

# INTERNATIONAL MUSICIAN

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NO. 10

## 11<sup>TH</sup> ANNUAL CONVENTION AMERICAN BANDMASTERS

Hagerstown, Md., Royally Entertains Delegates—  
Peter Buys, Chairman, Entertainment Committee

Hagerstown, Md., in the manner so typical of southern hospitality, welcomed and entertained the 11th Annual Convention of the American Bandmasters' Association from March 10th to 13th, inclusive. The Convention was held at the Hotel Alexander, which is admirably equipped for convention meetings. Business meetings were held in the Chateau Room and the reception and banquets in the Ballroom.

Peter Buys, president of the A. B. A. and well known as director of the Municipal Band of Hagerstown, was chairman of the Entertainment Committee. The manner in which the citizens and civic clubs rallied to take care of the guests from the time they arrived in Hagerstown until the last straggler had departed exemplified the quintessence of hospitality.

The convention opened on Sunday afternoon with registration of the delegates and an informal reception. On Sunday evening the Hagerstown Municipal Band gave an informal concert and reception in the Hotel Alexander Ballroom. On Monday at 10 A. M., President Buys called the business session to order. The bandmasters were welcomed by the Hon. Richard H. Sweeney. New members formally introduced to the A. B. A. were Milburn E. Carey, director of the Phillips University Band, Enid, Okla.; Richard Goldman, assistant conductor of the Goldman Band of New York City, and associate member, Julius Volkwein of Volkwein Bros., Inc., of Pittsburgh, Pa. The guests introduced included A. Ralph Teta, secretary-treasurer of the Army and Navy Bandmen's Association, and Fred W. Birnbach, International Secretary, representing the American Federation of Musicians. Mr. Ralph Hawkes of London, England, a member of the firm of Boosey & Hawkes, traveled the greatest distance to attend the convention; the next delegate in line was Herbert L. Clarke of Long Beach, Calif.

President Peter L. Buys gave a report on his activities for the year. His constructive work included a number of trips to Washington in the interest of legislation favorable to bands and conductors. He reported on the progress of the Sousa Memorial and recommended that the Association take no further part in this activity until after a thorough investigation had been completed. He also reported that he had taken action to affiliate the A. B. A. with the Inter-American Music Conference when this conference was called by Secretary of State Cordell L. Hull. President Buys received a unanimous rising vote of thanks for his efforts.

At noon the delegates, wives and guests were entertained by Local 770 of Hagerstown at a luncheon at Beck's Tavern. The officers and members of the Board of Directors acted as hosts. Music was furnished by George Emmons, organist. The speakers were Herbert L. Clarke, Edwin Franko Goldmas and Fred W. Birnbach.

At the afternoon session Secretary Glenn Cliffe Bainum presented a written report, which was a model of efficiency. His report included a roll of the members, their addresses, their attendance record at the past ten conventions, as well as several other details of great interest to the delegates. The report also disclosed that Milburn E. Carey, Richard

## MET. OPERA FUND IS AT THE THREE-QUARTER MARK

Goal in Sight If No Let-Down Occurs  
—Gratifying Response  
Is Shown.

On Saturday, March 30, George A. Sloane, chairman of the Metropolitan Fund Campaign, announced that contributions totaling \$733,906 had been raised toward the million-dollar fund to purchase the Metropolitan Opera Building and advance the interest in opera. The following day it was announced that Mary Pickford had become "another generous contributor" to the Metropolitan Fund. Mr. Sloane acknowledged the gift as "the

## TELEVISION GREEN LIGHT SUDDENLY TURNS RED

Frequency Modulation Complicates  
Situation—Order for Limited Commercial Television Suspended.

On Saturday, March 23rd, the Federal Communications Commission threw a bombshell into the broadcasters' ranks by suspending the order for limited commercial television, which had been granted effective September 1, 1940.

"The current marketing campaign of the Radio Corporation of America," an FCC statement said, "is held to be at variance with the intent of the Commission's findings and recommendations for further improvement in the technique and quality of television transmission before sets are widely sold to the public."

R. C. A. President David Sarnoff said he was "amazed" at the FCC's action.

"We have spent nearly \$10,000,000 in developing television and in trying to create a new art in a new industry," he added. "We thought we were proceeding exactly in accord with the order on this subject recently adopted by the Commission."

The FCC recalled that because of "the fluid state of the art and the continuance of research and experimentation," it had refused to establish television transmission standards.

"Radio Daily" stated that the public reaction to the order was unfavorable and that the tenor of editorial comment generally maintained that the FCC had overstepped its bounds.

In flashing the stop signal the FCC said, "Public participation in television experimentation at this time is desirable only if the public understands that it is experimenting in reception and not necessarily investing in receiving equipment with a guarantee of its continued usefulness. Television is here to stay, but conceivably present-day receivers may for practical purposes be gone tomorrow."

It was that way with radio broadcast receivers when the "craze" swept the nation and a new industry grew and prospered. Early radios were turned into antiques almost overnight, but every one was happy to get a better one, first, to hear Newark, then Pittsburgh, Chicago, Des Moines and finally San Francisco and overseas.

Among television manufacturers themselves opinion was divided along the "441-line." Manufacturers such as General Electric and Cath-Ray Television Corp., who have been marketing sets along with R. C. A. employing the 441-line receiver, saw the order as a blow to experimentation as well as commercialization.

(Continued on Page Twenty-four)

## FOUR-STAR ESSAY CONTEST

By I. M. OANSBURN, Secretary-Treasurer,  
Union Label Trades Department,  
American Federation of Labor

In order to stimulate interest in Union Labels, Shop Cards and Service Buttons we are offering \$1,000.00 in cash and valuable Union Label articles as prizes which will be given to winners for the best essays on the following subjects: "Why I Buy Union Label Goods", "Why I Use Unionist", and "Why I Joined a Labor Unionist", and "Why I Joined a Women's Auxiliary". This essay contest will take the place of a national American Federation of Labor Union Label and Industrial Exhibition during 1940.

Essays on these various subjects are limited to 250 words. The grand prize for the winner of each essay will be \$250 in cash. Numerous union label articles will be given for the second, third and other prizes. The Union Label Trades Department will be glad to send full in-

(Continued on Page Twenty-four)



CAPT. R. B. HAYWARD, President, American Bandmasters' Association

Goldman, William Kunkel, bandmaster of the University of New Mexico; Vernon Malone, director of the Virginia, Minn., Band and Symphony Orchestra; Walter M. Smith, Jr., Boston, Mass.; Herbert Tlemeyer, Cincinnati, Ohio, and Russell Wiley, director of the University of Kansas Band, had completed their membership and been granted certificates of affiliation.

The convention voted unanimously to appoint a committee consisting of former Sousa bandmen to further investigate the Sousa Memorial and to postpone all action in connection therewith until this committee has completed its report and submitted same to the next convention.

(Continued on Page Fifteen)

expression of a great artist in the motion picture field of what the Metropolitan Opera has meant to her."

"The status of the fund," Mr. Sloane declared, "shows a gratifying response to our appeal. While the number of contributions is great, it must be borne in mind that twenty-two large gifts, each one in excess of \$5,000, now account for approximately thirty-three per cent. of the total which has been raised.

"In order that we may meet success in this endeavor and assure future years of opera on an increasingly high standard, it is essential that we have not only a large number of contributions but that we have numerous large gifts from the

(Continued on Page Twenty-four)

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### CHARTERS ISSUED

152—Meridian, Mississippi.  
434—Detroit Lakes, Minnesota.  
520—Marshfield, Oregon.

Note: The location of Local 522 has been changed from Shelby, N. C., to Gastonia, N. C.

### CHARTERS REVOKED

202—Evanston, Wyoming.  
497—Pensacola, Florida.  
600—Torrington, Wyoming.

### CONDITIONAL MEMBERSHIP ISSUED

A 1042—Marian Vinay (Mariya) (renewal).  
A 1043—Clyde Amsler.  
A 1044—Mario J. DiNapoli (renewal).  
A 1045—Gene E. Giddings.  
A 1046—Oliver Horvath.  
A 1047—Clarence Peterson.  
A 1048—Henry Kamanuwal.  
A 1049—Lee Donn (renewal).  
A 1050—Bert Ponard.  
A 1051—Edward D. Coleman (renewal).

### CONDITIONAL MEMBERSHIP CANCELED

A 1037—James Jackson.  
A 1038—Adolphus Wiley.  
A 1039—Walter Williams.  
A 1040—Hillard Witherspoon.

### CONDITIONAL TRANSFER ISSUED

346—Ben Soriano.

### DEFAULTERS

Al. Kaye, Wilmington, Del., is in default of payment in the sum of \$123.00 due members of the A. F. of M. for services rendered.

Sam Kessler and the New Goblet, Albany, N. Y., are in default of payment in the sum of \$974.50 due members of the A. F. of M.

D. H. Cornish and the Elyria Hotel, Elyria, Ohio, are in default of payment in the sum of \$62.50 due members of the A. F. of M.

Herman Hamilton, Ada, Okla., is in default of payment in the sum of \$375.00 due members of the A. F. of M. for services rendered.

Junior Woman's Club and Sandra Pegram of Tampa, Fla., are in default of payment in the sum of \$500.00 due members of the A. F. of M. for services rendered.

The Syracuse Musical Club and Norman Feinglos, president, of Syracuse, N. Y., are in default of payment in the sum of \$125.00 due members of the A. F. of M. for services rendered.

Harold Overton, Cincinnati, Ohio, is in default of payment in the sum of \$75.00 due members of the A. F. of M. for services rendered.

Dan Behl, Effingham, Ill., is in default of payment in the sum of \$110.00 due members of the A. F. of M.

Ora T. Smith, Owatonna, Minn., is in default of payment in the sum of \$125.00 due members of the A. F. of M.

Police Department of Highland Falls, N. Y., is in default of payment in the sum of \$650.00 due members of the A. F. of M. for services rendered.

Morey Pearl, operator, Popeye Club, North Weymouth, Mass., is in default of payment in the sum of \$700.00 due members of the A. F. of M.

George Bernatos, manager, Two Lakes Pavilion, Almond, Wis., is in default of payment in the sum of \$10.00 due members of the A. F. of M. for services rendered.

Terrace Gardens, Somerset, Wis., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

A. Frank Montgomery, Jr., Cambridge, Mass., is in default of payment in the sum of \$155.00 due members of the A. F. of M. for services rendered.

Milton E. Magel, Battle Creek, Mich., is in default of payment in the sum of \$401.90 due members of the A. F. of M.

H. C. Thudium, assistant manager, Orpheum Theatre, Kansas City, Mo., is in default of payment in the sum of \$110.00 due members of the A. F. of M.

Allan V. Greenwell, proprietor, Greenwell's Nite Club, Louisville, Ky., is in default of payment in the sum of \$171.50 due members of the A. F. of M.

### WANTED TO LOCATE

Anyone having information as to the local in which one Hoke Rice holds membership kindly communicate with Secretary P. W. Lee of Local 116, 519½ Louisiana Ave., Shreveport, La.

Anyone knowing the whereabouts of Ralf Wagner, former member of Local 235, White Plains, N. Y., and now reported to be somewhere in California, kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Milton Clayman has been erased from membership in the Federation for failure to pay fines and other indebtedness outstanding against him. Any local having knowledge of the whereabouts of Clayman will kindly notify the office of Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

The Secretary's office is desirous of locating Reginald Spencer who was located in Winnipeg, Canada, in 1915. Mr. Spencer is a talented pianist who has played at various times in theatres in Richmond, Va.; Newburgh, N. Y., and various other eastern cities.



REGINALD SPENCER

The photograph above was taken in 1915, but may be of some assistance in identifying this party.

Send all information to the office of the International Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one Bernard (Barney) Markham who plays saxophone and clarinet, kindly communicate with Secretary Frank Hayek of Local 193, 200 Park Place, Waukesha, Wisconsin.

Anyone knowing in which local of the A. F. of M. one Leonard Weaver, pianist, holds membership, kindly communicate with the president of Local 47, J. K. Wallace, 1417 Georgia St., Los Angeles, Calif.

The Secretary's office is desirous of locating Archie Legg, former conditional member of the Federation, whose card expired on December 31, 1939. If he has joined any local of the Federation, kindly advise this office to that effect at once. Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing of the whereabouts of Louis A. West, saxophone, last playing with Cy Dollman's Kentuckians, kindly communicate with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

The Secretary's office is desirous of ascertaining if any of the following are members of the Federation:

Carl Garner, Piano.  
Harry Halst, Piano.  
Cliff Anderson, Drums.  
George Frisby, Bass.  
Richard Smithson, Trumpet.  
Abe Goodwin, Trombone.  
Mel Cook, Saxophone.  
Montela France, Saxophone.

Any local or member having information regarding the above parties, kindly send same to the undersigned at once.

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

### MEMBERS, ATTENTION!

We have been advised that the Dixie Cafe of Meadville, Pa., is involved in a controversy with the Painters' Union, Local 654, and the Central Labor Union of Meadville.

## NEW OUTSTANDING ALBUMS

**SUITE ANTIQUE** (Albert Strossel)  
Eddy Brown and Albert Strossel, Violinists  
Assisted by Sinfonietta  
Three Ten Inch Records  
Complete in Album No. 28 \$2.75

**GRAND QUARTET IN E MAJOR** (Paganini)  
York String Quartet  
Three Twelve Inch Records  
Complete in Album No. 27 \$3.50



**D**

**CONCERTO IN A MINOR** (Vivaldi)  
Eddy Brown and Roman Tetsberg, Violinists  
With String Orchestra  
Complete in Album No. 26 \$2.50

### RECORDS

8201 "HEADIN' FOR HALLELUJAH" F.T. V.C.  
"ALICE BLUE GOWN" F.T.  
Harry James and His Orchestra  
8209 "IF I COULD BE WITH YOU" F.T. V.C.  
"MY MELANCHOLY BABY" F.T. V.C.  
Jack Teagarden and His Orchestra  
8203 "PLAZA 6-9423" V.C.  
"SIX WOMEN" V.C. Rudy Vallee, Vocal

### DISTINCTIVE POPULAR MUSIC

8224 "YOUR KISS" F.T. V.C.  
"IT HAPPENED IN KALOHA" F.T. V.C.  
Jan Garber and His Orchestra



United States Record Corp. 1780 BROADWAY, NEW YORK, N. Y.

### MEMBERS, TAKE NOTICE!

The following musicians have acquired membership cards in Local 332, Greensboro, N. C., through fraudulent methods:

N. C. Lynch, giving address of Winston-Salem, N. C.; George E. Sechler, giving address of China Grove, N. C.; Marvin Sechler, giving address of China Grove, N. C.; Duard Sechler, giving address of China Grove, N. C.; George H. Bridges, giving address of Winston-Salem, N. C.; Gideon J. Johnson, giving address of Winston-Salem, N. C.

This orchestra is known as "Happy Gadd's Yodeling Rangers."

If they appear in the jurisdiction of any local, kindly pick up the cards immediately and forward same to this office, 39 Division St., Newark, N. J.

