
Sunset Party House, W. A. Meyer, Manager.

Fairbury:
Bonham.

Lincoln:
Garden Dance Hall, Lyle Jewett, Manager.
Hoke, C. W., Mgr., Rosewilde Party House and Avalon Dance Hall.
Johnson, Max.

North Platte:
Dickey's Dreamland Ballroom.

Omaha:
Davis, Clyde E.
United Orchestra, Book Agency.

NEW JERSEY
Atlantic City:
Ches Pares.
Hotel Deville.
Slifer, Michael.

Camden:
Eta Chapter, Gamma Phi Fraternity.

Clifton:
Silberstein, Joseph L., and Ettelson, Samuel, Hollywood Gardens.

Irvington:
Club Windsor.
Philhower, H. W.

Jersey City:
Hotel Plaza.
Sorrentino, John, and Franklin Franco.

Long Branch:
Shapiro, Mrs. Louis Hambar, Manager Hotel Scarborough.

Newark:
Angler, Edward.
Devanny, Forest, Promoter
Lampe, Michael.
Meyers, Jack.
Robinson, Oliver, Mummies Club.
Rutan Booking Agency.
Saplenski, J.
Triputti, Miss Anna.

New Brunswick:
Calahan, John.
Dunbar, Mrs. Elizabeth.

Orange:
Schlesinger, M. S.

Paterson:
De Ritter, Hal.

Princeton:
Lawrence, Paul.

Rahway:
Zullo, Ferd., Palace Garden.

Red Bank:
Maher, Daniel J.

Sea Girt:
Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Proprietors.

Shrewsbury:
Sievin, Ben, Manager, "Casino."

Trenton:
Lawa, Oscar A.

Ventnor:
Ventnor Pier.

West Collingwood Heights:
Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW YORK
Albany:
Brandt, John.
Flood, Gordon A.
Jagarski, Frank J., proprietor of the Wagon Wheel.

Almond:
Fisher, Afton A., Fisher's Fun Farms.

Beacon:
Neville's Mountaineer Farm Grill.

Binghamton:
Bentley, Earl.

Bronx:
Silver Stream Pleasure Club.

Buffalo:
Clora, William H. and Joseph, Operators, Vendome Hotel.
Gorman-American Musicians' Association.
McVan's, Mrs. Lillian McVan, Proprietor.
Michalek, Max.
Vendome Hotel.
W. & J. Amusement Corp.

Carmel:
Donegan, Jerry, Jerry's Baseball League.

Caroga Lakes:
Hollywood Cafe.

Clayton:
Seasons, Charles.

Elmira:
Kaufman, Herbert, Manager, Grotto Ballroom.
Reynolds, Jack.

Geneva:
Rothenburg, Frank.
Green Lake:
Griebe, George, Manager, Gutrie's Green Lake.

Kingston:
Van Bramer, Vincent.

Lake George:
Lake George Transportation Co.

Lebanon Springs:
Delorey, Daniel, Colonial Inn.

Loch Sheldrake:
Club Riviera, Felix Amstel, Proprietor.

Lockport:
Park Hotel.

Massena:
Reno, Frank, Manager, Reno's Pavilion.

Newburgh:
Matthews, Bernard H.

New York City:
Beal, M. F.
Benson, Edgar A.
Blythe, Arthur, Booking Agent.
Brown, Chamberlain.
Caruso, James A. N.
Dwyer, Bill.
Fleischer Studios, Inc., 1500 Broadway.
Flashnick, Sam B.
French Casino, Inc., Seventh Ave., at 50th St.
Herk, I. H., Theatrical Promoter.
Immerman, George.
Iquith, Louis.
Jackson, William.
Jermon, John J., Theatrical Promoter.
Johnston, Arthur.
Katz, George, Theatrical Promoter.
Kelt Music Corporation.
Levy, Al and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Kraft, David.
Makler, Harry, manager, Folley Theatre (Brooklyn).
McCord Music Covers.
Morison, Charles E.
Musical Art Management Corporation, Alexander Merovitch, President.
Palais Royale Cabaret.
Riley, Jerry.
Rudnick, Max.
Shayne, Tony, Promoter.
Strouse, Irving S.
Tarrant, K.
Town Hall.
Wilner Wonder Wheel.

Oneida:
Nu Gamma Delta Sorority, Delta Chapter.

Oneonta:
Oneonta Post No. 259, American Legion, G. A. Dockstader, commander.

Poughkeepsie:
Poughkeepsie High School Auditorium.

Purling:
Gutrie's Purling Palace.

Recheater:
Alpha Beta Gamma Fraternity.
Hicker, Ingwald.
Madalena, A. J.
Medwin, Barney.
Men's Campus of the University of Rochester and all Student Bodies and Fraternities.

Rome:
Capitol Rathskeller.
Elke's Show.

Saugerties:
Gutrie's Clover Club.

Schenectady:
Sons of Italy, Franklin D. Roosevelt Chapter.

Skaneateles:
Heywood, Charles.

Sylvan Beach:
Rizzo, Michael, Manager, The Casino.

Syracuse:
Hall, Albert B., Globe Attractions.
Most Holy Rosary Alumni Association.
Trupin, Sam.

Tonawanda:
Delaware Grill.

Utica:
Fava, Frank.
Salzburg, Manuel and Harry, Sigma Phi Fraternity, Epsilon Chapter.
Windheimer, Joseph.

Windsor Beach:
Windsor Dance Hall.

LONG ISLAND, N. Y.
Jamaica, L. I.:
Wonders, Miss Karylan.

Seafoar, L. I.:
Meisner, Robert O.

NORTH CAROLINA
Asheville:
Asheville Senior High School Auditorium.
David Millard High School Auditorium.
Hall-Fletcher High School Auditorium.

Carolina Beach:
Carolina Beach Dance Pavilion.
Jimmie Talbert, Manager.

Charlotte:
Armory Auditorium.
Associated Orchestra Corporation, Al. A. Travers, Proprietor.

Durham:
Aiston, L. W.

Elizabethtown:
Carter, J. A., Lumberton Cotillion Club.

Greensboro:
Waddy, J. C., Friendly Lake.

Pinehurst:
Shields, Lewis N.

Raleigh:
Carolina Fines.
German Club, N. C. State University.
Newell, Mrs. Virginia.

Salisbury:
Rowan County Fair.

Wilmington:
Elke's Ballroom, B. P. O. E. No. 532.
Thalian Hall.