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

### TO ALL MEMBERS OF THE FEDERATION

Local 672, Juneau, Alaska, states that there are only three permanent engagements in that jurisdiction, and that casual employment is very scarce.

The local states that some of the employers are in the habit of sending to the United States for musicians without being justified in so doing. In view of the great transportation costs with which the musician may eventually be saddled, the local requests that any musicians contemplating coming to Juneau should first contact Secretary, Harry J. Krane, Box 1352, Juneau, Alaska. Secretary Krane states that any member falling to do so would come to Juneau at his own risk.

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

### THE FOLLOWING LETTER FROM WILLIAM GREEN IS SELF-EXPLANATORY

Washington, D. C.,  
March 12, 1940.

Mr. Fred W. Birnbach, Secretary,  
American Federation of Musicians,  
39 Division St., Newark, N. J.

Dear Sir and Brother:

Twelve hundred luggage workers located at Petersburg, Va., are on strike. They were organized by the International Ladies' Handbag, Pocketbook and Novelty Workers' Union. They are asking for an agreement with their employers, negotiated through collective bargaining, which provides for recognition of the union, decent wages and tolerable conditions of employment.

The International Ladies' Handbag, Pocketbook and Novelty Workers' Union has appealed to the American Federation of Labor for help and assistance in order to feed and care for the twelve hundred striking luggage workers and their families. We have made a financial contribution, but in order that adequate help may be extended to care for the hungry men who are on strike, and their families, I am appealing to the officers and members of organizations affiliated with the American Federation of Labor to make such contributions to this strike as you may find it possible to give.

I can truthfully say it is a most worthy strike. It means much to the organized labor movement of the State of Virginia. The cause of the strikers is just. Their demands are reasonable. They deserve to win. Any financial help you may give them will be deeply appreciated and worthily distributed.

Please send all contributions which you may find it possible to make to Secretary-Treasurer George Meany of the American Federation of Labor, A. F. of L. Building, Washington, D. C.

Fraternally yours,

WILLIAM GREEN, President,  
American Federation of Labor.

Local unions are requested to give this matter all possible consideration.

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

Attest:

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



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### UPPER PENINSULA CONFERENCE

The regular quarterly meeting of the Upper Peninsula Conference of Musicians will be held at Marquette, Mich., on Sunday, April 7, 1940.

M. RAMBERG, Secretary.

### COMMUNICATIONS FROM

**The President**  
JOSEPH N. WEBER

### FORBIDDEN TERRITORY

Green-Shay Night Club, Lancaster, Pa., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 294, Lancaster, Pa.  
JOE N. WEBER, President, A. F. of M.

The Mandalay Nite Club, Tucson, Ariz., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 771, Tucson, Ariz.  
JOE N. WEBER, President, A. F. of M.

The Grand Cafe, Phoenix, Ariz., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 586, Phoenix, Ariz.  
JOE N. WEBER, President, A. F. of M.

### REMOVED FROM FORBIDDEN TERRITORY

Paris Ballroom, Milwaukee, Wis.

### SIXTEENTH SEMI-ANNUAL ILLINOIS CONFERENCE

The 16th Semi-Annual Illinois Conference of Musicians will be held in Waukegan, Ill., on Sunday, April 21st, 1940, at 10:00 A. M. Central Standard time, in the American Legion Hall.

A number of important matters are to be discussed, including plans for the presentation of stage shows in the various Illinois cities. The annual election of officers will also be held at this meeting.

There will be a number of interesting speakers and the A. F. of M. will be represented by Ed. Canavan, Assistant to President Weber.

All Illinois locals are urged to attend.  
J. STANLEY SIMPSON,  
Secretary-Treasurer, Illinois  
Conference of Musicians.

CHANGE OF OFFICERS

Local 21, Columbia, S. C.—President, Ingram Blanding, P. O. Box 1083.

Local 89, Decatur, Ill.—President, Clarence Selp, 225 South Jasper.

Subsidiary of Local 94, Tulsa, Okla.—President, Luther West, 440 East Latner Place.

Local 168, Marysville, Calif.—President, R. L. Cleveland, 713 B St., Yuba City, Calif.; Secretary, E. M. Fairchild, 226 1/2 D St., Marysville, Calif.

Local 167, San Bernardino, Calif.—Secretary, R. P. Hedges, Labor Temple.

Local 168, Dallas, Tex. (colored)—Secretary, John R. Davis, 3009 San Jacinto St.

Local 186, Waterbury, Conn.—President, Cosimo Venditti, 147 Bishop St.

Local 228, Kalamazoo, Mich.—President, E. F. Whittington, 530 West Cedar St.

Local 233, Wenatchee, Wash.—Secretary, Jack Duke, 527 N. Cheilan St.

Local 305, San Luis Obispo, Calif.—President, Al. Toft, P. O. Box 615.

Local 321, Middletown, Ohio—President, Abe Mack, 1629 Central Ave.

Local 344, Meadville, Pa.—President, Leonard Fye, 789 Park Ave.

Local 397, Grand Coulee, Wash.—President, Curley Booth; Secretary, Everett F. Hanks, Box 1415, Station A.

Local 426, Tonopah, Nev.—President, L. Cardelli; Secretary, Mrs. Arleen Frank, Box 752.

Local 438, Thomaston, Conn.—President, Harry Heine, 61 Center St.

Local 444, Jacksonville, Fla.—President, Frank W. Morris, 2233 Oak St.

Local 461, Anacortes, Wash.—President, Mark Kimball, Stanwood, Wash.

Local 513, Baltimore, Md. (colored)—President, Emerson A. Simpson, 563 Presatman St.; Secretary, Howard Rollins, 1408 Penna. Ave.

Local 552, Kallispell, Mont.—President, Ferd. Frohlicher, 236 Third Ave., East.

Local 581, Ventura, Calif.—President, Frank Umbro; Secretary, E. J. Callender, 1209 East Main St.

Local 604, Kewaunee, Wis.—President, Emery Panosh, 526 Center St.

Local 622, Gary, Ind. (colored)—President, Robert Green, 1990 Mass. St.

Local 628, Sarnia, Ont., Canada—President, Jack Kennedy, 242 Maxwell St.

Local 650, Anchorage, Alaska—President, Wayne Priem.

Local 668, Kelso-Longview, Wash.—President, M. P. Clouse, 365 17th St., Longview, Wash.; Secretary, L. W. Dunlap, 263 24th Ave., Longview, Wash.

Local 675, Springfield, Ill. (colored)—President, Hardin H. Long, 324 South 15th St.

Local 689, Eugene, Ore.—President, Morris Kalder, 1227 West 10th St.

Local 809, Middletown, N. Y.—Secretary, Henry H. Joseph, 76 Linden Ave.

CHANGES IN OFFICERS' ADDRESSES

Local 63, Trenton, N. J.—President, John E. Curry, Jr., 210 West State St.

Local 80, Chattanooga, Tenn.—Secretary, Alvin Blumbers, 103 Sweetbrier Ave.

Local 156, International Falls, Minn.—Secretary, Arvid Lundin, Apt. 3, Shapira Apts.

Local 186, Waterbury, Mass.—Secretary, Sherwood Beardale, 35 Marine St., Thomaston, Conn.

Local 193, Waukesha, Wis.—President, Edwin Ackerknecht, 305 West Main St., Room 23; Secretary, Frank Hayek, 305 West Main St., Room 23.

Local 210, Fresno, Calif.—Secretary, H. Beutsher, Jr., 1219 Olive Ave.

Local 369, Las Vegas, Nev.—Secretary, Bud Holmes, Box 1446.

Local 444, Jacksonville, Fla.—Secretary, Joe W. Berry, 1311 Naldo Ave.

Local 587, Milwaukee, Wis. (colored)—President, Henry Johnson, 836 West Walnut St.; Secretary, Richard E. Rice, 836 West Walnut St.

Local 601, Daytona Beach, Fla.—President, L. W. McRae, 18 Oleander Ave.; Secretary, L. W. McRae, 18 Oleander Ave.

Local 630, New Kensington, Pa.—President, Ralph L. Tocco, 1234 Leishman Ave.

Local 633, St. Thomas, Ont., Canada—Secretary, Milton Axford, 16 Hemlock St.

Local 675, Springfield, Ill. (colored)—Secretary, Richard J. Wade, 1405 East Jackson St.

OFFICERS OF NEW LOCALS

Local 583, Westwood, Calif.—Secretary, Mrs. Irene K. Shelton, P. O. Box 31, Chester, Calif.

Local 674, Covington, Va.—President, Raymond F. Lawler, 616 Church St., Clifton Forge, Va.; Secretary, Frank E. Caddy, Rosedale, Covington, Va.

KINGS of Symphony



GARDELL SIMONS—Solo Trombone featuring Simons "Cello-Tone" Model KING. Symphony Artist of 22 years. Many years with Philadelphia Orchestra, Philadelphia Grand Opera, Teacher in Curtis Institute, Cleveland and Cincinnati Symphony Orchestras and past two seasons with N. B. C. Symphony Orchestras.



BERNARD BAKER—Solo Trumpet uses "2-B" Symphony Model KING. Formerly Cornet Soloist, Arthur Pryor Band, 1st Trumpet (1919) Victor Talking Machine Company Orchestra, Philadelphia Opera Company. Joined N. B. C. in 1929 playing most of the big commercials and becoming one of the highest salaried Trumpeters in the country. From 1937 Solo Trumpet with N. B. C. Symphony Orchestras.



ALLEN OSTRANDER—Bass Trombone featuring Simons Symphony Model KING with F valve. Pupil of Mr. Gardell Simons, Ithaca Conservatory of Music, National Orchestral Association, National Symphony of Washington, D. C., Pittsburgh Symphony and with N. B. C. Symphony.

With the current predominance of swing music in the public eye, many of us are apt to overlook the superb talents of the symphony player. Consider the minute preciseness of symphony work. Consider that a missed note . . . . means a replacement. Consider the exactness of their work while playing the most difficult music written—and then take off your hats to real artists!

Artists of this super class must have the very finest instruments obtainable. We are proud that these great artists have chosen KING.

You can't make a mistake in choosing a King. See and Try The Latest Models.



(Left to right) BERNARD BAKER, GARDELL SIMONS, ALLEN OSTRANDER and WILLIAM BELL—Outstanding ARTISTS in the Brass Section of the National Broadcasting Company Orchestra—acclaimed the world's greatest—choose and play the finest . . . . KING instruments.



WILLIAM BELL—Tubist, uses new CC KING Rotary Valve Tuba. Mr. Bell has played under the direction of the late John Phillip Sousa, Arthur Pryor, Patrick Conway, Boehmann, and Dr. Frank Simon. Also played with the Cincinnati Symphony Orchestra.



LANTERN CAMERA PHOTOGRAPH OF THE N. B. C. SYMPHONY ORCHESTRA TAKEN DURING ONE OF THE REGULAR SATURDAY NITE BROADCASTS

ASK YOUR DEALER TO LET YOU SEE AND TRY THESE KING SYMPHONY MODELS OR WRITE US DIRECT AND WE WILL MAKE ARRANGEMENTS FOR TRIAL.

Have you tried a KING lately? Try our latest improved models.

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Write for Free Copy of White Way News No. 11 Stating Instrument Interested In.

NEW ENGLAND CONFERENCE

To be held at The Roger Smith Hotel, corner of Suffolk and Maple Sts., Holyoke, Mass., Sunday, April 21, 1940, at 11:00 A. M.

To All New England Locals:

Greetings—The next meeting of the New England Conference will be Sunday, April 21, 1940, at The Roger Smith Hotel, Holyoke, Mass. A representative of the National Office will be present.

It is our purpose in these Conferences to establish a clearing house of ideas, so as to obtain a broader conception of the American Federation of Musicians and the many ways in which it benefits locals and members.

Will you do us a favor and yourself a good deed? Be present!

The Committee on Reference and Procedure will meet at 10 A. M. the day of the Conference. Any suggestion or subject of importance to your Local, individual or the Conference, you may wish

discussed, please submit it to this Committee, notifying the secretary of such matter.

An assessment of \$2.00 per delegate is levied to meet expense. Dinner will be served about 1:00 P. M.

Do not fail to send secretary the number of delegates with names and addresses. The secretary also requests that the report of delegates be submitted in writing and handed to him.

Reservation for room at Hotel may be made through Raymond A. Schirch, 86 Congress Ave., Holyoke, Mass.

Fraternally yours, J. EDWARD KURTH, President. CHESTER S. YOUNG, Vice-President. WILLIAM A. SMITH, Secretary. FRANK B. FIELD. ARTHUR FRETZ. Secretary's Address: 34 Jerome Street, West Medford, Mass.

# Symphony Orchestras

**N**OW that the winter season is drawing to a close, we might check the neat columns of bookkeepers' and clerks' reports in various managers' offices—so many new orchestras formed, guest artists heard, special concerts, benefits, commemorations and premieres given—with a sort of spiritual auditing. In such reckoning we discover, for instance, that a certain John Doe, listening to a symphony concert, has felt his eyes grow moist; that a salesgirl hearing a Schubert symphony has felt a peace that relegated the week's incessant rushing and chattering to a dim recess of the mind; that a staid business man, hearing a Bach Fugue, has relaxed into benignity; that, in short, people all over the United States, bedeviled by details and bewildered by world issues, have gained serenity and steadfastness, have made new resolves, forgotten old ills, while listening to symphony concerts.

In the end our books balance up to this total: that the profession in which we are engaged, though sometimes inked with jealousies and criss-crossed with rivalries and heart-burns, still holds on the credit side an amount of truth and fineness that far outweighs its petty weaknesses. It is a profession never, morally, "in the red". We may be justly proud of it.

## Rochester, N. Y.

**T**HE Rochester Civic Orchestra is fortunate in having in Dr. Howard Hanson a conductor who believes in the present as well as the future of American music. In every concert which he directs a large proportion of the works of his countrymen are represented. In fact, his performances of American composition within the past few years—both with his own and with orchestras where he has served as guest conductor—exceed probably the combined totals played by any other ten major symphonic groups.



DR. HOWARD HANSON, Director  
Rochester (N. Y.) Civic Orchestra

Not only does he demonstrate the merit of American composition in this country but he is also a missionary for them abroad. While guest conductor of various orchestras in Europe, he gave a series of concerts consisting entirely of American works.

Soon after beginning his directorate of the Eastman School, Dr. Hanson inaugurated the American Composers' Concerts which have been a powerful influence for creative American music. Through a series of fifty-six concerts and nine music festivals composers have had opportunity for public hearings, compositions for orchestra have been published, and the attention of the country has been more widely focused on the American composer.

Percy Grainger's arrangement of "Londonderry Air" and Victor Herbert's "Irish Rhapsody" were played by the Rochester Civic Orchestra in the concert of March 18th played over the N. B. C.-Blue Network. Berlioz' "Roman Carnival" opened the program. Guy Fraser Harrison was the conductor.

The concert of the Rochester Civic Orchestra on April 25th, broadcast over N. B. C., will be devoted entirely to works by American composers.

## Philadelphia

**T**HE major item of the concert of March 8th (and 9th) given by the Philadelphia Orchestra was the Fourth Symphony of Tchaikovsky, played in commemora-

tion of the one hundredth anniversary of the composer's birth. Its performance on that evening was such as to do honor not only to the composer but also to the rising young associate conductor, Saul Caston, who directed the orchestra. Caston, Ormandy's "right-hand man", has already had wide experience, having conducted the orchestra not only in its home city but on tour in Washington, Baltimore, Ann Arbor and elsewhere. He directed the first American performance of the complete score of "Daphnis and Chloe" for the Littlefield Ballet. He is probably the first trumpeter to rise to the rank of conductor (he joined the Philadelphia orchestra twenty-two years ago as second trumpet).

The "greatest symphony concert in Philadelphia's history" was held in that city March 21st with one hundred of its own players plus eighty from the Curtis Institute of Music, three conductors—Leopold Stokowski, Eugene Ormandy and Saul Caston—and the volunteer soloists, Emanuel Feuermann, cellist; Rudolf Serkin, pianist; Joseph Szigeti, violinist, and Friedrich Schorr, Metropolitan baritone. The proceeds were devoted to relief and rehabilitation of war-torn towns in China.

Philadelphia audiences thoroughly enjoyed Dorothy Maynor's beautiful voice when she sang, with the Philadelphia orchestra, in its twenty-fourth pair of concerts, March 23rd and 25th. This young woman, the most talked-of new singer now before the public, after years of struggle and perseverance, richly deserves all the acclaim she receives.

Eugene Ormandy conducted the program which included, besides arias from operas sung by Miss Maynor, Schubert's "Unfinished", Goossens' "By the Tarn" and Strauss' waltzes from "Der Rosenkavalier".

Eugene Ormandy's concerts at the end of March (29th and 30th) were a blending of the old and the new. Hilda Emery Davis' "The Last Knight" was given for the first time in Philadelphia. Another novelty, written especially for Mr. Ormandy and the Philadelphia Orchestra, is an arrangement by Arcady Dubensky of two Caprices for Violin by Paganini, the first an "eerie study in tremolo", the other an imitation, with flutes and horns in the foreground, of a hunting song.

Those who remembered with joy the "surprises" of the Children's Concerts of the past—the city of blocks that grew up on the stage as Stokowski conducted Hindemith's "Let's Build a Town", the burly policeman who arrested the conductor for speeding but stayed to play "The Stars and Stripes Forever" on the xylophone—came with fancies working overtime in anticipation of the concert given for children on March 28th. They were not disappointed. "Peter and the Wolf" was played with such realism as to make the platform seem like a menagerie. Orchestra arrangements of a half dozen little pieces composed by children between nine and thirteen years of age were played.

With the first mist of Spring Hövering over the land, the announcement of the resumption of the Robin Hood Dell concerts comes as most appropriate news. June 18th is the date of the opening concert and five programs a week are scheduled thereafter until August 15th, forty performances in all, of concert, opera and ballet.

Samuel R. Rosenbaum, president of the Dell Concerts, Inc., is confident that his orchestra of ninety members will continue to give enjoyment to the multitudes who find music under star-studded skies even more heart-stirring and mind-stimulating than that heard in concert halls. Last season 140,000 persons paid admission to these concerts and this season, what with a list of distinguished conductors and soloists, four popular operas as well as a number of special events and

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In its only appearance in Philadelphia during the season, the New York Philharmonic-Symphony Orchestra gave a concert March 14th at the Academy of Music. Helen Traubel, soprano, was the soloist, and John Barbirolli conducted.

## Pittsburgh

**F**ELIX SALMOND and Lea Laboshutz made the performance of the Concerto for Violin and Cello in A minor with the Pittsburgh Symphony Orchestra, March 1st, one long to be remembered. Perhaps in no other work is there such a merging of the ethereal and the earthy. The Overture to "Marriage of Figaro" by Mo-

zart was a buoyant beginning for this program.

The Overture to "The Secret of Suzanne" by Ermanno Wolf-Ferrari opened the program given March 8th. The "secret", by the way, is that the lady is addicted to smoking. Her husband, smelling tobacco fumes in her boudoir, comes to erroneous conclusions with consequent confusion but the inevitable happy ending. Following the overture Harvey Gaul's "Suite Ecclesiasticus", built around modal melodies, was played. Brahms' Symphony No. 3 was followed by "Till Eulenspiegel"—"after an old-fashioned roguish manner." The final number on the program was Ravel's "Bolero".

On the evening of March 15th and the afternoon and evening of the 16th the Ballet Russe performed with the Pittsburgh Symphony Orchestra.

**Stamford, Conn.**

THE nine-year old pianist, Bianca Polack, was soloist with the Stamford Symphony at its second concert of the season, given March 4th. John Barnett was the conductor.

**Syracuse**

AT the final concert of the Syracuse Symphony Orchestra's season, given March 7th, the Wells College Chorus of thirty-four voices was heard in Debussy's "Blessed Damosel". This chorus, directed by Dr. Nicholas Gualillo, first attracted attention through its presentation of the Christmas Oratorio and Magnificat of Bach. The program was arranged in accordance with the policy of "seeking to present on each program something pleasing to every musical taste".

The opening number, "Gazza Ladra", by Rossini, was followed by Borodin's Symphony No. 2. Then came the choral work of Debussy with Liszt's "Les Preludes" bringing to a close a program both varied and cultural.

Plans for the 1940-1941 season have been announced by Fred R. Ripley, president of the Syracuse Symphony Orchestra Association, Inc. Dr. Nicholas Gualillo will conduct the regular concerts. Andre Polak, former conductor, will direct those given at the University. The number of children's concerts will be increased and the evening schedule expanded from six to eight.

**Buffalo**

THE all-Wagner program presented by the Buffalo Symphony Orchestra in its concert of March 12th proved most popular. Franco Auteri conducted.

**Reading, Pa.**

MARCH 10th was a red letter day in Reading's musical history when Marjorie Lawrence, Metropolitan Opera soprano, sang with the Reading Symphony Orchestra a program made up of works by Wagner, Beethoven, Gluck, Liadow and Massenet. A high point was her singing of Brunnhilde's "Immolation Scene" from "Götterdämmerung". Throughout, the orchestra gave Miss Lawrence fine support. That she recognized this was shown by the fact that she graciously with a gesture brought the men to their feet so that they might acknowledge the applause with her. In the final concert of the season, to be given April 21st, the orchestra will be augmented by nearly a score of men and will play, in addition to Tchaikovsky's "Pathétique", works of Shostakovich, Debussy, Liadow and Johann Strauss.

**Harrisburg, Pa.**

AT its tenth birthday celebration, March 19th, the Harrisburg Symphony Orchestra, conducted by George King Raudenbush, repeated the program of its first concert a decade ago. Julius Katchen was the piano soloist.

**Nassau-Suffolk, L. I.**

THE Nassau-Suffolk Orchestra, led by Christos Vrionides, gave a concert March 10th at East School, Long Beach, L. I., under the auspices of the parent-teachers associations of that community. The soloist was Julia Glass, pianist.

**Newark**

THE Newark Symphony Orchestra became a reality when that organization made its debut, the last week in February, at the Mosque Theatre. The organization, which previously was the New Jersey WPA Symphony Orchestra, is sponsored by the New Jersey Music Guild. At the concert of February 28th, Dorothy Gothens-Eley, soprano, was soloist.

The seventh annual performance of the Bach B-minor Mass will be presented by the Bach Society of New Jersey, April 30th, with the chorus and the symphony orchestra of the Society assisting. The soloists will be Marjorie McClung, soprano; Joan Peebles, contralto; Hardesty Johnson, tenor, and Wellington Ezekiel, bass.

**Scranton**

IN the all-Tchaikovsky program given March 4th by the Scranton Symphony, under George Sebastian, Erno Balogh performed the Tchaikovsky Piano Concerto in B-flat minor.

**Washington**

MARJORIE LAWRENCE, Metropolitan Opera soprano, was the soloist with the National Symphony Orchestra at its concert of March 6th, singing in the finale of Strauss' "Salome". Hans Kindler conducted. The soloist in the concert of March 24th was Ossy Renardy, eighteen-

year-old Viennese violinist. On the 27th, Percy Grainger was the assisting artist with the orchestra in John Alden Carpenter's Concertino and Fauré's "Ballade". He likewise conducted his own composition, "Duke of Marlborough Fanfare".

**New York City**

A NOVELTY which deserves to become a permanent acquisition to the repertoire of our Symphony Orchestras was introduced February 29th when the New York Philharmonic Symphony Society played the Vivaldi-Bach Organ Concerto in D minor as transcribed by Deszo D'Antalfy, organist of the orchestra. Adhering faithfully to the spirit of the original, yet availing himself of the facilities of the modern orchestra, this transcriber has made of the "Organ Concerto" an impressive work with fine inner harmonies and strong melodic line. For his vitally rhythmic reading of the concerto, the conductor, John Barbirolli, was accorded an ovation, as was Mr. D'Antalfy, who presided at the organ console.

During the month of March nine soloists appeared with the New York Philharmonic Symphony Society in its regular subscription series. John Barbirolli conducted all the concerts except those of March 20th, 21st and 24th, at which Albert Stoessel was the guest conductor.

Joseph Schuster, leader of the cello section of the New York Philharmonic, was heard March 2nd and 3rd as soloist in the Boccherini Cello Concerto in E-flat major, a composition that brought out this musician's impeccable instinct for phrasing. On the same program Zoltan Kurthy, solo viola of the orchestra, was represented in the dual role of conductor and composer, directing the playing of his "Puzsta".

Mozart's "Coronation" piano concerto was conspicuous on the program of March 7th for the finely chiseled treatment accorded it by the soloist of the evening, Robert Casadesu, pianist of elegance and finesse. Another outstanding offering of the evening was the "Tragic" symphony of Schubert (his fourth). Though this was written when the composer was only nineteen, it yet holds for the sensitive listener a world of tragedy such as ordinarily only full maturity can conceive. The concert also contained T. Tertius Noble's "Introduction and Passacaglia" in G minor and Weinberger's "Schwanda". Casadesu appeared also in the concerts of the 8th and 10th.

The French pianist, Magda Tagliafero, who last December came to America as an unofficial ambassador of French music, appeared with the Philharmonic orchestra on the evening of March 9th, playing the Schumann Concerto. Ever since her debut at the age of nine and her entrance into the Paris Conservatoire at the age of twelve, her career has been marked by honors. She is one of the few French women who is an officer of the French Legion of Honor. The program also included Overture to "The Flying Dutchman" by Wagner and two numbers by Ravel, "Pavane pour une Infante defunte" and "Bolero".

On March 13th, John Barbirolli conducted an orchestral concert. The Suite from the Fitzwilliam Virginal Book was transcribed freely (by Gordon Jacob), so freely, perhaps, as to be described as anachronistic, since instruments of which Byrd never dreamed played phrases with a tonal coloring never on Byrd's palette. However, "The Earle of Oxford's March", the "Pavana" and "The Bells" were happy enough selections to those not period-minded. The "Jupiter" Symphony which followed was conducted with a satisfying verve and feeling for the score. The conducting of the Berlioz "Fantastic" was perhaps a bit at variance with the composer's intention.

On March 17th the Vivaldi-Bach organ concerto in A minor was played. Transcribed by Ruggero Vené, Italian composer, it provides for a reduced orchestration without heavy brasses or percussion. The spirit of its original writing is admirably maintained and the whole shows finesse and a discriminating color sense. An arrangement for clarinet and orchestra of the Mozart Piano Rondo in D, made by Simeon Bellison, the orchestra's first clarinetist, followed the original on the whole faithfully, his additions including a brilliant cadenza, and bell and glockenspiel effects. Mr. Bellison himself was the soloist in this transcription. Rosalyn Tureck, on the same program, played with the orchestra the Beethoven "Emperor" concerto and showed herself capable in the part, both tonally and technically. It was in the more heroic sections, often considered suitable only to the masculine hand, that she acquitted herself with greatest aplomb. After this performance John Barbirolli yielded the podium to Albert Stoessel for a week.

For the first time in fifteen years the Bach St. Matthew Passion was presented on Wednesday afternoon and Thursday evening, March 20th and 21st. Seldom has the principal chorale, "Haupt voll



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Blud und Wunde" been sung with more feeling. The orchestra was assisted by the Oratorio Society of New York, the choristers of St. Thomas' Church and soloists Agnes Davis, Suzanne Sten, William Hain, Julius Huehn, and Lansing Hatfield. The instrumental soloists were Misha Piatro, John Corigliano, John Amans, Bruno Labate, Yella Pessim and Hugh Porter. The audience was requested not to applaud the performance.

Albert Stoessel again conducted on Easter afternoon. The program contained the Introduction and Ballet from Deems Taylor's opera, "Ramuntcho", as

well as Sibelius' "Pohjola's Daughter", and the "Leonore" overture of Beethoven. The same program included the first performance of a suite from Stoessel's opera, "Garrick". Ernest Hutcheson was soloist in Beethoven's Piano Concerto in C minor, playing with classic refinement.

Antonio Brosa, Spanish violinist, made his appearance with the New York Philharmonic at the concerts of March 28th and 29th, for the premiere playing of Benjamin Britten's new Violin Concerto. Mr. Brosa, arriving from England, was detained on Ellis Island overnight in spite of his Philharmonic contract, but was

finally released and admitted to the United States for six months without bond.

The soloist in the concert for young people, given March 2nd, was twelve-year-old Frances Sachs playing the first movement of Mozart's "Coronation" Concerto in D major. The final concert of the Young People's Elementary Series was given March 4th, and illustrated the function of the brasses and percussion. Such musical treats as "The Worried Drummer" of Schreiner and "Trumpet Prelude" by Purcell were given an enthusiastic reception by the children. The young people's concerts—six Saturday morning programs—will continue next season and an elementary series will be presented at Town Hall Monday afternoons. Rudolph Ganz will conduct both series.

In order to "meet the musical needs of a changing world and to adjust the cost of concert-going to the economy of the times" the prices of tickets for the 1940-1941 season of the New York Philharmonic-Symphony Society will be reduced, making them the lowest in twenty years. Seats in the balcony will range as low as 25c. Renewals for old subscribers will be possible until May 11th, and new subscriptions will receive attention in the order received.

Of course, the reduction in the ticket price entails an increase in the annual budget which is to be met personally by the board of directors of the society.

A tour has been arranged for the coming Autumn in which the Philharmonic-Symphony Orchestra, under John Barbirolli will give seventeen concerts, in York, Pennsylvania; Springfield, Massachusetts; Baltimore, Toledo, Chicago, Milwaukee, Ann Arbor, Lansing, Saginaw, Fort Wayne, Cincinnati, Columbus, Pittsburgh, Washington, Boston and Providence.