Winston-Salem:
Piedmont Park Association Fair.

NORTH DAKOTA
Fargo:
Station WDAY.
Grand Forks:
Point Pavilion.

OHIO
Akron:
Club Casino, Summit Beach Park.
Katz, George, DeLuxe Theatres.
Williams, J. P., DeLuxe Theatres.

Alliance:
Curtis, Warren.

Athens:
Roper, Nita, Manager Mayfair Club.

Bryan:
Thomas, Mort.

Cambridge:
Lash, Frankie (Frank Lashinsky).

Canton:
Beck, L. O., Booking Agent.
Bender, Harvey.
Bender's Tavern, John Jacobs, Manager.
Odium, George B.
Sancetti, James, Manager, Westmoor Country Club.

Chillicothe:
Collins, Roscoe C.
Rutherford, C. E., Manager, Club Bavarian.

Cincinnati:
Carpenter, Richard.
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Kenwood Country Club, Thompson, Manager.
Lawdale Country Club, Hutch Ross, Owner.
Maketawh Country Club, Worburton, Manager.
Queen City Club, Clomes, Manager.
Spat and Slipper Club.
Spellman, Hill.
Western Hills Country Club.
Waxman, Manager.

Cleveland:
Sennes, Frank.
Sindelar, E. J.
Turf Club.
Welsenberg, Nate, Mgr., Mayfair or Euclid Casino.

Columbus:
Askins, Lane.
Askins, Mary.
Chas. Bioco, Post, 157, American Legion Cootie Club.
Watkins, Frank, Manager, Ogden Ballroom.

Dayton:
Club Ark, John Hornis, Owner.
Eib, Dwight.
Garrett, A. W., Classic Ballroom.
Schar, Manager, Tropical Gardens.
Van Cleve Hotel.

Lucas County:
Walk A-Show Co., Willow Beach Park.

Mansfield:
Barnum, P. B.
Foley, W. R., Mgr., Coliseum Ballroom.

Marion:
Anderson, Walter.

Maumee:
Lucas Amusement Company.
Charles and Don Cameron, Managers.

Russell Point:
Witkus, French, and His Little Dutch Beer Gardens.

Sebring:
Savakeon Lake Dance Hall.

Sidney:
Woodman Hall.

Springfield:
Cotillion Club.
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469.
A. B. P. O. E.
Ray, Jay.
Williams, Miss Charles Edward, Tecumseh Park.

Toledo:
Frank, Steve and Mike, Owners and Mgrs., Frank Brog. Cafe.
Walkerthorn Amusement Co., Guy H. Swartz, Al. Lyman and Roy Jenne, Promoters.

Waynesfield:
Pepple, T. Dwight.

Youngstown:
Bannon, Robert.
Kala Doxa Club.
Lombard, Edward.

OKLAHOMA
Bartlesville:
Blue Star Dance Hall, Barney Camp, manager.
Eagles Hall.
Evening Star Club, Barney Camp, Mgr.

Oklahoma City:
Ritz Ballroom.
Walkers, Jules, Jr., Manager and Promoter.

Tulsa:
Rainbow Inn.
Teale & Davis, Promoters.

OREGON
Klamath Falls:
James, A. H.

Salem:
Steelhammer, John F. and Carl G., managers, Mellow Moon Dance Pavilion.

PENNSYLVANIA
Altoona:
Sheppard, Willie.
Young Republican Club, Robert Cannon.

Allentown:
Connors, Earl.
Warinkessel, Willard.

Beaver Falls:
Monaco Dancing Academy.

Belle Vernon:
Baglin, Nello, Manager, Lotus Gardens.

Berwyn:
Snyder, C. L.

Dethlehem:
Reagan, Thomas.
Zeko Malakoff and Jack Thell.

Bradford:
Finzel, Francis A.
Married Couples Club.
Radio Station WHDL.

Brandenburg:
Buena Vista Hotel.

Brookville:
Conrad, John, Jefferson Co. Exposition.

Canonsburg:
Bales, Irwin.

Charleroi:
Austin, George.
Caramela, Ted.
Klus, Joe.

Chester:
Reading, Albert A.

Clarks:
Clarion County Fair.

Columbia:
Gable, John S.
Hardy, Ed.

Conneaut Lake:
Yaras, Max.

Dravosburg:
Sky Club, Inc.

Drums:
Brehm's Grove, John Brehm, Proprietor.
Green Gables.

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

Emporium:
McNaney, W. S.

Erie:
Little, Reginald.

Eynon:
Beronsky, Leo.

Frackville:
Casa Loma Hall.

Franklin:
Beatty, Manager Buck.

Gilberton:
Gilberton High School.
Gilberton Hose Co.

Girardville:
Girardville Hose Co.

Harriburg:
Johnson, William.

Hazleton:
Brehm and Ferry.

Hometown (Tamaqua):
Baldino, Dominik.
Gilbert, Leo.

Indiana:
La Mantia, Rose M., Cliffside Park.

Jacksonville:
Jacksonville Cafe, Mrs. "Doc" Gilbert, Manager.

Kelley:
Condora, Joseph.

Kulpont:
Liberty Hall.
Neil Rich's Dance Hall.

Lancaster:
Parker, A. R.
Wheatland Tavern Palmroom, located in the Milner Hotel; Paul Heine, Sr., Operator.

Lansdowne:
Vacuum Stop Co.

Latrobe:
Lambert, W. J.

Lehighton:
Relas, A. Henry.

Lewistown:
Elks' Club.

Lost Creek:
William Penn Fire Co.

Mt. Carmel:
Mayfair Club, John Pogesky and John Bailent, Managers.
Paulson, Mike, Manager, Paradise Club.
Reishweim's Cafe, Frank Reishweim, Proprietor.
Ruginis, Peter.

New Kensington:
Polish Falcons Hall.

New Oxford:
Green Cove Inn, W. E. Stall-smith, Prop.

New Salem:
Maher, Margaret.

Northumberland:
Baumgart, F.

Old Forge:
Fagnatt, Victor.