A treat was in store for music-lovers in New York, Wagnerites in particular, when they attended the concert given March 5th by the Philadelphia Orchestra, Kirsten Flagstad, soloist. In exceptional voice and with a verve and power unusual even for her, she sang out the eerie call in Senta's Ballad from "The Flying Dutchman" with a cry as primitive and searching as ever rang down the corridors of time. Then, in the role of Brünnhilde, her voice soared above the mighty thunder of the orchestra like an eagle above the storm. The conductor of the evening, Edwin McArthur, was throughout, if not the inspired interpreter, at least the faithful accompanist.

The final concert of the Philadelphia Orchestra in New York was conducted by Leopold Stokowski, March 19th. The playing of the Good Friday music from "Parsifal" was in itself enough to make the concert worthwhile, so sensitively was it portrayed. The orchestra was seated with the woodwinds in front, and the brasses and drums at the side.

Egon Petri's masterly performance of the "Emperor" concerto of Beethoven, when he appeared as soloist with the National Orchestra Association, March 9th, was a musical event of the season. The orchestra, as if sensing the heights to which the soloist would climb, outdid itself, making this fourth concert in the Gabrieli-Memorial Series a remarkable occasion. Mr. Petri played also the "Coronation" Concerto of Mozart. The conductor of the evening was Leon Barsin.

The Violin Concerto of Walter Piston was given its world premiere performance when it was played by the National Orchestra Association on March 18th, and the "Concertstück" by the Dutch composer, Henriette Bosmans, its local premiere on the same evening. The young American violinist, Ruth Posselt, played both of these works, and, for good measure, Dvorak's rarely performed A minor Concerto.

Since the Concerto was written with Miss Posselt's facile fingers in mind, there was a sense of fitness and inevitability in every phrase interpreted. That the production was warmly vibrant must be attributed to the composer's quick imagination, to the youthful orchestra and to the versatile violinist. The rondo was played twice over, Leon Barsin explaining that "we were not satisfied with the first playing"—a note of informality that is most refreshing after long experience with the inflexible rulings of other concert programs.

The all-French program offered by the New York City Symphony Orchestra, March 5th, the fourth of a series of Tuesday night concerts under the auspices of Mayor LaGuardia and the New York City WPA Music Project, consisted of works by Lalo, Debussy, Ravel, Saint-Saëns and Berlioz. The guest conductor was Maurice Abravanel. The soloist of the evening, Mischa Levitzki, playing Saint-Saëns' Concerto No. 2 in G minor, was accorded enthusiastic applause.

The final concert of the season, March

19th, was given over entirely to American compositions. The program opened with "Comes Autumn Time" by Leo Sowerby, winner of the first Prix de Rome soon after the Great War. Next was "Abraham Lincoln" by Robert Russell Bennett, a composition realistic to the extent of a resounding shot indicating the Emancipator's untimely end. The soloist of the evening, Charles Wakefield Cadman, played his own "Dark Dancers of the Mardi Gras" and was applauded with much enthusiasm. Harold Morris's "Poem" was a well-integrated and consistently developed composition. Works of Robert Delaney and Robert Sanders were also included on the program.

Mayor LaGuardia, whose success as a concert manager seems equal to his success as a civic leader, is sponsor of a new series of popular concerts by the New York City Symphony Orchestra, which began March 31st and will continue every Sunday evening with the following conductors:

- April 7—Fabien Sevitzky
- April 14—John Barbirolli
- April 28—Paul Lemay
- May 5—Hans Kinder
- May 12—Frank St. Leger
- May 19—Vladimir Golechmann

At the March 31st concert, Frank Black led a program which included his own arrangement of Debussy's string quartet.

Rockland County, N. Y.

THE Rockland County Symphony, under Harry A. Alshin, gave its third annual children's concert March 3rd, at Spring Valley, New York.

New Rochelle

INEZ PELMA, pianist, was assisting soloist at the concert given by the New Rochelle Symphony in that city March 13th. Slegmund Gorskopf conducted.

New Haven

A CONCERT at Yale University by the New Haven Symphony, March 11th, was given a heightened interest by the presence of Bruce and Rosalind Simonds, pianists, as assisting artists. Hugo Kortschak was the director.

Cleveland

THE concert by the Cleveland Orchestra on the second of March opened with Mozart's Overture to "The Abduction from the Seraglio", an opera which this composer wrote on commission for the National Theatre around 1780. The story concerns the rescue by the ubiquitous lover-hero of the maiden in distress, in this instance held in the clutches of an amorous but finally compassionate Sultan. Following this work were two compositions of Brahms, then Prokofiev's Overture on Jewish Themes. (The composer, incidentally, is not of Jewish origin. He simply decided this was good material for his creative ability.) Three Spanish Dances by Granados and a Choros, No. 10, by Villa-Lobos (Brazilian) closed the program.

Delibes, Saint-Saëns, Tchaikovsky, Handel, Brahms and Rossini were the composers represented on the program of the ninth concert in the "Twilight" series, given Sunday afternoon, March 3rd.

On the evenings of March 7th and 8th, the orchestra played the Symphony No. 2, in D minor by Arthur Shepherd, dean of Cleveland composers, and, following the intermission, Albert Spalding played the Concerto for Violin, No. 5, by Mozart. Thanks to the fact that Mozart was a violinist himself, this work fits well under the fingers.

More somber in mood was the "Poeme for Violin and Orchestra" by Chausson, which when played with authority and tenderness, as it was on this evening, creates a mood of release and quiescence.

In the season's "Little Folks" series, three concerts were given March 12th, 13th and 14th. The program included "Marriage of Figaro" overture, "Eine Kleine Nachtmusik" (Mozart) and the entire "Carnival Animals" Suite by Saint-Saëns. The tenth of the "Twilight" series, March 10th, included compositions by Wolf-Ferrari, Bizet, Debussy, Beethoven and Elgar.

Lily Pons was the guest artist at the final "All-Star" concert of the season, March 17th, Andre Kostelanets conducting. She sang three times on the program. "Caro Nome", tender and tranquil, was her first offering. Later she sang the "Bell Song"—that tonal heaven where all good trills go—and, lastly, the Mad Scene from "Lucia de Lammermoor".

A special Tchaikovsky commemoration program was the offering of March 18th. Josef Fuchs, concert master of the orchestra, was soloist in the D major Violin Concerto.

Josef Hofmann was the soloist in the pair of concerts, March 31st and 1st, playing the Schumann Concerto for Piano,

in A minor, which had not been heard at these concerts for ten years. The program opened with the prelude to "Parsifal" followed by the Mendelssohn "Reformation" symphony.

Indianapolis

THE program commemorating the one hundredth anniversary of Tchaikovsky's birth, given March 1st and 2nd by the Indianapolis Symphony Orchestra, began with a composition written especially for the occasion, "Tchaikovsky's Country" Fantasia, by Dubensky. This composition, dedicated to the orchestra's conductor, Fabien Sevitzky, gave the composer's impression of a religious procession and of peasants dancing and singing in old Russia. One hears through it the laughter of girls, the grumbling of aged onlookers and a melancholy note as of one who in the midst of merriment thinks on sorrowful things.

Following this composition was the famous "Pathétique", perhaps the most poignant of all musical expression, then the Concerto for Piano in B flat minor played by the soloist, Josef Lhevinne. The principal theme of this work is a melody which the composer heard a blind beggar sing at a fair.

In the last number on the program, "Capriccio Italien", Tchaikovsky gave expression to the Italian's love of ostentation, seeming to delight for the nonce in disguising his own style with that of another people.

On March 10th, Janet Fairbank was the soprano soloist.

For the regular Wednesday evening broadcast, March 20th, compositions by the contemporary American composer, George Frederick McKay, and the 19th Century Austrian, Anton Bruckner, were performed under Fabien Sevitzky's direction. The orchestra was assisted by 180 mixed voices. The McKay work "To a Liberator", is a symphonic poem giving a tonal characterization of Abraham Lincoln. The Bruckner composition, a mighty "Te Deum", was repeated at the concerts of March 15th and 16th, when the Indianapolis Symphonic Choir again assisted. The concerts of March 29th and 30th were purely orchestral.

Detroit

THE Detroit Symphony brought its twenty-sixth season to a close March 7th and 8th, in concerts conducted by Franco Ghione. At these concerts the great "Eroica" of Beethoven was again played and the success of its 1938 performance repeated. The audience gave enthusiastic acclaim not only to the composer but also to the conductor who recalled these monumental phrases to life.

The second number on the program, "Carnival", by Dvorak, was gay; the "Orpheus" of Liszt and Symphonic Fragments from "Daphnis and Chloe" further widened the emotional scope.

This season of the Detroit Symphony Society has been one of the most significant in its history. The city's drive to save the orchestra met with success; the necessary \$46,000 has been raised. The "Friends of the Detroit Symphony Orchestra", however, are continuing to seek supporters, its goal 100,000 "Friends", the minimum dues set at one dollar per year.

Chicago

PLAYED exactly as its composer intended it should be played, the Third Concerto of Rachmaninoff undergoes a metamorphosis from a pianistic curiosity to a superb musical expression ranging in emotional values from the capricious to the tender, from the whimsical to the compassionate. Such an interpretation did Vladimir Horowitz, playing as soloist with the Chicago Symphony Orchestra, February 29th, give this composition, and his intent was further amplified by the magnificent orchestral delineation which the conductor, Frederick Stock, afforded him.

Compositions of Bach made up the rest of the program.

On the evening of March 4th the young conductor, Isler Solomon, gave a program that bristled with novelties. The only well-known composition was Massenet's Overture to "Phedre" and this is rarely heard nowadays. "The Southern Symphony" by Radie Britain began promisingly and ended with a flourish. The slow movement between, however, hardly lived up either to the promise or the flourish.

A young American, Samuel Barber, bids fair to be numbered among our all too few really great American composers. His "School for Scandal" performed by the Chicago Symphony Orchestra at its concert of March 7th is a gleaming work. The guest soloist of the evening was the violinist, John Weicher, who played the Glasounoff Concerto with understanding and mastery. Compositions by Weber, Haydn, Carpenter and Ravel completed the program.

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tinelli resounded through Orchestral Hall on March 10th, in the aria from "Andrea Chenier", the "Flower Song" from Carmen, and in the "Lament" from "Pagliacci", the latter always his favorite. The audience showed much affection for this great singer, recalling the days when he was the idol of Ravinia Opera.

The new Muradelli Symphony was given its second performance by the Chicago Symphony Orchestra on March 12th. This is the newest Georgian's first symphony, and it has conviction and character. Me-

Beethoven's "Fingal's Cave", Franck's "Le Chasseur Maudit", Saint-Saëns' "The Spinning Wheel of Omphale" and Berlioz's "The Damnation of Faust" completed the program.

Robert Casadesus was the piano soloist on the evening of the 14th, playing the "Emperor" concerto and the Brahms concerto in B flat.

**New Orleans**

THROUGH a well-directed publicity campaign, the New Orleans Symphony is widening its horizon and attaining new confidence. Hastening this development was the appointment as resident conductor of Ole Windingstad. Moreover, all musical groups in the city have become united in one common cause, that of promoting the orchestra. In the first concert of the season, February 19th, Windingstad offered an all-Wagner program.

**St. Louis**

THE sixtieth season of subscription concerts of the St. Louis Symphony was concluded the week of March 17th with a program which opened with a new "Fanfare", by Darius Milhaud, in its world premiere.

**St. Paul**

PETER LISOWSKY, as guest conductor, wielded the baton at the concert of the Minnesota Symphony Orchestra, March 6th. Under his skilled direction the Symphony in G minor of Mozart, the "Traumerel" of Schumann, and excerpts from "Scheherazade" were played with sensitive understanding.

**Minneapolis**

IN the fourteenth symphony program of this, the Minneapolis Symphony Orchestra's thirty-seventh season, two French and two Russian composers held sway. Berlioz's Overture to "Benvenuto Cellini" opened the concert (March 8th). In this brief kaleidoscoping of the opera itself, the principal theme is given out at the outset with great buoyancy, but is then abruptly halted. After a moment of silence the Larghetto section begins, its theme a religious air. A wisp of Harlequin whimsy slips in, and the two melodies expand and intensify. Other melodies become interspersed and a lively carnival scene is suggested. Vieuxtemps' Concerto for Violin, No. 4, next on the program, was the audience's opportunity to hear the guest artist, Robert Viroval. He played this composition of old lace and seed-pearls with such nicety, such finesse, as to bring a sharp nostalgia for the lavender-scented days it recalled.

Following the intermission, "Peter and the Wolf" by Prokofiev was played. This orchestral fairy tale, written in 1936, abounds in motifs. The Bird is represented by a flute, the Duck by an oboe, the Cat by a clarinet, and the Grandfather by a bassoon. Peter is the string quartet and the Wolf, three horns. Bernard Ferguson was the narrator.

The final number on the program was Stravinsky's "The Fire Bird", another fairy tale set to music, but music of a more abstract sort. The gifted conductor, Dimitri Mitropoulos, always brilliant, seemed to excel at this concert.

Because of an attack of laryngitis, Lawrence Tibbett was prevented from singing at the concert of March 15th. But the orchestral program directed by Mitropoulos, which was substituted, was thoroughly delightful. The "Overture to a Comedy by Shakespeare" was a fine opening, followed by the Beethoven Eighth. The Tchaikovsky "Pathétique", with its mystery and melancholy, closed the program.

Lawrence Tibbett, recovered, sang with the orchestra March 21st, in a concert that opened and closed with Wagner. After the intermission the soloist sang "Blick ich umher" from "Tannhäuser", and "Wahn, Wahn", from "Meistersinger". The Minneapolis Symphony Orchestra, and the St. Olaf Lutheran Choir, Dr. F. Mellus Christiansen, director, gave their annual joint concert March 24th in Minneapolis.

**Grand Junction, Col.**

AT the concert of the Mesa College Symphony Orchestra, March 7th, the Concerto in E-flat for Horns and Strings by Telemann was given its first hearing in America. The soloists were Bertram N. Haigh and Jack Spence. Goodsell Slocum played the first movement of the Grieg Piano Concerto. The rest of the program consisted of the Egmont Overture of Beethoven, Dvorak's New World Symphony and the Grieg Peer Gynt Suite.

**Portland, Oregon**

THE thirteen-year-old piano prodigy, Lamar Crowson, was guest soloist at the third concert of the Portland Philharmonic Orchestra, February 27th.

Lamar already has three years of concertizing behind her, in Oregon, California and Canada, and has won twenty-five first music awards. She played the "Hungarian Fantasy" by Liszt with much poise and a fine musical sense. "The Pines of Rome", an orchestral number, was given its full imaginative scope by the conductor, Leslie Hodge.

**Sioux City, Iowa**

LEO KUCINSKI, conductor of the Sioux City Symphony Orchestra, at the concert of March 4th, presented a varied program. The "Angelus" from Henry Hadley's Third Symphony was inspired by a walk in Italy when the bells of eventide were sounding. Tchaikovsky's Concerto in B-flat minor was played by the soloist of the evening, Simon Barer. Works of Stravinsky, Chopin, Weber and Guion completed the program.