Philadelphia:
Athletic Association of the Episcopal Church, 510 North 52nd Street.
Casino Ballroom.
Columbia Orchestra Music Co.
Deauville Casino.
Fauett, James H.
Griffin, William E.
McClain, Richard, manager of the Twentieth Century Club and the Bankers' Tavern.
Marano, Charles.
Martin, John.
Metropolitan Artists, Inc., Mrs. Jackson Maloney, President.
Muller, George W.
Nixon Ballroom.
Petersell, Martin.
Phillips, Anthony.
Rittenhouse Hotel.
Shaeffer's Hofbrau.
Shaw, Harry, Manager, Earl Theatre.
Sigma Province of the Phi Sigma Chi Fraternity and Mr. Drew Hall.
Stone, Thomas.
Swing Club, Messrs. Walter Finacey and Theo. Moyle.
Temple Ballroom.
Toga Cafe, Anthony and Sabatino Marrara, Managers.
Venice Grill, Pasquale (Patsy) Griecupolo, owner and manager.
Wax, M., Manager, Stamco, Inc.
Young People's League of Congregation Emanuel.
Zeldt, Mr., Hart's Beauty Culture School.

Pittsburgh:
Ellis, Robert W., Ellis Amusement Co.
Gold Road Show Boat, Capt. J. W. Menke, Owner.
Hall, Sell, Promoter.
Mack Institute.

Pottsville:
Cotton Club.

Quakertown:
Bucks Co. Fair.

Recheater:
Pitini, Joseph.

Seranton:
Fenucci, Louis, Manager, Meosic Lake Park Co.
Strohl, A. H.

Shamokin:
Boback, John.

Sharon:
Clover Club.
Moon, Charles.

Shenandoah:
Shenandoah Heights Fire Co.

Sunbury:
Sober, Melvin A.

Tatemy:
Brookside Inn.

Uniontown:
Maher, Margaret.

Warren:
Gwar Club.

Washington:
Frelshman, Lou, Manager, Club Mapleview.

Wellsville:
Benjamin, Paul R.

Wernersville:
Brown and Davis Dance Co.

West Reading:
Bach, Arthur.

Wilkes-Barre:
Cohen, Harry.
Kosley, William.
Mary's Palace, George Gabano, Manager.
McKane, James.

York:
Old Mill Inn, Ernest Preisler, Proprietor.
Towns Tavern, John Funk, Prop.

RHODE ISLAND
Jamestown:
Bay View Hotel.

Newport:
Mayfair Ballroom.
Ritchie, Fred, Mayfair Ballroom.
Verner, Harry, manager, Embassy Club.

Providence:
Bangor, Rubea.
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.

SOUTH CAROLINA
Charleston:
Pierre, Thomas.

Columbia:
Cooper, Charles F.

Greenville:
Allen, E. W.
Greenville Women's College Auditorium.

Marion:
Wall, O. R.

SOUTH DAKOTA
Tripp:
Maxwell, J. E.

Sioux Falls:
Plaza (Night Club).

Yankton:
Koeta, Oscar, Mgr., Red Rooster Club.

TENNESSEE
Chattanooga:
Daddy, Nathan.
Reeve, Harry A.
WDDO Broadcasting Corporation.
WDDO Radio Playhouse.

Knoxville:
Manderson, Frank.

Memphis:
Catholic Club.

Nashville:
Connors, C. V.
Scottish Rite Temple.

TEXAS
Austin:
Johnson, C. Theo.

Breckenridge:
Breckenridge High School Auditorium.

Dallas:
Bagdad Night Club.
Goldberg, Bernard.
Malone, A. J., Mgr., Trocadero Club.
Seville, James R.

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

Fort Worth:
Humming Bird Club, L. C. Bryant, owner.
Plantation Club.

Fredericksburg:
Hilltop Night Club.

Hartington:
Municipal Auditorium.

Houston:
Beust, M. J., Operator of El Coronado.
Grigsby, J. B.
Lamantia, A.
Orchestra Service of America.
Pasner, Hank, Owner and Mgr., Napoleon Grill.
Piver, Napoleon, Owner and Mgr., Napoleon Grill.
Richards, O. K.
Robey, Don.
Robinowitz, Paul.
Seaman, R. J., Operator of El Coronado.

Port Arthur:
Silver Slipper Night Club, V. B. Berwick, Manager.

Ranger:
Ranger Recreation Building.

San Antonio:
Club Royale, L. H. Jimmie Smallwood.
Shadowland Night Club.

Texarkana:
Gant, Arthur.
Texarkana, Texas, High School Auditorium.

Waco:
American Legion.
Cotton Palace Coliseum, Frank A. Henchman and W. W. Harmon, Mgrs.
Williams, J. R.

Wichita Falls:
Hyatt, Roy C.

UTAH
Salt Lake City:
Cromar, Jack, alias Little Jack Horner.

VIRGINIA
Alexandria:
Boulevard Farms, R. K. Richards, Mgr.

Hopewell:
Hopewell Cotillion Club.

Lynchburg:
Smith's Memorial Auditorium.

Newport News:
McClain, Bennie.
Newport News High School Auditorium.

Richmond:
Hermitage Country Club.
Julian's Ballroom.
Patrick Henry Hotel.

Roanoke:
Mill Mountain Ballroom, A. R. Rorer, Mgr.
Wilson, Sr., Manager, Royal Casino.

South Washington:
Rivers Club.

Virginia:
Gardn Links.
Rose, Village.

Ellenab:
B. F.

Seattle:
Green.
Ball.
West.
Wong.
Spokane.
Daven.

Bluefish:
Flores.
Rena.
Walk.

Charleston:
Brad.
Embr.
Mg.
Font.
White.
Ag.

Clarket:
Left.
Fairm.
Carp.

Hunting:
Epp.

King:
Hinc.
Kingev.
Hart.

Reedev:
Lam.
Inc.

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Virginia Beach: Gardner Hotel. Links Club. Rose, J. E. Village Barn.

WASHINGTON

Ellensburg: B. F. O. E. No. 1102.

Seattle: Greenhugh McElroy, Spanish Ballroom. West States Circus. Wong, Kinsex.

Spokane: Davenport Hotel.

WEST VIRGINIA

Bluefield: Florence, C. A. Renaissance Club. Walker, C. A.

Charleston: Brandon, William. Embassy Inn, E. E. Saunders, Mgr. Fonteneau, Roy. White, R. L., Capitol Booking Agency. Clarksburg: Leftridge, Lefty. Fairmont: Carpenter, Samuel H. Huntington: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances. Hinchman, Homer. Kingswood: Hartman, Donald K. Readville: Lamb, William E., proprietor of Indian Rocks. Stanaford: James, Flud. Williamson: Albert, Irving.