**Lincoln, Nebraska**

PROBABLY the season's most popular composition, Tchaikovsky's "Pathétique", was one of the works included in the program of February 5th played by the Lincoln Symphony Orchestra. The soloist of the evening, Emanuel Wishnow, performed the "Concerto in E minor for Violin and Orchestra", by Jules Conus. In the concert of March 6th, Rise Stevens, mezzo-soprano of the Metropolitan Opera, was guest soloist.

**San Antonio, Texas**

"DIXIE" was the melody chosen by Jaromir Weinberger, who was commissioned to write a prelude and fugue by the San Antonio Symphony Orchestra. The stipulation was that he use a southern folk tune. On its completion, it will be performed by this organization.

**Dallas**

JULIA SMITH assumed the double role of composer and conductor when she directed the Dallas Symphony Orchestra in the playing of her "Episodic Suite", March 18th. Jacques Singer is the regular leader of the orchestra.

**Los Angeles**

THE Los Angeles Philharmonic Orchestra had Albert Coates as conductor for its concerts during March. It recently moved from the Philharmonic Auditorium, its home for over twenty years, to the Pantages Theatre in Hollywood, a change expected to boost box office receipts. Here it makes use of the shell or acoustic reflector constructed in accordance with suggestions by Stokowski.

On Easter morning, just as the first rays of the sun burst over the hills of Forest Lawn Memorial Park, Glendale, California, Helen Jepson, Metropolitan Opera soprano, accompanied by the Los Angeles Philharmonic Orchestra, under the direction of Albert Coates, sang "Open the Gates of the Temple" by Knapp; the "Easter Morn" by Rimsky-Korsakoff; "Alleluia" by Mozart, and "The Master Is Coming" by Handel.

**San Francisco**

THE concerts of March 8th and 9th were the occasion of the first appearance of Alec Templeton in San Francisco as guest soloist with the Symphony Orchestra of that city. He played the Piano Concerto in B flat by Mozart.

Oscar Levant, of "Smattering of Ignorance" fame, was the soloist with the San Francisco Symphony Orchestra on Easter Sunday evening. He played the George Gershwin Concerto in F. The conductor, Pierre Monteux, included on the program works by Wagner, Debussy, Elgar, Johann Strauss, Richard Strauss, Sibelius and Ravel.

Carlos Chavez appeared as guest conductor with the orchestra March 29th and 30th. His program included his own "Sinfonia de Antigua" and "Sinfonia India", besides works by Haydn, Debussy and de Falla.

The season of twelve concert pairs (Friday afternoons and Saturday nights) of the San Francisco Symphony Orchestra will end with the April 19th and 20th pair. The final concert will present that fine organization, the Coolidge Quartet.

**San Gabriel Valley, California**

A CONCERT was given March 1st at the Mayflower Auditorium, Monrovia, by the San Gabriel Valley Symphony Orchestra.

**Seattle**

IN connection with the "Seattle Symphony Orchestra Week", Mayor Arthur B. Langlie launched a Sustaining Fund

Campaign urging support of the thirty-seven-year-old orchestra of that city, because it "leads the way and encourages the cause of fine orchestral music, not only in Seattle, but in every part of the Northwest". The "five points" on which the campaign was based were:

1. Satisfying entertainment.
2. Broader education.
3. Better citizenship.
4. Increased business.
5. Civic prestige.

Ticket receipts meet only half the expenses of the Seattle Symphony Orchestra. The remainder is to be made up out of this "Sustaining Fund".

**Montreal**

THE viola virtuoso, William Primrose, played the Walton Viola Concerto with the Montreal Symphony Orchestra Sunday, March 3rd.

**Ottawa, Canada**

THE Ottawa South Community Orchestra under the direction of Dirk Keetbaas opened its 1940 season in the Glebe Auditorium on March 4th. The program consisted of light classics, such as the "War March of the Priests", by Mendelssohn. Concentrating on the tonal quality of the music, the conductor and orchestra produced a colorful effect in each of the compositions played.

Assisting artists included Gladys Read, soprano, and Marion Couleter, violinist.

A fine blending of string and woodwind effects, especially in the Mozart Symphony in G minor, was the initial impression received from the debut concert of the La Salle Symphony Orchestra of Ottawa, February 28th. A magnificent climax was attained in the playing of the Beethoven Concerto in C minor, with Harris Arbique the assisting artist. The Canadian composer, Kenneth Meek, contributed "Variations in Green Bushes" to the program. That the concert was in every way an artistic treat was due primarily to Wilfred Charette's authoritative conducting and the consequent responsiveness of the members of the orchestra.

**News Nuggets**

THE Scriabin Circle announces that the week of April 20th will be dedicated to a nation-wide observance of the twenty-fifth anniversary of the death of Alexander Scriabin, Russian composer. Several symphony orchestras will play his works.

Tidings that Jean Sibelius is putting the finishing touches on his Eighth Symphony were effectively quashed when Mrs. Sibelius explained to reporters that the symphony in question "is not yet ready; it is not even nearly ready". She further pointed out that he has been working on this symphony for years and needs quiet and composure that he may concentrate on it. The flood of inquiries that keep coming in tends to disturb him in his work. He cannot predict any date for its completion, she stated.

**Radio**

TWO of the N. B. C. Symphony Orchestra concerts of March were conducted by Bruno Walter and the other three by Toscanini. The program of March 2nd was one of great variety and richness, featuring the works of 19th Century romantics. The Schumann Symphony No. 4 opened the program; the "Don Juan" tone poem of Strauss followed. Debussy's "Afternoon of a Faun", "The Moldau" and the Overture to "The Bartered Bride" of Smetana closed the program.

The program of March 9th had an offering to the taste of those who still reckon music for what it can offer the mood: Schubert's Symphony No. 5; Mozart's two Minuets; and Tchaikovsky's Symphony No. 5.

**Toscanini**

AUDIENCES from coast to coast welcomed Arturo Toscanini with open arms when he returned to conduct the N. B. C. Symphony Orchestra, March 16th, in a program whose outstanding offering was the Third Symphony of the young American, Roy Harris, a symphony the sincerity of which won the respect of those who heard it. Till Eulenspiegel's merry pranks gave a lighter note to a program including Schumann's Symphony No. 3, Paganini's "Moto Perpetuo" and Rossini's Overture to "William Tell".

The all-Russian program of March 23rd opened with Balakirev's Overture on Russian Themes and included Tchaikovsky's "Pathétique".

Of special interest on the Italian program of March 30th was the performance for the first time anywhere of a full orchestral overture to "Aida" written by Verdi but rejected by that composer as "insipid". Toscanini, however, holds that Verdi under-estimated his own work and that this overture is viable for

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this generation. It has been in the possession of the Verdi family since the great composer's death and was turned over to Toscanini several years ago.

Toscanini will continue to direct the Saturday evening concerts (from 10 P. M. to 11:30 P. M.) until May 4th.

# EMBELLISHMENTS *by Jan Hart*



JAN HART

**PRIMA VOLTA**—"Firsts" in America's musical world: First music book printed was the Bay Psalm Book (1640) at Cambridge, Mass. . . . First public concert was held in Boston in 1731. . . . First opera was written by William Fry (1845) entitled, "Leonora" . . . First Italian opera heard in this country was Rossini's "Barbieri de Siviglia", November 29, 1825. . . . "America" was first sung to tune of "God Save the King" in July, 1832. . . . New York first heard "Home, Sweet Home" on November 12, 1823, in a melodrama by John Howard Payne. . . . Frederick S. Converse was the first American to have an opera produced at the Metropolitan Opera House—"The Pipe of Desire" (1910).

**AMOROSO**—Pet Pleasures: Spring, ah, sweet, sweet Spring! . . . Easter music in the New York churches. . . . Kate Smith's rendition of "The Woodpecker Song". . . . Adding a part to Columbia's "Add-a-Part" records. . . . Harry Ruby's "Central Park", a fantasy for piano which depicts the varying moods of the four seasons. . . . String-swing quartets. . . . Orchestra leaders who give due credit to their arrangers. . . . Conductors who give full credit to the real composers. . . . Any of Frank Signorelli's compositions. . . . Chatting with N. B. C.'s night librarian, Leonard MacSwayne, who can compete with the best of pianists any time. . . . "Pinocchio", and all the music in any Disney cartoon. . . . Picking wild flowers in the woods in the springtime. . . . Ah, Sweet Spring!

**FURIOSO**—Pet Peeves: Stormy weather! . . . Noisy brasses. . . . Those un-"helpful hints" to amateur song-writers by a Broadway columnist. . . . Orchestra leaders who do NOT give full credit to arrangers and composers. . . . Singers who can't read a note of music, appearing for an audition with a number written far out of their range, and who blame the pianist for their failure because he happened to hit a few wrong notes while transposing at sight. . . . Rudy Vallee's "Lodge Logic". . . . I-told-you-so's. . . . Effervescent managers and press agents. . . . Windy days around Radio City. . . . Clouds and—stormy weather.

**PASSING NOTES**—The "Ballad for Americans" has been published for baritone solo and mixed chorus by Robbins Corp. . . . Ben Edwards' song "If I Had My Way" is over thirty years old. . . . In the new number, "King Calypso", Will Bradley's orchestra has adapted authentic West Indian chants from native Calypso rhythms to American rhythm music. . . . Artie Shaw is back with a thirty-one-piece orchestra. . . . Bunny Berigan is again playing trumpet with Tommy Dorsey's orchestra. . . . Have you heard Johnny Messner's new tune, "Oh, Darlin'"? . . . Larry Clinton is the proud possessor of a new plane, and recently received his license to fly solo. . . . Music Publishers' Protective Association is pressing Lucky Strike to reform its "Hit Parade" song system. Publishers assert the cigarette company is not getting a true chart of the relative standings of current tunes, and demand that the rating methods be changed or the "Parade" be eliminated.

**SONG MART**—Among the best sheet music sellers of the past month are: "In an Old Dutch Garden" (Harms), "Indian Summer" (Witmark), "When You Wish Upon a Star" (Pinocchio), (Berlin); "I've Got My Eyes On You" (Broadway Melody), (Crawford); "It's a Blue World" (Music in My Heart), (ABC); "At the Balalaika" (Feist); "Do I Love You?" (DuBarry Was a Lady), (Chappell); "Darn That Dream" (BVC), and "Singing Hills" (Santly).

**RECORD NOTES**—Many of the recording companies are now waxing old numbers in foreign tongues. Keeping up with this trend, Decca has recorded an album set of Jewish Folk Dances, and another of traditional Hebrew Melodies. . . . John Powell, noted American composer, has been signed up by Royale Recordings to do a series of his own compositions assisted by violinist Eddy Brown. . . . Ted Straeter has the only dance band signed to Columbia records without a previous radio build-up. . . . Have you heard the recordings (Bluebird) of "Tuxedo Junction" by Glenn Miller and Erskine Hawkins? Don't miss! . . . Dick Robertson's recording of "Ma, He's Making Eyes at Me" is sales leader of all vocal discs released since the first of the year. To date more than 250,000 records have been sold.

Classical recordings of the month:

- (a) Victor:
  - "John Charles Thomas Program", with Victor Symphony Orchestra; conducted by Frank Tours.
  - Symphony No. 2 ("Romantic") (Howard Hanson, Opus 30), Eastman-Rochester Symphony Orchestra; Hanson, conductor.
  - "Piano Music of the Twentieth Century", concert by Jesus Maria San Roma.
- (b) Columbia:
  - Beethoven: Symphony No. 6, in F Major, Op. 68 ("Pastoral"), Minneapolis Symphony Orchestra; Dimitri Mitropoulos, conducting.
  - Milhaud: Scaramouche (Suite for Two Pianos) (Two Parts), Bartlett and Robertson.
  - An Album of Shakespearian Song; Mordecai Bauman (baritone), Ernest Victor Wolf (harpsichordist).

Popular recordings include:

- (a) Decca:
  - George Gershwin Songs (two volumes).
  - "The Gaucho Serenade" and "You, You Darlin'", Harry Sosnik and Orchestra, with Pat Friday.
  - "Tumbling Tumbleweeds" and "If I Knew Then (What I Know Now)", Bing Crosby, with J. Scott Trotter and Orchestra.
- (b) Varsity:
  - "If I Could Be with You" and "My Melancholy Baby", Jack Teagarden and Orchestra.
  - "Little White Lies" and "Dark Eyes", Sonny Dunham and Orchestra.
  - "She Tried It Last Night" and "Mohammed Say", John Ryan and Orchestra.
- (c) Columbia:
  - "La Conga", Desi Arnaz and his La Conga Orchestra (eight Congas) (four ten-inch records).
  - "Let's All Sing Together" and "Board Meeting", Benny Goodman and Orchestra.
  - "Sing a Spell" and "You, You Darlin'", Kay Kyser and Orchestra.
- (d) Victor:
  - "Love Song of Renaldo" and "Head on My Pillow", Sammy Kaye and Orchestra.
  - "Bread and Butter" and "How High the Moon", Larry Clinton and Orchestra.
  - "Sky Fell Down" and "After I Say I'm Sorry", Tommy Dorsey and Orchestra.

BOOK NOTES

"America's Symphony Orchestras (and How They Are Supported)", by Margaret Grant and Herman S. Hettinger. W. W. Norton and Co., Inc.  
 "Compact Music History", by Beatrice Oliver. The Composers Press, Inc.  
 "Choral Conducting", by Archibald T. Davison. Harvard University Press.  
 "Barber Shop Ballads", by Sigmund Spaeth. Prentice Hall, Inc.  
 "Music for the Multitude", by Sidney Harrison. Macmillan Co.  
 "The Critical Composer", edited by Irving Kolodin. Howell, Soskin and Co.  
 "Music in the Middle Ages", by Gustave Reese. W. W. Norton and Co.  
 "The Piano", by Albert E. Wier. Longmans, Green and Co.  
 "Keyboard Road in Music Land" (Stories for Children), by Mary G. Reed. Bruce Humphries.

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# Top-Flight Bands

**D**ANCE vogues, like fashions in dress, show decided tendencies in the Spring. It is quite evident that rhythmic styles are being dictated not by the staccato goose-step of Europe, nor yet by the jittery jigging of this country, but rather by the languorous, lipping, swaying, swishing rhythms of the continent to the south. As Paul Whiteman puts it, "We are debtors to South America for the most powerful musical influence operating in our country today—the tango, the rumba and the conga."

Already many New York popular night clubs are featuring South American dances exclusively, and the jitterbugs are jittery now from sheer fright over their waning popularity. Paul Whiteman, indeed, considers the trend so significant as to prophesy that "the first band that treats the conga seriously and gives it the full powers of intricate orchestration will be the country's next sensation."

## Mad Manhattan

**ROY ELDRIDGE** and his orchestra played the Golden Gate Ballroom, New York, the week of March 9th.

**JACK DENNY** started a week of his brand of swing at the Fiesta Danceteria, New York, March 23rd.

**WOODY HERMAN** opened, April 3rd, at the Paramount Theatre, New York.

**BEN BERNIE** went into the Taft Hotel March 11th, starting his band off Monday night with a fine turnout.



**BEN BERNIE—"The Old Maestro"**

**JOHNNY MCGEE** opened at the Strand, New York, the 8th of March. He will go into the Syracuse Hotel (Syracuse) May 11th, following Dick Stabile.