WISCONSIN

Appleton: Apple Creek Dance Hall, Sheldon Stammer, Mgr. Konzelman, E. Mackville Tavern Hall, William Bogacz, Manager. Sanders, Fred. Soffa, Louis, Manager. Fox Club. Ashland: Barany, Joseph, Cozy Corners. Baraboo: Dunham, Paul L. Beloit: Illinois Tavern, Tom Ford, Prop. Bloomer: Pines Pavilion. Brandon: Netsel, Robert, Manager, Terrace Gardens. Custer: Bronk, Karl. Glodoske, Arnold. Eau Claire: Club Arabia, Doc. Wilson, Manager. Hurley: Francis, James, Pelham Club. Juneau: Triangle Inn Dance Hall, Peter Kirchner, Proprietor. Kenosha: Ann's Log Cabin. Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Southway Hotel. Sterling House. La Crosse: Hagemo, Ingvald. McCarthy, A. J. Madison: Bascom Hall. Club Roxey, Mark Pilon, Proprietor. Phi Kappa Sigma Fraternity and House. Manitowish: Seitz, Harold, Manager, The Keg. Teryn, Frank. Maplewood: Wagner, Arnold. Milwaukee: Caldwell, James. Cubie, Iva. Thomas, James. Oconomowoc: Jones, Bill, Silver Lake Resort. Oshkosh: Reichenberger, Cliff. Potosi: Stoll's Garage. Turner's Bowery. Prairie du Chien: Birchwood Pavilion, C. C. Noggle, Proprietor. Reedsville: Bubolz Grove and Hall, Robert Bubolz, Proprietor. Rhinelander: Mercedes, Joe, Heart o' Lakes. Rothschild: Ryner, Lawrence. Sheboygan: Kohler Recreation Hall. Sheboygan County Fair. Slinger: Bue, Andy, alias Buega, Andy. Split Rock: Fabisz, Joe, Manager, Split Rock Ballroom. Stratford: Kraus, L. A., Manager, Rosellville Dance Hall. Sturgeon Bay: DeFoe, F. O. Summit Lake: Waud, John, Land o' Lakes Tavern. Superior: Willcutt, John. Tigerton: Michlska, Ed., Manager, Tigerton Delta Resort. Wittenberg: Dorahner, Lee, Manager Shepley Pavilion. Wrightstown: Wrightstown Auditorium Co., Ely Krautgramer, Manager.

WYOMING

Casper: Whinnery, C. I., Booking Agent. Cheyenne: Wyoming Consistory.

DISTRICT OF COLUMBIA

Washington: All States Democratic Club. Ambassador Hotel. Canning, T. W. Club Havana, Guy T. Scott, Proprietor.

Collins, Alonzo. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Faerber, Matthew J. Hi-Hat Club. Hule, Linn, manager, La Paree Restaurant. Hurwitz, L., manager, The Coconut Grove. Hurwitz, Louis. Kavakos Cafe, Wm. Kavakos, manager. Kipnis, Benjamin, Booker. Lamarre, Jules, Booker's License No. 323. Lee, Charlie, Black and White Circle Club, Murray's Casino. Mancel, Lee. Vance, Dizzy, manager, Lincoln Colonade. Von Hurbells, Walter O., Manager, Pilgrims' Club (Club Michel).

CANADA

ALBERTA

Calgary: Calgary Exhibition and Stampede-Management Fair.

BRITISH COLUMBIA

Victoria: Shrine Temple.

ONTARIO

Hamilton: Walsh, T. S., Owner of the Terrace Gardens. London: Cooley, Sam A. Palm Grove. Ottawa: Fairmont Country Club. Lido Club. Peterborough: Collegiate Auditorium. Peterborough Exhibition. Sarnia: Blue Wafer Inn, William Richardson, Mgr. Toronto: Andrews, J. Brook. Central Toronto Liberal Social Club. Cockerill, W. H. Eden, Leonard. Eisen, Murray. Legge, C. Franklin, and Legge Organ Co. Savarin Hotel. Silver Slipper Dance Hall. Toronto Opera Club, Mrs. Marie Urban, Mgr.

QUEBEC

Montreal: American Grill. Beauchamp, Gerard. Ches Maurice. Johnson, Lucien. Wynness, Howard. Sherbrooke: Eastern Township Agriculture Association.

MISCELLANEOUS

Barton, George, Manager, Shuffin' Sam from Alabam Co. Bowley, Kay. Brau, Dr. Max, Wagnerian Opera Co. Burns, Charles, Theatrical Promoter. Carr, June, and Her Parisienne Creations. Clapp, Sonny. Collins, Bert, Theatrical Promoter. Cooper, A. J., Promoter. Daniels, Bebe. Davis, Chas., Owner and Mgr., "Chicago Follies" and "Cavalcade of Stars." Del Monte, J. P. Dolan & Bonger, Theatrical Promoters. Edmonds, E. E., and his Entertainers. Ellis, Robert W., dance promoter. Evening in Paris Co. Fiasta Company, George H. Boles, Manager. Fox, Sam, Marathon Promoter. Fralley, Paul, Theatrical Promoter. Freeman, Harry Z., Manager, "14 Bricktops." Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Ginter, Melville M., Theatrical Promoter. Gonia, George F. Goolaby, William B., Promoter. Hanover, M. L., Promoter. Hazelton & Ware, Messrs., Promoters. Helm, Harry, Promoter. Heiney, Robert, Trebor Amusement Co. Hochwald, Arthur, Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. International Walkathon Co. Iacovitz, Sondell, Promoter. James, Manager Jimmy, Theatrical Promoter. Jazzmania Co., 1934. Kane, Lew, Theatrical Promoter. Kessler, Sam, Promoter. Kinsey Players Company (Kinsey Comedy Co.). Kipb, Roy. Korb, Matt, and Moeller, Art, Theatrical Promoters. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawson, B. M., Promoter. Leslie, Lew, Theatrical Promoter. Lockwood, L. S., Promoter. Mack, Charlie, Manager, Chatterbox & Cavalcade of Laits Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. Macloon, Louis O., Theatrical Promoter. Maggard, Jack, Promoter. Marcan, Joe., Manager, "Surprise Party, Co. Mark Twain Production Co. Melcher, James W. Mildred and Maurice, Vaudeville Performers. Miller's Rodeo. Morrissey, Will, Theatrical Producer. Nash, L. J. National Speedathon Co., N. E. Antrim, Manager. Neale Helvey Co. Noree, Miss, Vaudeville Performer. O'Hanrahan, William. O'Leske, Clifford, Promoter. Ferrin, Adrian, Theatrical Promoter. Poe, Coy, Promoter. Ratoff, Gregory, Theatrical Promoter. Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker.