**ANDY KIRK** replaced Lou Armstrong at the Cotton Club, New York, April 6th.

**TEDDY POWELL** opened at the Arcadia Ballroom, New York, March 22nd, for four weeks.

**LENNIE HAYTON**, in a snap-up booking, went into the Fiesta Danceteria, New York, March 15th, for four weeks.

**GRAY GORDON** took over at the Hotel Edison's Green Room, New York, April 12th.

**IRVING FIELDS** opened at the Greenwich Village Casino, New York, March 7th. Music Corporation of America, by the by, chose his orchestra as the most versatile and entertaining of all their continental society orchestras.

**LARRY CLINTON** followed Bob Crosby into the New Yorker Hotel, New York, May 11th, for the summer.

**CLAUDE HOPKINS** was at the Century Theatre, New York, March 29th through 31st.

## East Coasters

**TOMMY TUCKER** will make this summer one to be remembered, at least for guests at the Rainbow Room of the Main-Central Hotel, Asbury Park. He will open there June 30th for the entire summer.

**GLEN GRAY** and the Casa Loma Orchestra went into Frank Dalley's Meadowbrook, Cedar Grove, New Jersey, March 12th, for a six-weeker. He followed on the heels of Tommy Dorsey.

**EDDY DUCHIN** took over at the Arcadia Ballroom, Providence, March 23rd;

was at the State Theatre, Hartford, Connecticut, March 29th to April 1st.

**MEADOWBROOK BOYS** went into the Darling Hotel, Wilmington, Delaware, when the Korn Kobblers went out.

## Bean Town Bands

**A. L. DONAHUE** has a contract at the Brunswick Hotel, Boston, that holds good at least until April 20th.

**LES BROWN** was at the Raymor Ballroom, Boston, March 23rd through April 6th.

**WILL BRADLEY** and **RAY MCKINLEY**, after closing at the Famous Door, New York, April 8th, had a two-week stint at the Raymor Ballroom in Boston.

## Quaker Quickies

**LEIGHTON NOBLE** opened at the Ben Franklin Hotel, Philadelphia, April 6th for at least three weeks.

**MAURICE SPITALNY** swung it high, low and dizzy at the Stanley Theatre, Pittsburgh, the week of March 8th.

**PHIL SPITALNY** followed his brother, Maurice, into the Stanley Theatre, March 22nd.

**DON BESTOR** played at the Armory in Meadville, Pennsylvania, March 29th. March 30th he was in Pittsburgh, Pennsylvania, with his band. He follows Regie Childs at the Rustic Cabin, Englewood Cliffs, N. J., April 4th.

**GLENN MILLER** has been booked to return to his current stand, the Cafe Rouge of the Hotel Pennsylvania, New York, October 8th, a stance that will hold until April 13th, 1941.

**LANG THOMPSON** had a pick-up on his option and stayed at William Penn Hotel an additional four weeks.

**CHARLIE AGNEW** went into Bill Green's Casino, Pittsburgh, March 25th, for an indefinite engagement, replacing Howard Baum.

## Points North

**XAVIER CUGAT** opened at the Statler Hotel, Detroit, March 26th.

**ART BAKER** is making things gay for guests at the Syracuse Hotel, in the city of that name. He's bracketed there from March 23rd to May 3rd.

**GEORGE HAMILTON** took a pair of weeks starting March 23rd at Milwaukee's Schroeder Hotel.

**GLENN GARR** started up at Melody Mill, Riverside, Milwaukee, April 17th. Landed there after a take-off from Syracuse Hotel, Syracuse, New York.

## Southern Swing

**ERNIE HOLST** shifted from the Colony Club, Palm Beach, to the Stork, New York, April 2nd, following Charlie Murray's combination.

**HOWARD WOODS** opened a ten-day engagement at Tantilla Gardens, Richmond, Virginia, on April 3rd. On April 13th they had a return engagement at the Montclair Athletic Club in New Jersey.

**EVERETT HOAGLAND** came to a halt, April 12th, at the Chase Hotel, St. Louis, for a month.

**THE BILTMORE BOYS** began a five-week stand at the Coronado Hotel in St. Louis the middle of March. They began a month's date at the Washington Hotel, Indianapolis, April 17th.

**JIMMY DORSEY** went into the Roosevelt Hotel, New Orleans, for a fortnight, starting March 14th. He succeeded Glenn Miller at the Cafe Rouge of the Hotel Pennsylvania, New York, on April 5th.

**BILL CARLSEN** and his band went into the Claridge Hotel, Memphis, March 19th.

## Ohio Hi-Di-Ho's

**MILT HERTH'S** band wound up at the Old Vienna, Cincinnati, March 21st,

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ute with all the pace-setters. And you'll always find the newest examples on Victor and Bluebird Records. And—you'll find not only the great stylists who have arrived, but the "comers." See your RCA Victor music merchant for the current Victor and Bluebird Record news.

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and opened the following day for a week's stay at the RKO Colonial, Dayton, Ohio.

**BOBBY BYRNE** had a two-week stretch at the Aragon Ballroom, Cleveland, April 7th. He will replace Casa Loma April 23rd or thereabouts at Meadowbrook, Cedar Grove, New Jersey, and stay until he is ready to drop anchor at Glen Island Casino, New Rochelle, New York, May 14th. That's a date until September 7th.

**TED FIO RITO** began a two-weeker at the Hotel Cleveland, in Cleveland, March 25th.

**RUSS MORGAN** checked in at the Stambaugh Auditorium, Youngstown, Ohio, March 23rd; on to Myers Lake Park, Canton, Ohio, the 24th; at Sunset Park, Carrolltown, Ohio, the 25th; at the Coliseum, Greenburg, Pa., on the 26th; at the University of Pittsburgh, on the 29th, and at Valley Dale, Columbus, on the 31st.

**RAN WILDE** was master of swingeries for a foursome of weeks beginning March 22nd at the Netherland Plaza, Cincinnati.

**KORN KOBBLERS** supplanted Milt Herth at the Old Vienna, Cincinnati, March 21st, for a four-week stay.

## Windy City

**LAWRENCE WELK** began a six-weeker March 23rd at Andrew Karzas' Trianon Ballroom in Chicago.

**BEN POLLACK** went into the Sherman Hotel, Chicago, for a four weeks' stay, April 12th, following Larry Clinton.

**JAN SAVITT** and his Top-Hatters followed Charlie Barnet into the Lincoln's Blue Room, New York, March 23rd, for a six-week stay while Barnet is on tour. During May they dispense rhythms at the Universities Rochester and North Carolina. For the June 10th-July 6th period they will be at Hotel Sherman, Chicago.

**LITTLE JACK LITTLE** went into the Tune Down Ballroom, April 9th.

**BOYD RAEBURN** signed up at the Melody Mill, Chicago, in March.

**HARVEY CLYDE** checked in at the Chateau, Chicago, for March.

**FREDDY MARTIN** signed in at the Edgewater Beach Hotel, Chicago, March 23rd, as Ted Weems signed out.

**BERNIE CUMMINGS** has a six-week date at the Edgewater Beach Hotel, Chicago, beginning May 4th.

**ACE BRIGODE** was booked for the Merry Garden, Chicago, in March.

**HAL KEMP** and his men slid into the Empire Room of Palmer House, Chicago, March 31st.

**LOU BREESE** stays at Chicago's Ches Pares until April 22nd.

**CARLOS MOLINA** will stay on at the Colony Club, Chicago, until May 7th.

## Wide West

**DUKE ELLINGTON**, after breaking records at the Denver Theatre in Denver, was head sowie-man at the Century Ballroom, Tacoma, Washington, March 29-31. Then, beginning April 1st, he had two weeks at the Show Box, in Seattle and a week (beginning April 24th) at the Orpheum Theatre in Los Angeles.

**AL KAVELIN** left Baker Hotel, Dallas,

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March 17th, and swung over to the Muehlbach Hotel, Kansas City, March 27th, for a four-weeker.

HERBIE HOLMES began a four-week stretch at the Nicollet Hotel, Minneapolis, March 23rd.

**Sun-Kissed Ensembles**

**BENNY GOODMAN** moved into the B Coconut Grove at the Ambassador Hotel, Los Angeles, in March.

**WILL OSBORNE** succeeded Skinny Ennis at the Casa Manana, Los Angeles.

**GUY LOMBARDO** closed the Ambassador Hotel, Los Angeles, March 18th; then toured, via theatre dates, eastward.

**DICK STABILE** had a Syracuse Hotel date beginning March 23rd, after which he bowed his band into the Palace Hotel, San Francisco.

**JACQUES RENARD'S** crew sailed into the Victor Hugo in Beverly Hills, March 18th.

**KAY KYSER** will shift his Kollege Classrooms to the St. Catherine Hotel on Catalina Island, California, May 15th, for six weeks. He was featured at the Easter opening of the Steel Pier, Atlantic City, March 12th.

**Off Again—On Again**

**EDDIE MARTIN**, with his crew, moved into the Arcadia Ballroom, Detroit, March 20th, on a return date. He recently completed a five-month run there.

**CHARLIE BARNET** left the Lincoln's Blue Room, New York, on the 21st, for six theatre weeks. He will zoom in there again May 2nd, following Jan Savitt. Hotel Sherman, Chicago, will get him after that.

**TOMMY DORSEY** held forth at the Paramount, New York, during the Easter holidays, his third year there at this time. Additions to his band are Bunny Berigan, Buddy Rich, the Pied Pipers and Frank Sinatra (singer).

**CLYDE McCOY** closed a week's engagement at the Colonial Theatre, Detroit, on April 11th, to open the following day at the State-Lake Theatre, Chicago. On April 26th he returned to Beverly Hills Country Club, Covington, Ky., for his fourth return engagement.

**TEDDY WILSON** went back into the Golden Gate Ballroom, March 24th, for a month.

**Touring Teams**

**HENRY BUSSE** ran through a series of one-nighters, beginning March 21st, and taking in Springfield, Mo.; St. Joseph, Mo.; Sioux City, Iowa; Sioux Falls, South Dakota; Des Moines, Iowa; Omaha, Neb.; Lincoln, Neb.; Kansas City, Mo.; Topeka, Kansas; Great Bend, Kansas; Junction City, Kansas, and Lafayette, Indiana.

**CARL (Deacon) MOORE** started a two-week stint, March 12th, at the new St. Louis dansant, Tune Town Ballroom. He was at the Paramount Theatre, Anderson, Indiana, March 28th; Indianapolis, Indiana, March 30th; State Teachers College, Maryland, Kentucky, April 5th, and

Meyers Lake Park, Canton, Ohio, April 7th. During the rest of April he was in Dayton, Ohio, and the Nu-Elms Ballroom, Youngstown, Ohio. Deacon and his orchestra are at the Graystone Ballroom, Detroit, May 1st, 3rd and 5th.

**GEORGE HALL** and his orchestra, featuring Dolly Dawn, left New York on March 24th for a tour of theatre and ballroom engagements extending until early in May. Most of their appearances will be in Pennsylvania and New England cities.

**JACK TEAGARDEN** was at the Citadel, Charleston, South Carolina, March 8th and 9th; then at the Roxy Theatre, Atlanta, the 14th through the 17th. Beginning March 22nd he gave the Roosevelt Hotel, Jacksonville, Florida, a week of ruthless rhythms.

**BLUE BARRON** played a stint at the New Orleans Roosevelt Hotel beginning April 4th, then rollicked into Rainbow Gardens, Fremont, Ohio, April 14th; was at the Nu-Elms, Youngstown, on the 18th. He will be at the Palace Theatre, Cleveland, April 19th; at the Century Theatre, Buffalo, on the 26th for a week; then on to the Capitol Theatre, May 10th; on the 17th at Loew's, Richmond, Virginia; on the 24th at Loew's, Norfolk, Virginia.

**GENE KRUPA'S** swing outfit went into the Syracuse (New York) Theatre for six days, March 23rd, played the Glen Island Casino on the 30th, the Ritz Ballroom in Bridgeport, Connecticut, on the 31st, the Lakewood Pavilion, Mahanoy City, Pennsylvania, April 4th; Penn State College, April 5th, and the Savoy Ballroom, New York, April 7th. Now at the Fiesta Danceteria, New York, he will wend his way back to the Meadowbrook, Cedar Grove, New Jersey, May 21st or 28th, after having an engagement at the Paramount Theatre, New York, either April 17th or 24th.

**Stay-a-Whilers**

**STUFF SMITH** is making the rafters ring at Hickory House, New York, on a long-term contract which began March 8th.

**KEN HARRIS** and his tone-style orchestra returned to the French Lick Springs Hotel, French Lick, Indiana, March 22nd, to stay indefinitely.

**HARRY JAMES** must like the landscape at Blue Gardens, Armonk, New York. He is scheduled to stay a long while.

**BILL McCUNE** and his "Staccato Styled" orchestra have just concluded a successful seven-month engagement at the Shar-Zad Room of the Carlton Hotel, Washington, D. C. They opened at the Essex House, New York, April 4th.

**Tips From the Top**

**RANNY WEEKS**, at the Hotel Adolphus Century Room, Dallas, early in March invited the guests to do their stuff, too. Anyone who cared to sing or toot on his pet instrument could do so while the band filled in background.

**PAUL WHITEMAN** says "New York is already brimming with popular night clubs which feature South American dances exclusively. Requests of dancers show which way the woodwind is blowing." Whiteman, by the by, held forth at the Million Dollar Pier, Atlantic City, on Easter.

**CHARLIE SPIVAK'S** favorite character in history is Napoleon, his favorite dish spaghetti, his favorite public personality Franklin D. Roosevelt.

**Parade of Bands**

**TEN THOUSAND** dancers of Buffalo enjoyed the assorted rhythms of a score of top-flight bands in the third annual "Parade of Bands" of the Buffalo Musicians' Union, given February 21st, for the benefit of the Sick Fund.

When the first band, led by Gene Regan, played its opening tune, at 7:30 o'clock, several hundred dancers had already assembled, and a crowd of 10,000 quickly gathered. From then on, one popular band leader after another "swung out" for his allotted thirty-minute interval from one of the twin bandstands at opposite sides of the packed auditorium. Applauded in turn by the sea of dancers were Wally Carpenter, Charles Seelbach, George Sapienza, George Feusi, John Ingram, Harold Austin, D'Artega and Dave Cheekin. Jan Savitt rolled in, following his final stage show at Shea's Buffalo Theatre. After him came Art Leard, Bob Armstrong, Tony Gerace, Tommy Flynn, Erwin Glucksmann, Paul Pendarvia, Joe Armbruster, Johnny Long and Benny Kruger. During the evening a set of waltzes—respite from jeep rhythms—were played by Mr. Ingram's musicians, thirty-five men, including several from the Buffalo Philharmonic Symphony Orchestra.

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# Television

HERE is bound to be much rivalry between broadcasters and educators concerning the future of television, judging by reactions of both groups during the recent FCC hearings to determine regulatory policies affecting television. The pedagogues insist that a substantial number of the ultra high frequencies be reserved for their particular uses, and argue that the lowered cost provided by frequency modulation will make television particularly desirable for instructional purposes.

The National Educational Association pointed out that the reason they had not taken more advantage of the opportunity extended them in 1938 was not due to lack of interest, but lack of funds. They are prepared to fight to a finish any suggestions that ribbons now allotted to educational stations be transferred and used for commercial operation.

And amidst all these discussions the FCC tossed a bit of a bombshell itself—criticizing a promotional campaign by the Radio Corporation of America; the Commission suspended an order permitting limited commercial sponsorship of television September 1st.

According to an FCC statement: "The current marketing campaign of the Radio Corporation of America is held to be at variance with the intent of the Commission's findings and recommendations for further improvement in the technique and quality of television transmission before sets are widely sold to the public."

R. C. A. officials expressed amazement at this action.

David Sarnoff stated that R. C. A. had spent nearly \$10,000,000 in television development. "We thought we were proceeding exactly in accord with the order on this subject recently adopted by the Commission."

Evidently the FCC thought otherwise. As the Commission has failed to adopt a rigid allocation formula to date, the distribution of channels is proving to be a real worry also, particularly as it has been agreed that no time-snarling will be permitted.

The latest count of applications for construction permits to erect frequency modulation stations is seventy-six—sixteen of these stations are licensed and operating and six more hold construction permits.

The advent of Major Armstrong and his "frequency modulation" transmitters and receivers is partly responsible for the present turmoil, and the FCC is very busy collecting data to formulate a policy concerning this new form of transmission.

Whether all stations must adopt "FM" and relay their programs on the ultra-short waves is one of the momentous questions of the day, and the answer will depend upon the result of these tests by the Commission. Major Armstrong estimates there will be at least 100 "FM" transmitters on the air in this country before July 1.

A TELEVISION network linking New York and Chicago, as well as Boston and other eastern cities, will eventually be established, is the opinion of Dr. W. R. G. Baker, manager of General Electric's radio and television department. Since the relaying of tele-programs from New York to Schenectady proved so successful during the first few weeks of experimental operation, Mr. Baker believes that the Mohawk Valley leading to the West provides a spacing of cities to make the New York-Chicago hook-up practical.

A NEW control system wherein all the tricks of motion-picture photography can be incorporated in television to give televiewing the interest and variety of movies has been described in a patent awarded to Dr. Alfred N. Goldsmith, noted radio and television pioneer of New York City.

With this system scenes can be made to fade gradually out of view, and a different scene gradually faded in from a small point to cover entire viewing screen. Also parts of one scene can be rapidly followed by others in succession, as in the movie "fade-outs" and "fade-ins."

Three elective cameras are necessary for this television control. Two to pick up the scene simultaneously, while the third scans a control screen on which is projected the image of the particular contour the fade-out is to take. This contour image may be contracted or expanded over the entire screen; thus composite television signals of the two scenes

are broadcast giving the various trick views.

THE following is a brief resume of the "firsts" in television program experiments during the past month. As you will note, March appears to be very much a "prima" month:

March 6—Television images were sent from airplane in a historic demonstration by R. C. A.-N. B. C. About 10,000 persons witnessed the telecast, the first of its kind wherein new lightweight electronic cameras were used in the plane. This marked the public debut of the newly-developed "vest-pocket" television apparatus. Many interesting views of Manhattan were seen, and the success of the demonstration was "little short of astounding," according to O. B. Hanson, N. B. C. chief engineer. The "vest-pocket" apparatus consists of a two-camera chain with a lightweight relay transmitter, operating on a wave length of 104 centimeters, the shortest yet employed in practical television. Power for this apparatus was delivered by a new 4,000-watt gasoline-driven generator developed for airplane purposes.

March 10—First Television Opera Concert. Metropolitan opera stars were featured, with Edward Johnson acting as master of ceremonies.

March 13—Television shopping tour staged by the Tailored Woman, a Fifth Avenue specialty shop. The show was viewed in the salons of the shop by clients as it was picked up by television sets placed there during the week.

March 15—A modernized version of "Julius Caesar" with television woven into the plot. Motion picture sequences were also cut into the radio-vision version at various points.

March 16—N. B. C. presented the first of four episodes of exciting Minute Mysteries, and televiewers received their first opportunity to participate in a tele-cash prize contest. The contest is simple, and based on the televiewer's observation of details in a ten-minute mystery film. At the end of the film, viewer is asked fifteen questions. Answers are registered on a score card mailed to the viewers by N. B. C., and later returned to that company. Winner receives twenty-five dollars, first prize.

March 23—Television's first participation in religious observances—the tele-casting of Protestant and Roman Catholic services for Easter, included two religious films and a dramatic production. The N. B. C. studios were designed to resemble a church interior. A pulpit was provided for the Protestant preacher and a lectern for the Catholic observance.

March 27—A new idea in impressionistic presentation of news reviews had its premiere on this date. It was entitled "See! Hear!" with the following sub-title, "A visual digest of the news of the month". This program is divided into five classifications: News events of the month, frontiers of industry, sports, latest in entertainment world and a human interest story. A multiple set comprising more than fifteen stages for various televised scenes is used plus mechanical puppets as interlocutors, motion picture sequences, and about twenty actors.

March 29—A dramatized story of a New York department store, "A Fine Place to Visit", was presented as the first program in which a retail store tells the story of its years of progress by television.

N. B. C. has announced a special program service for New York owners of television receivers which became effective March 19th. This plan makes use of the television sound channel three hours each night, with N. B. C. network programs being broadcast at such hours as television programs are not on the air. The three-hour period extends from 7:00 to 10:00 P. M.

The television program service is now distributed over five days of the week and averages about fourteen hours weekly. This, plus the addition of sound trans-



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missions will enable the televiewer to use his receiving set about twenty-five hours a week.

THE first outdoor telecast in the City of Los Angeles occurred March 17, 2:30 to 5:30 P. M., when the Thomas S. Lee portable pick-up unit moved to the Los Angeles Coliseum to televise the Larry Sunbrock Wild West World's Championship Rodeo and Thrill Circus.

Fifty-two big events comprising 156 acts by 1,200 performers were televised to viewers everywhere in Los Angeles County. The images were exceptionally clear. Two cameras were used—a telephoto and a wide-angle lens—placed atop the west wall of the Coliseum.

TELEVISION broadcasts have been started in Japan by the Broadcasting Corporation of Japan, from the technical Research Institute at Kamata-cho, Setagaya, Tokyo. Programs for the first ten days included musical solos, stage dancing, and performances by magicians.

CANADA will have radio-television service within a reasonable time, according to a statement made by E. C. Grimley, president of the R. C. A.-Victor Co. of Canada, Ltd., at a joint meeting of the Advertising and Sales Executives Club and the Electrical Club in Montreal.

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## BOOKS OF THE DAY

HOPE STODDARD

**AMERICA'S SYMPHONY ORCHESTRAS**, by Margaret Grant and Herman S. Hettinger. 326 pages. \$3.00. W. W. Norton and Company, Inc.

Today all large cities in America have their symphony orchestras. One hundred years ago there were practically none. What impulse brought them about, what ideals fostered their development? Certainly it was not that of "big business" for symphony orchestras do not come under the head of money-making institutions. Of the three hundred symphony orchestras operating in this country, not one is profit producing. No symphony orchestra has ever been set in motion because someone thought he would get rich from it. What, then, does motivate hard-headed business men, not given to Quixotic gestures, when they sign checks to guarantee the life of an orchestra, to build a hall, to sponsor a radio program, to finance a tour? The answer to this question and many another as knotty makes the present volume a revelation to concert-goers, radio listeners and record-buyers. For not only does it tell the reasons underlying the formation of symphony orchestras but also traces their development, discusses their problems, forecasts their future.

The problem of publicity is exhaustively treated, for, whatever "angels" hover near to help a struggling enterprise, they are willing to do so only so long as it is struggling. As they correctly reason, the organization that simply waits for help and does not constantly strive for recognition suffers from a stagnation such as no largesse can cure.

In their bearing on the survival and development of the ensemble, matters of personnel—salaries, length of season, supplementary incomes, assisting artists—are set forth. The conductor problem is thrashed out. Management activities are considered, including the role played by the "board" and the various committees and employees under them. Methods of maintenance are delineated. For all these points numerous examples are cited with explanations and comparisons.

In 1900 America had six major orchestras to its present sixteen. At the turn of the century six secondary orchestras had been founded; by 1920 the number was twenty-three; by 1930, fifty-three more were added to the list, and the ten years since then "has witnessed the formation of eighty-four orchestras, or nearly as many as were founded during the entire previous century".

The tale of the semi-professional orchestra is equally eloquent, their number having increased twofold since 1929, the year of the great panic. During this period, significantly enough, subscriptions dropped proportionately less than expenditures for groceries and rentals.

Here in America where we have the privilege of looking into the works of our huge musical machine, where we may even oil it and suggest repairs, a book of this nature is a most practical guide. Orchestras here belong to each one of us. They are ours as truly as our children are ours. Whether they develop or deteriorate depends entirely on our grasp of their situation and our readiness to help. If the spirit of cooperation is already ours, we shall welcome this book which points to ways of service.

**COMPACT MUSIC HISTORY**, by Beatrice Oliver. \$1.00. The Composers Press, Inc.

Our knowledge of musical history is more often than not rather sketchy. It is interesting to follow thread after thread in time—run along a silken strand to Schubert's "Unfinished", anger along another to the first production of "Figaro", catch the sheen of one leading to a concert by Paganini and of one glinting along to the workshop of Cremona. But these filmy threads are knit together in a tapestry as real as life itself, in which music is woven inextricably with events of the time.

Handel, we know, wrote music in England, but do we also know that he was writing when Gluck's first opera "Artaxerxe" was being performed in Milan; when Bach and Haydn were busily jotting down "pieces" as daily stints, one for his choir, the other for his orchestra; when Stradivarius was turning out violins at the rate of one a week; when Swift was writing "Gulliver's Travels"; when Baltimore, Maryland, was being settled, and when Benjamin Franklin was suggesting a way to light the streets of his little hamlet, Philadelphia?

The information contained in this book—scarcely more than a pamphlet of a dozen or so pages—is surprisingly comprehensive, relating incidents in musical history occurring through the ages, chronologi-

cally speaking, with an accompanying check-up on contemporaneous events. For those seeking relief from a hodgepodge of musical data—births, deaths, dedications, premieres and what not—it will come as a long-sought blessing.

**CHORAL CONDUCTING**, by Archibald T. Davison. 73 pages. \$2.00. Harvard University Press.

Writing for choral conductors, full-fledged and embryonic, Dr. Davison (Harvard University Choir, Harvard Glee Club, Radcliffe Choral Society) first selects his conductor. His qualifications must include the ability to read the orchestral score and to illustrate a point by voice and keyboard, as well as possession of a personality compounded of tact, insight, naturalness of manner, enthusiasm, ingenuity and, most important of all, *humor*.

The next chapter is devoted to the beat, with admonitions that it be precise—"the canons of conducting are inflexible"—as well as the manner of indicating dynamics, changes of tempi, and tonal qualities. Diagrams make the matter clear.

The choice of singers for the chorus is next taken up, with the warning that trained voices are not always an asset. The problems of the too-facile sight reader and the would-be prima donna are discussed, as well as those of the social Will-o-the-Wisp who just can't decide between rehearsals and bridge.

Discipline at rehearsals comes in for a chapter all its own, with special emphasis on slack attendance, lateness and talking. Remedies are given for such manifestations (pleading is *not* in order!). Discipline begins at home, however. The conductor first of all asks himself whether he has made rehearsals interesting, kept enthusiasm at white heat, made use of that effective stimulus, facial expression.

The final chapter on "Choral Technique" has to do with proper pronunciation (consonants stressed), tone, breathing, phrasing, rhythm, variety in dynamics and interpretation.

Throughout the whole volume, by admonition and example, the author makes clear just what the conductor should be to his singers, just what reactions he should arouse in them, just what concepts he should create in their minds. His is an impressive role. He stands before them, inflexible, yet endowed with the gift of humor, and by one means and another brings them to a sense of their responsibility. The phrase perfectly sung becomes an achievement, the nuance deftly executed, a matter for congratulation. The conductor so welds his group that they become one with him; his interpretation becomes theirs. To quote the author's words, "Good choral singing is impossible without unremitting attention to small details, heartlessly but tactfully insisted upon."

**BARBER SHOP BALLADS**, by Sigmund Spaeth. 125 pages. \$1.96. Prentice Hall, Inc.

Get out the mustache cup, put a pink in your buttonhole, rub on the Macassar oil and hitch old Dobbin to the shay, for we're all tuning up for barber shop quartets again. Did I say "tuning up"? We're singing them, all over the place, wherever barber poles twist their dizzy lengths and shavings mugs froth suds. If there aren't enough barber poles handy, we roll our own—anytime, anywhere—as attests the "Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America" and the great National Contest in Barber Shop Quartet Singing scheduled for next mid-July at the New York World's Fair.

The present book, by that indefatigable musicologist and inveterate humorist, Sigmund Spaeth, not only gives those yearning for closer harmony a chance to try out on at least thirty-six old favorites but also eggs them on with hints, gentle and otherwise, and sly rassings guaranteed to take the rasp out of self-conscious throats and the starch out of high hats.

The serious purpose of this book (if you want one) is, as the author generously tells us, "to encourage and help the legitimate combinations of tenor, lead, baritone and bass that may fairly, if sometimes optimistically, be called male quartets", and he hastens to add that "barber shop harmony need not lose its spontaneity merely because all four singers have taken the trouble to learn definite parts and stick to them". So, this gnawing fear out of the way, we can thumb through the volume, find out how to make "Sweet Adeline" sweeter, "How Dry I Am" liquidier and all of them as full of harmonies, inner, close and echoing, as this book is full of laughs. It's a grand feeling to be tuning up the old glistis again!



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# Grand Opera

THE New York season of the Metropolitan Opera Company closed on March 16, the extra performances have been given and the annual Spring tour is well under way.

Due mainly to the financial difficulties of the organization, the attention of the American public has been focused upon the Met to a greater extent this year, probably, than at any time in its history. The very life of this famous company depends largely upon the results of the drive for funds to purchase the Metropolitan building. Appeal after appeal has been made over the radio, and the future of this great artistic institution has been the subject of discussion at meetings of clubs and associations all over North America. Nearly three-quarters of the amount has been raised at the time of this writing, and it now appears that the campaign will be brought to a successful conclusion. Let us hope so.

Among other untoward circumstances were the untimely demise of Artur Bodansky, famed Wagnerian conductor; the passing of Giuseppe Sturani, impeccable secretary who was in charge of backstage details; the outbreak of the war and the refusal of the Italian government to allow ten of the Met's most important singers to leave Italy.

Erich Leinsdorf assumed the conductorship of the German operas and, in spite of the many difficulties involved, won admiration for his indefatigable energy. Young artists, mostly Americans, filled the roles left vacant by the forced absentees.