Scottish Musical Players (traveling). Smith, Bert, Theatrical Promoter. Steamship Lines: Albany Day Line. American Export Line. Furness-Withy Line. Savannah Line. Sunderlin, Art, Manager, Promoter. Thomas, Gene. Walkathon, "Moon" Mullins, Proprietor. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. Wilner, Max, Theatrical Promoter. Wise and Weingarden, Managers, "Mixed Nuts" Co. Yokel, Alex, Theatrical Promoter.

THEATRES AND PICTURE HOUSES ARRANGED ALPHABETICALLY AS TO STATES AND CANADA

ALABAMA

Mobile: Gayety Theatre. Pike Theatre. Opelika: Rainbow Theatre. Yuma: Lyric Theatre. Yuma Theatre.

ARIZONA

Yuma: Lyric Theatre. Yuma Theatre.

ARKANSAS

Arkansas City: Fifth Avenue Theatre. Eldorado: Dillingham Theatre. Star Theatre. Hot Springs: Auditorium Theatre. Best Theatre. Paramount Theatre. Princess Theatre. State Theatre. Pine Bluff: Community Theatre. Smackover: Majestic Theatre.

CALIFORNIA

Antioch: El Campanil Theatre. Brawley: Brawley Theatre. Burlingame: Photo Theatre. Carmel: Filmart Theatre. Corona: Corona Theatre. Dinuba: Strand Theatre. Eureka: Liberty Theatre. Rialto Theatre. State Theatre. Ferndale: State Theatre. Fort Bragg: State Theatre. Fortuna: State Theatre. Gilroy: Strand Theatre. Hollywood: Andy Wright Attraction Co. Long Beach: Dale Theatre. Strand Theatre. Los Angeles: Burbank Theatre. Follies Theatre. Frolics Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre, Harry Popkin, Operator. Leveland: Rialto Theatre. Marysville: Liberty Theatre. State Theatre. Menlo Park: New Menlo Theatre. Modesto: Lyric Theatre. National Theatre. Princess Theatre. State Theatre. Strand Theatre. Napa: State Theatre. San Anselmo: Tamalpais Theatre. Ukiah: State Theatre. Woodland: National Theatre. Yuba City: Smith's Theatre.

COLORADO

Colorado Springs: Liberty Theatre. Tompkins Theatre. Greeley: Chief Theatre. Kiva Theatre.

CONNECTICUT

Hartford: Crown Theatre. Liberty Theatre. Mystic: Strand Theatre. New Britain: Rialto Theatre. New Canaan: Play House. New Haven: Bijou Theatre. College Theatre. Palace Theatre. White Way Theatre. Putnam: Bradley Theatre. South Norwalk: Theatre in the Woods, Greek Evans, Promoter. Stamford: Darien Theatre. Taftville: Hillcrest Theatre. Waterbury: Alhambra Theatre. Carroll Theatre. Westport: Fine Arts Theatre. Winsted: Strand Theatre.

DELAWARE

Middletown: Everett Theatre. Wilmington: Rialto Theatre.

FLORIDA

Avon Park: Avalon Theatre. Hollywood: Hollywood Theatre. Miami: Seventh Ave. Theatre. Temple Theatre. Miami Beach: Biscayne Plaza Theatre. Capitol Theatre. Coconut Grove Theatre. Mayfair Theatre. Tower Theatre. Winter Haven: Grand Theatre. Williamson Theatre.

GEORGIA

Atlanta: DeKalb Theatre. Idaho Falls: Gayety Theatre. Rex Theatre. Rio Theatre.

ILLINOIS

Barrington: Caploy Theatre. Carlinville: Marvel Theatre. Duquoin: Duquoin Theatre. East St. Louis: Avenue Theatre. Freeport: Winnishiek Players Theatre. Geneva: Fargo Theatre. Lincoln: Grand Theatre. Lincoln Theatre. Rock Island: Riviera Theatre. Springfield: Capitol Theatre. Ritz Theatre. Streator: Granada Theatre.

INDIANA

Goshen: Lincoln Theatre. New Circle Theatre. Indianapolis: Civic Theatre. Mutual Theatre. New Albany: Grand Picture House. Kerrigan House. Terre Haute: Rex Theatre. Vincennes: Moon Theatre. Rialto Theatre.

IOWA

Council Bluffs: Liberty Theatre. Strand Theatre. Dubuque: Spensley-Orpheum Theatre. Marshalltown: Family Theatre. Sioux City: Seff Theatre Interests. State Center: Sun Theatre. Washington: Graham Theatre.

KANSAS

El Dorado: Eric Theatre. Independence: Eldorf Theatre. Kansas City: Midway Theatre. Lawrence: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Patee Theatre. Varsity Theatre. Leavenworth: Abdallah Theatre. Lyceum Theatre. McPherson: Ritz Theatre. Manhattan: Marshall Theatre. Wareham Theatre. Parsons: Ritz Theatre. Salina: Royal Theatre. Topeka: Capitol Theatre. Civic Auditorium Theatre. Wichita: Crawford Theatre. Winfield: Ritz Theatre.

KENTUCKY

Ashland: Capitol Theatre. Grand Theatre. Bellevue: Sylvia Theatre. Covington: Family Theatre. Shirley Theatre.

LOUISIANA

Lake Charles: Palace Theatre. Monroe: Selgie Theatre. New Orleans: Dauphine Theatre. Globe Theatre. Lafayette Theatre. St. Charles Theatre. Strand Theatre. Tudor Theatre. Shreveport: Saenger Theatre. West Monroe: Happy Hour Theatre.

MAINE

Portland: Cameo Theatre. Derrig Theatre. Keith Theatre.

MARYLAND

Baltimore: Reinord 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: 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. Suffolk Theatre. Leominster: Capitol Theatre. Lowell: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Victory Theatre. Medford: Medford Theatre. Riverside Theatre. Roxbury: Liberty Theatre. Somerville: Capitol Theatre. Somerville Theatre. South Boston: Strand Theatre. Stoughton: State Theatre.

MICHIGAN

Bay City: Temple Theatre. Washington Theatre. Detroit: Adam Theatre. Broadway Theatre. Downtown Theatre. Dowagiac: Century Theatre. East Grand Rapids: Ramona Theatre. Grand Haven: Crescent Theatre. Grand Rapids: Powers Theatre. Rialto Theatre. Savoy Theatre. Lansing: Garden Theatre. Orpheum Theatre. Plaza Theatre. Mt. Clemens: Bijou Theatre. Macomb Theatre. Niles: Rivers Theatre. Saginaw: Michigan Theatre. Sault Ste. Marie: Colonial Theatre. Soo Theatre. Temple Theatre.

MINNESOTA

Eveleth: Regent Theatre. Hibbing: Astor Theatre. New Ulm: Lyric Theatre. Time Theatre. Winona: Broadway Theatre.

MISSISSIPPI

Greenwood: Lyric Theatre. Laurel: Arabian Theatre. Jean Theatre. Strand Theatre. Pascagoula: Nelson Theatre. Pass Christian: Avalon Theatre. St. Louis: A. and G. Theatre. Yazoo: Yazoo Theatre.

MISSOURI

Joplin: Gem Theatre. Kansas City: Liberty Theatre. Webb City: Civic Theatre.

MONTANA

Billings: Lyric Theatre.

NEBRASKA

Grand Island: Empress Theatre. Island Theatre. Kearney: Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE

Nashua: Colonial Theatre. Park Theatre.

NEW JERSEY

Asbury Park: Ocean Theatre. Paramount Theatre. Atlantic City: Royal Theatre. Seimar: Rivoli Theatre. Butler: New Butler Theatre. Camden: Apollo Theatre. Victoria Theatre. Walt Whitman Theatre. Carteret: Ritz Theatre. Clifton: Strand Theatre. Gloucester: Roxy Theatre. Jersey City: Majestic Theatre. Transfer Theatre. Lakewood: Palace Theatre. Strand Theatre. Little Falls: Oxford Theatre. Long Branch: Paramount Theatre. Lyndhurst: Ritz Theatre. Netcong: Palace Theatre.

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Newark: Court Theatre.
 Ocean City: Strand Theatre.
 Passaic: Palace Theatre, Playhouse Theatre, Rialto Theatre.
 Paterson: Capitol Theatre, Plaza Theatre, State Theatre.
 Pitman: Broadway Theatre.
 Pompton Lakes: Pompton Lakes Theatre.
 Rutherford: Rivoli Theatre.
 Toms River: Traco Theatre.
 Westwood: Westwood Theatre.

NEW YORK
 Albany: Colonial Theatre, Eagle Theatre, Harmanus Theatre, Leland Theatre, Royal Theatre.
 Amsterdam: Orpheum Theatre.
 Auburn: Capitol Theatre.
 Beacon: Beacon Theatre, Roosevelt Theatre.
 Bronx: Bronx Opera House, News Reel Theatre (Bronx), Tremont Theatre, Windsor Theatre.
 Brooklyn: Borough Hall Theatre, Brooklyn Little Theatre, Classic Theatre, Gaiety Theatre, Halsey Theatre, Liberty Theatre, Mapleton Theatre, Parkway Theatre, Star Theatre.
 Buffalo: Granada Theatre, Lafayette Theatre, Riverside Theatre.
 Catskill: Community Theatre.
 Cortland: Cortland Theatre.
 Delgoeville: Strand Theatre.
 Glens Falls: State Theatre.
 Haverstraw: Capitol Theatre.
 Johnstown: Electric Theatre.
 Mt. Kisco: Playhouse Theatre.
 Mt. Vernon: Embassy Theatre.
 Newburgh: Academy of Music, Arcade Theatre.
 New York City: Beacon Theatre, Belmont Theatre, Beneson Theatre, Blenheim Theatre, Grand Opera House, Irving Place Theatre, Loconia Theatre, Olympia Theatre, People's Theatre (Bowery), Provincetown Playhouse, Schwartz, A. H., Century Circuit, Inc., Washington Theatre (145th St. and Amsterdam Ave.), West End Theatre.
 Niagara Falls: Hippodrome Theatre.
 Olean: Palace Theatre.
 Oshkosh: Victoria Theatre.
 Oswego: Gem Theatre.
 Palham: Pelham Theatre.
 Syracuse: Empire Theatre, Rivoli Theatre.
 Troy: Bijou Theatre.

LONG ISLAND, N. Y.
 Bayshore: Bayshore Theatre.
 Easthampton: Easthampton Theatre.
 Huntington: Huntington Theatre.
 Locust Valley: Red Barn Theatre.
 Mineola: Mineola Theatre.
 Patchogue: Patchogue Theatre, Rialto Theatre.
 Sag Harbor: Sag Harbor Theatre.
 Sea Cliff: Sea Cliff Theatre.
 Southampton: Southampton Theatre.

NORTH CAROLINA
 Charlotte: Charlotte Theatre.
 Durham: New Duke Auditorium, Old Duke Auditorium.
 Henderson: Moon Theatre, Stevenson Theatre.
 High Point: Broadhurst Theatre, Broadway Theatre, Paramount Theatre.
 Kannapolis: New Gem Theatre, Y. M. C. A. Theatre.
 Wilmington: Academy of Music.
 Winston-Salem: Colonial Theatre, Hollywood Theatre.

NORTH DAKOTA
 Fargo: Princess Theatre.

OHIO
 Akron: DeLuxe Theatre.

Bellefontaine: Court Theatre, Strand Theatre.
 Columbus: Garden Theatre, Grandview Theatre, Hudson Theatre, Knickerbocker Theatre, Southern Theatre, Uptown Theatre, Victor Theatre.
 Dayton: Palace Theatre.
 Fremont: Fremont Opera House, Paramount Theatre.
 Lima: Faurot Theatre, Lyric Theatre, Majestic Theatre, Rialto Theatre.
 Marietta: Hippodrome Theatre, Putnam Theatre.
 Marion: Ohio Theatre, State Theatre.
 Martins Ferry: Elzane Theatre, Fenray Theatre.
 Mt. Vernon: Lyric Theatre.
 Piquet: State Theatre.
 Shelby: Castamba Theatre, Opera House.
 Urbana: Clifford Theatre, Lyric Theatre.
 Washington Court House: Fayette Theatre.

OKLAHOMA
 Blackwell: Bays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre.
 Chickasha: Rits Theatre.
 Enid: Astec Theatre, Criterion Theatre, New Mecca Theatre.
 Okmulgee: Inca Theatre, Orpheum Theatre, Fale Theatre.
 Picher: Winter Garden Theatre.
 Shawnee: Odeon Theatre.

OREGON
 Eugene: State Theatre.
 Medford: Holly Theatre, Hunt's Criterion Theatre.
 Portland: Broadway Theatre, Moreland Theatre, Oriental Theatre, Playhouse Theatre, Studio Theatre, Venetian Theatre.
 Salem: Hollywood Theatre.

PENNSYLVANIA
 Allentown: Lindy Theatre, Southern Theatre.
 California: Lyric Theatre.
 Chester: Lyric Theatre.
 Elwood City: Majestic Theatre, Manor Theatre.
 Erie: Colonial Theatre.
 Jessup: Favinus Theatre.
 Lancaster: Fulton Opera House.
 Lebanon: Auditorium Theatre, Capitol Theatre, Colonial Theatre, Jackson Theatre.
 Lewistown: Rialto Theatre.
 Monongahela: Anton Theatre, Bentley Theatre.
 Palmerton: Colonial Theatre, Palm Theatre.
 Peckville: Favinus Theatre.
 Philadelphia: Adelphia Theatre, Casino Theatre, Fernrock Theatre, Gibson Theatre, Pearl Theatre, South Broad Street Theatre, Standard Theatre.
 Pittsburgh: Pittsburgh Playhouse.
 Reading: Berman, Low, United Chain Theatres, Inc.
 South Brownsville: Bison Theatre.
 Waynesburg: Waynesburg Opera House.
 York: York Theatre.

RHODE ISLAND
 East Providence: Hollywood Theatre.
 Pawtucket: Music Hall, Strand Theatre.
 Providence: Bomes Liberty Theatre, Capitol Theatre, Hope Theatre, Liberty Theatre, Uptown Theatre.

SOUTH CAROLINA
 Columbia: Royal Theatre, Town Theatre.

SOUTH DAKOTA
 Mitchell: New Roxy Theatre.

TENNESSEE
 Elizabethton: Bonny Kate Theatre.
 Fountain City: Palace Theatre.

Johnson City: Criterion Theatre, Liberty Theatre, Majestic Theatre, Tennessee Theatre.
 Knoxville: Bijou Theatre.
 Maryville: Capitol Theatre, Palace Theatre.
 Memphis: Princess Theatre, Susore Theatre, 365 Jackson Ave., Susore Theatre 270 N. Main St.

TEXAS
 Abilene: Rits Theatre.
 Brownsville: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.
 Brownwood: Queen Theatre.
 Burkburnett: Palace Theatre.
 Dallas: Little Theatre, Uptown Theatre.
 Edinburg: Valley Theatre.
 Fort Worth: Little Theatre, Pearl Theatre.
 Galveston: Dixie No. 1 Theatre.
 Greenville: Gem 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, Little Theatre, Texas Theatre.
 San Antonio: Sam Houston Theatre, Zaragoza Theatre.
 San Benito: Palace Theatre, Rivoli Theatre.
 Sherman: Texas Theatre, Washington Theatre.
 Temple: High School Auditorium.
 Tyler: High School Auditorium Theatre.
 Wichita Falls: Queen Theatre.

UTAH
 Logan: Lyric Theatre.
 Provo: Crest Theatre.
 Salt Lake City: Rialto Theatre, State Theatre, Town Hall Theatre.

VIRGINIA
 Lynchburg: Belvedere Theatre, Gaiety Theatre.
 Norfolk: Arcade Theatre, Manhattan Theatre, Wells Theatre.
 Roanoke: American Theatre, Park Theatre, Rialto Theatre, Roanoke Theatre, Strand Theatre.
 Winchester: New Palace Theatre.

WASHINGTON
 Tacoma: Riviera Theatre, Roxy Theatre.

WEST VIRGINIA
 Charleston: Capitol Theatre, Kearse Theatre.
 Clarkburg: Opera House, Robinson Grand Theatre.
 Fairmont: Nelson Theatre.
 Grundy: Lywood Theatre.
 Hedgesville: Lincoln Theatre, Strand Theatre.
 Huntington: Palace Theatre.
 New Cumberland: Manor Theatre.
 Weirton: Manor Theatre, State Theatre.
 Wellsville: Palace Theatre, Strand Theatre.

WISCONSIN
 Antigo: Home Theatre.
 Chippewa Falls: Loop Theatre, Rivoli Theatre.
 Menasha: Orpheum Theatre.
 Merrill: Cosmo Theatre.
 Wausau: Rits Theatre.

DISTRICT OF COLUMBIA
 Washington: Rialto Theatre, Universal Chain Enterprises, Wardman Park Theatre.

CANADA
ALBERTA
 Edmonton: Rialto Theatre.
 Lethbridge: Empress Theatre.

MANITOBA
 Winnipeg: Beacon Theatre, Bijou Theatre, Dominion Theatre, Garrick Theatre, Province Theatre, Rialto Theatre.

ONTARIO
 Hamilton: Granada Theatre, Lyric Theatre.
 Niagara Falls: Webb Theatre.
 Ottawa: Center Theatre, Little Theatre, Rideau Theatre.
 Peterborough: Regent Theatre.
 St. Catharines: Granada Theatre.
 St. Thomas: Granada Theatre.
 Toronto: Arcadian Theatre, Capital Theatre, Century Theatre, Cum Bac Theatre, Granada Theatre, Hart House (Theatre in connection with the University of Toronto).

QUEBEC
 Hull: Laurier Theatre.
 Montreal: Capitol Theatre, Imperial Theatre, Palace Theatre, Stella Theatre.
 Quebec: Cartier Theatre, Imperial Theatre, Princess Theatre, Victoria Theatre.
 Sherbrooke: Granada Theatre, His Majesty's Theatre.

SASKATCHEWAN
 Regina: Broadway Theatre, Grand Theatre.
 Saskatoon: Capitol Theatre, Daylight Theatre.

FIFE AND DRUM CORPS
 Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill.
 Perth, Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.
 Veterans of Foreign Wars Drum Corps, Janesville, Wis.

AT LIBERTY
 AT LIBERTY—Drummer, experienced in all types of dance bands; purchasing new equipment and ready to go; reliable, sober, single and can sing. Ray Briggs, 507 West Boone, Marshalltown, Iowa.

AT LIBERTY—Legitimate and hot trumpeter, reliable, sober, good sight reader, can sing, would consider circus job; 21 years old. Howder Zemlo, 415 Haskell St., Beaver Dam, Wis.

AT LIBERTY—Experienced symphony conductor wishes to locate in city where good music is appreciated; high-class organist and competent teacher of music theory. Gustave Ronfort, 1000 Loyola Ave., Chicago, Illinois.

AT LIBERTY—String Bass Player, doubling on violin and vocal, dance and theatre experience, union, would like connection with night club or traveling dance orchestra; age 23. G. Berman, 1529 East 33rd, Baltimore, Md.

AT LIBERTY—Clarinet Player, experienced in concert band and theatre; reliable; would locate with Shrine, fraternal, municipal or industrial concert band. Address Musician, % F. Smart, 298 Bowwood Ave., Toronto, Ont.

AT LIBERTY—French Horn, 13 years' experience orchestra, band; can double violin and guitar; go anywhere; would consider industrial band; union carpenter; age 23, married, sober, reliable. Address Albert Kreitinger, 1036 Nevada St., Butte, Mont.

AT LIBERTY—String Bass and Guitar Player with knowledge of arranging; open for steady engagement; neat, sober; desirous of connecting with dance band going to England, but will consider all propositions. Address Gene Kane, 514 Westfield Ave., Elizabeth, N. J.

For Sale or Exchange
 FOR SALE—20 Oriental Uniforms, satin and plush; could also be used by a degree team. F. N. Morris, 143 North 7th St., Olean, N. Y.
 FOR SALE—400 complete Dance Orchestras, all in good condition; will sell separately or by lots; write for free list. G. W. Tarison, Jr., Box 306, The Weirs, N. H.
 FOR SALE—Gboes and E. Horns, Loree and Cabart, second-hand, Conservatory, covered holes, reasonably priced. Fernand Roche, 427 West 51st St., New York, N. Y.
 FOR SALE—J. Schmidt Double French Horn, brass German silver trim, used very short time; cost \$225.00; sell for \$115.00. L. P. Gaska, 53 West Long St., Columbus, Ohio.

FOR SALE—Modern swing style Special Arrangements: arranged for 10 and 13 pieces; will sell single or in groups at reasonable prices. Charles Koutny, 3038 South Central Park, Chicago, Ill.

FOR SALE—Buescher Baritone Saxophone, silver-plated, including case; excellent condition; first \$50.00 takes it; will give trial. Fred Arnold, 5439-B Chancellor St., Philadelphia, Pa.

FOR SALE—Bassoon (Bettoney); good as new; Conservatory system, and case; low pitch; unusual bargain at \$48.00; trial. J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.

FOR SALE—Saxophone, baritone, Conn, silver, and case; just overhauled; like new; perfect condition; \$58.00 for quick sale; 3 days' trial. I. Danzig, 16 East 177th St., Bronx, New York.

FOR SALE—Sousaphone, BBb Buescher, silver-plated, excellent condition, line tone; includes carrying cover; will sell all for \$130.00; trial. R. Shatten, 6212 Chestnut St., Philadelphia, Pa.

FOR SALE—Gold-plated String Bass, aluminum, with unusually good tone; with or without Taylor trunk; both in fine condition. J. Fatland, Room 1150, 1328 Broadway, New York, N. Y.

EXCHANGE—York BB standard size Recording Bass, silver, gold 22-inch bell, for monster size BB Recording Bass or EEB Bass. Harry Dye, 3105 Elm St., Parkersburg, W. Va.

FOR SALE—Three octave F to F L to S Vibraphone; has elevated sharps and flats and is finished in white pearl and chromium; excellent condition; will sell for \$180.00. Lawrence Grady, 2145 First Ave., Hibbing, Minn.

FOR SALE—Buescher Bb Boehm Metal Clarinet, heavy silver plate, inside bell gold plate, in fine case, like new; \$50.00 cash or will exchange for low pitch C Flute of standard make. C. Wright, 1923 West Aldrie St., Philadelphia, Pa.

FOR SALE—One set of Temple Blocks (5), including rack, trap table, cymbal holders; used very little; will sacrifice it all for \$13.00; not a scratch on them; hurry; 3 days' trial. S. Hirsch, 6939 Latona St., Philadelphia, Pa.

FOR SALE—Xylophone, drummers' special, 3 octaves, Deagan, with stand and resonators; including carrying case (fiber); perfect condition; \$28.00; will give trial. F. R. Hirsch, 15 Abington Sq., New York, N. Y.

FOR SALE—Buescher Baritone Saxophone, silver-plated, gold bell, overhauled, case and stand, \$45.00; Keefer monster Eb upright Bass, good condition, case, \$35.00; C. O. D., 3 days' trial. Dave Reed, Box 278, Newport News, Va.

FOR SALE—Conn BBb Sousaphone, Model 40K, gold-plated, 4 valves, 24-inch bell, complete with Sampson stand and Taylor trunk, \$200.00; Buescher Bb Bass Saxophone, brass, complete with Sampson stand, and case, \$85.00; Cundy Bettoney French system Bassoon, \$50.00; these instruments are bargains; have quit the business. R. D. Cook, 1502 Fifth, Dodge City, Kansas.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Address K. Attil, 1030 Bush St., San Francisco, Calif.

WANTED—Loree Oboe, Conservatory system. Send description and lowest cash price to Andre Andraud, 3439 South Club Crest Ave., Cincinnati, Ohio.

WANTED—Attractive girl Violinist, not over 28 years of age, for floor show and strollers; must have pleasing lead voice, must also do good singing specialty alone; don't misrepresent. Musician, 1124 1/2 Aline St., New Orleans, La.

WANTED—Complete Library of String Music, including classical, semi-classical, musical comedy numbers, popular, etc.; write giving complete information as to names, instrumentation, etc. "Dick," 825 Duke St., Norfolk, Va.

GILLETTE GO!

Barber: "What's the matter? Ain't the razor takin' hold?"
 Victim: "Yeah, it's taking hold all right, but it ain't lettin' go again."—Punch Bowl.

DENTISTRY

"What did your wife say when you came home moused last night?"
 "She never said a word. And I was going to have those two teeth taken out anyhow."—R. P. L. Pup.

Freshman: "Say, have you noticed the smell in the library lately?"
 Sophomore: "Oh, that's nothing, just the dead silence they keep there."