Continuing our comment on the rise of American artists, which was undoubtedly greatly stimulated by the absence of some of the German and Italian singers, we must add a few remarks about the fine work done by Charles Kullman, tenor, as Pinkerton in "Madame Butterfly", Lucielle Browning as Suzuki in the same opera and Leonard Warren who during the past four weeks did yeoman service in the Wagnerian music dramas. John Brownlee, the Australian bass baritone, did some of his finest work as Sharpless in "Madame Butterfly", Golaud in "Pelleas et Melisande" and Scarpia in "La Tosca". It was in the latter role that we felt he rose to genuine stardom.

Of the new foreign artists Georges Cathelat gave a satisfactory interpretation as Pelleas in "Pelleas et Melisande" and Licia Albanese was, to this writer's way of thinking, the most satisfactory Madame Butterfly heard at the Met in many a year.

In summing up, fifty-three opera performances were given in Italian, twenty-one in French and forty-six in German. The season's repertoire totaled thirty-three different operas, including six revivals, which were "La Gioconda", "Le Nozze di Figaro", "L'Amore del Tre Re", "Pelleas et Melisande", "Faust" and "Der Fliegende Hollaender". "Aida" and "Traviata" were each sung six times, "Rigoletto" four, "La Boheme" five, "Madame Butterfly" four and "La Tosca" three. "Faust" led the French operas with five performances; "Manon" was sung four times and "Louise", "Lakme" and "Mignon" three times each. The ever-popular "Tristan und Isolde" and "Die Walkuere" were each given seven performances. "Lohengrin" was sung six times; "Die Meistersinger" and "Parsifal" five times each, and "Der Rosenkavalier" four times.

Operas on tour are as follows:

### IN PHILADELPHIA

Boris Godunoff, Orfeo ed Euridice, Tristan und Isolde, Faust, Die Meistersinger, Gioconda, Lakme, Boheme, Traviata, Parsifal.

### IN HARTFORD

Siegfried, Il Barbiere di Siviglia.

### IN NEWARK

Tosca.

### IN ROCHESTER

Die Walkuere.

### IN BALTIMORE

Il Barbiere di Siviglia, Der Rosenkavalier, Lakme.

### IN BOSTON

Der Rosenkavalier, Lakme, Die Walkuere, La Traviata, Tristan und Isolde, La Gioconda, Lohengrin, Manon, Boris Godunoff, Goetterdämmerung, Faust, Tosca.

### IN CLEVELAND

Aida, Tannhaeuser, Boheme, Carmen, Madame Butterfly, Tristan und Isolde, Traviata, Gioconda.

### IN DALLAS

Lakme, Die Walkuere, Faust, Traviata.

### IN NEW ORLEANS

Rigoletto, Tannhaeuser, Faust, Tosca.

IN ATLANTA  
Traviata, Boheme, Tannhaeuser.

### RECAPITULATION

Performances by the company during its twenty-one and one-half weeks' season in New York, Philadelphia, Hartford, Newark, Rochester, Baltimore, Boston, Cleveland, Dallas, New Orleans and Atlanta, including fourteen Sunday night concerts, 185.

### Highlights of the Season

KIRSTEN FLAGSTAD and Lauritz Melchior in "Tristan und Isolde".

The beautiful singing of Alexander Kipnis in Wagnerian roles and as Arkel in "Pelleas et Melisande".

The excellent French diction and fine singing of Raoul Jobin in "Manon".

The great acting and singing of Marjorie Lawrence and Herbert Janssen as Ortrud and Telramund in "Lohengrin".

Helen Traubel's magnificent work in "Tannhäuser" and "Die Walküre".

Leonard Warren's sensational debut as Barnaba in "La Gioconda".

The fine acting and beautiful singing of Licia Albanese as Cio-Cio-San in "Madame Butterfly".

The great success of Rise Stevens, who refused to sing in America until she herself was satisfied that she was up to the Metropolitan standard.

The rise to stardom of John Brownlee, for the past several years a capable artist but this year a veritable star as Golaud in "Pelleas et Melisande" and Scarpia in "La Tosca".

The most capable management of Edward Johnson, who brought the Met through one of its most successful seasons in spite of innumerable difficulties.

### New York

ALEXANDER KIPNIS sang the role of King Mark for the first time in "Tristan und Isolde" on the evening of February 29th, giving it a virile characterization. He made of King Mark, not a senile old man with a pout of hurt dignity, but one in the prime of life caught in an agonizing void of disillusionment. Kirsten Flagstad and Lauritz Melchior were heard in the title roles.

In the performance of "La Traviata" on the 1st of March, Jarmila Novotna repeated the success she had scored at her initial appearance in the role. The part of Alfredo was taken at the last moment by Frederick Jagel because of the indisposition of Charles Kullman. Lawrence Tibbett appeared in the role of the elder Germont.

On March 2nd, Rose Bampton sang "Aida" to a sold-out house.

Beginning the fifteenth week of the season, the Metropolitan Opera gave a performance, March 4th, of Lohengrin, in which Kirsten Flagstad was Elsa, Lauritz Melchior, Lohengrin; Marjorie Lawrence, Ortrud, and Norman Cordon, King Henry. Erich Leinsdorf conducted. On Wednesday of that week "Tristan und Isolde" was again presented. The following evening, March 7th, came "Pelleas et Melisande", outstanding among the events of this week both because it was a revival after five years and because the French tenor, Georges Cathelat, made his debut at the Metropolitan in the role of Pelleas.

An intimate friend of Maurice Maeterlinck (the librettist of the opera), Georges Cathelat is thoroughly versed in the traditions of the part of Pelleas and has sung it in the Grand Opera in Paris as well as in other capitals of Europe. Here his fine histrionic ability as well as his capable voice are brought into play.

The opera itself is a creation from the mists of Medievalism. But out of this dreamlike haze of a little-known time, step figures whose suffering seems for the nonce far more real than our own, whose emotions, brought out by the delicate sonorities, are none the less poignant for being strange to our own work-a-day world. Only Debussy could have painted such living figures on a background lacking both modern perspective and modern

color. A play that is particularly difficult to cast, the singers of this evening were not always well-chosen for the parts. Yet, even with this drawback, the audience conceived from the happenings on the stage, a world as sensuous as it was remote, as moving as it was mysterious.

The matinee of Friday, March 8th, was a special performance of "Faust" with a cast assisted by Mme. Moore, Mr. Chaffee and the corps de ballet. Pelletier conducted.

The "Tannhäuser" of Friday evening was of particular interest in that Carl Hartman made his first appearance of the season in the title role. Incidentally he has had his difficulties in getting to America at all. This German tenor was a regular member of the seasons 1937-1938 and 1938-1939, but so unlikely was it that he would arrive safely in America this year that his name was not included on this season's prospectus. He took the matter into his own hands, however, boarded a neutral ship (knowing full well that if the ship were stopped he would be interned for the duration of the war) and landed safely in America. His singing of the role of "Tannhäuser" showed him to be well grounded in the routine. Fine support was accorded him by a well-chosen cast: Kirsten Flagstad as Elisabeth; Kerstin Thorborg as Venus; Alexander Kipnis as Landgraf Hermann; and Herbert Janssen as Wolfram, the latter taking the place of Lawrence Tibbett who was indisposed.

The Saturday matinee presented "Le Nozze di Figaro". Enthusiastic demonstrations interspersed the performance, especially after the second and third acts when Mr. Panizza and Herbert Graf, the stage director, were called before the curtain with the principals Retberg, Pinza, Novotna, Sayao, Petina and Marcellina.

The last opera of the fifteenth week, given Saturday evening, March 9th, was "Siegfried", third of the evening Wagner Ring Cycle Series. In this performance Marjorie Lawrence replaced Kirsten Flagstad as Brünnhilde. The awakening scene was given with purity and beauty of tone. Lauritz Melchior (Siegfried) was in good vocal form, and Karin Branzell sang effectively the part of Erda.



CHARLES KULLMAN  
in "Die Meistersinger"

The final week of the Metropolitan Opera began March 11th with a performance of "Madame Butterfly". Licia Albanese as Cio-Cio-San, Charles Kullman as Pinkerton, John Brownlee as Sharpless and Lucielle Browning as Suzuki. The following afternoon, the sixth and final performance of the Wagner matinee cycle, "The Flying Dutchman", was given. A most enthusiastic audience thunderously applauded both singers and Conductor Leinsdorf.

When Giuseppe de Luca (retrieved from the group of ten "missing" Italian opera singers) was scheduled to appear in the role of Rigoletto, March 12th, it was the sign for a sold-out house, a long line of standees and all the bustle and stir accompanying the return of a favorite. They were not disappointed, for Mr. de Luca's singing showed instinct for and thorough training in the part. Lily Pons was the Gilda, and her "Caro Nome" is a thing to harken to.

On the following evening (13th) "Pelleas et Melisande" was again given with the same cast as on March 7th. Georges Cathelat repeated his sensitive interpretation of the role of Pelleas, and John Brownlee was a dramatically convincing Golaud.

The "Lohengrin" of March 14th had a cast headed by Mmes. Flagstad and Lawrence and Messrs. Melchior, Janssen, List and Warren.

"Carmen" was given its only production this season when Gladys Swarthout sang

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the title role on the afternoon of March 15th. It drew an immense audience which witnessed a "Carmen" a trifle too much the perfect lady to make quite convincing the elemental force which enticed a dutiful son from the path of rectitude. Mme. Albanese sang Micaela's air of the third act with such charm and good taste that the action came to a standstill while she was lengthily applauded. Mr. Pinza sang the role of Toreador with force and sincerity. Martinelli as Don Jose created a dramatic climax at the end of the third act. Probably because this was the only "Carmen" given this year, there was, from the very first raising of the curtain, the hush of expectancy so conducive to a good performance.

On the evening of March 15th "Tosca" received its final presentation of the season. John Brownlee assumed the part of Scarpia for the first time at the Metropolitan Opera House. His interpretation of this villainous role was outstanding both musically and histrionically. Duseolina Giannini repeated her earlier triumph of the Winter in the title role. Charles Kullman was a fair Mario Cavardossi.

On the closing afternoon and evening of the season, March 16th, people thronged the opera house, standing in the snow in queues that began to form at 9 A. M. The opera for the afternoon was "Faust". As soon as the long line of waiters for this opera were admitted, the queue for the evening performance ("Götterdämmerung") began to form and stood there patiently until 7 P. M. so that they might buy tickets for the right to stand four more hours inside the theatre. For this performance one of the strongest casts was presented: Kirsten Flagstad was the Brünnhilde; Karin Branzell, Waltraute; Irene Jessner, Guttrune; Lauritz Melchior, Siegfried; Friedrich Schorr, Gunther; Alexander Kipnis, Hagen; Walter Oltzki, Alberich; and, as the Rhine Maidens, Suzanne Fisher, Irma Petina and Helen Olheim. It was Kipnis' first appearance at the Opera House as Hagen and a remarkably convincing Hagen he was. The audience showed unbounded enthusiasm for both cast and conductor. Ovarions greeted the singers at the end of each act.

A series of four post-seasonal performances of the Metropolitan Opera marked the week beginning March 17th. "Parsifal" was given twice. Two operas were performed for the benefit of the Metropolitan Opera Campaign, "Tristan and Isolde" and "The Barber of Seville".

The "Parsifal" performance on the 20th (for the benefit of Sir Wilfred Grenfell's Medical and Social Work in Labrador and North Newfoundland) presented in the title role René Maison, the French tenor, who gave a sincere and musicianly interpretation. The Kundry of Mme. Flagstad was, if possible, even more poignant than usual.

The Good Friday performance was deeply impressive. Although this was the fifth performance of "Parsifal" this season, the house was sold out early in the day. In fact, prospective standees were in line as early as 7 A. M., two hours before the house opened. Mayor La Guardia took time from his labors on the budget to attend with his wife and children. These two benefit performances brought in \$22,501 to the Metropolitan Opera Fund.

### Campaign Fund

THE campaign for funds has been going forward irresistibly. Radio listeners, school children, the 900 employees of the Metropolitan whose very jobs are dependent on the success of the campaign, various locals of the A. F. of M., former King Alfonso of Spain, Lily Pons, Francis Alda, and many more were contributors to the fund. Benefit performances were given by the Metropolitan in which about 300 members of the opera company participated. By March 23rd more than two-thirds of the amount needed had been raised, \$677,344. The field of interest in the campaign has broadened to include every section of the United States. Nor is this due to radio alone. The Metropolitan Opera tour has extended the field of personal contact to such divergent points as Baltimore, Rochester, Boston, Cleveland, Dallas, New Orleans and Atlanta. In his speech before the company's departure, at the final performance at the Metropolitan, George A. Sloan, campaign manager, turning to Edward Johnson, manager of the Metropolitan Opera Association, said, "I hope very much to be at the station to greet you when the 'Metropolitan Special' rolls in at the end of its Spring tour and be able to say to you: 'We have the million dollars; go ahead and prepare for a still more glorious future'".

### Opera on Tour

THE Metropolitan Opera Company began March 25th its most extensive tour since 1920. In the subsequent four weeks it will have given thirty-five performances

of nineteen different operas.

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The tour opened the evening of March 25th with the company divided and giving simultaneous performances in two cities: "Die Walküre" in Rochester and "The Barber of Seville" in Baltimore.

### Baltimore

THE first performance of "The Jewel Merchants" by Louis Cheslock, February 26th, was one of the events of the seventy-fourth season of Peabody concerts. The libretto of this opera was adapted by Mr. Louis Cheslock from James Branch Cabell's play of the same name and is set to music in such a way that the text remains of prime importance. No set arias are introduced and the voices are not treated as an integral part of the orchestra; rather is the text permitted to be of prime importance. Thus the listener's attention is centered entirely upon the words.

The action of the play takes place in Tuscany during the Renaissance. The three principals of the triangular affair are Graziosa, Guido and the Duke. Guido (chief counselor to the Duke) is appealing for Graziosa's love in her garden when the Duke appears, becomes enamoured of the lady and tries to discredit Guido. A duel ensues. The Duke falls; Guido and Graziosa, the latter realizing she returns Guido's love, flee over the garden wall as the Duke revives.

Louis Cheslock, at the age of two, was brought from England by his parents. Here he has had a long career, as teacher at the Peabody Conservatory of Music, as assistant concertmaster and as guest conductor of the Baltimore Symphony Orchestra, and as composer of orchestral works and studies for the violin.

Olga Brether, soprano, sang the part of Graziosa; Jeffrey Gould, Guido, and Wilbur Nelson, the Duke.

The three offerings of the Metropolitan Opera on tour, during its stay in Baltimore, March 25th to 27th, were "Barber of Seville", "Rosenkavalier" and "Lakme". Baltimore friends of the opera presented \$1,000 to the fund when the Metropolitan opened its series there.

John Charles Thomas (Baltimore baritone) sang opposite Bidu Sayao in "The Barber of Seville"; Lottie Lehmann sang the part of the Princess von Werdenberg in "Der Rosenkavalier" and Lily Pons with John Carter, tenor, and Annamary Dickey, soprano, in her supporting cast, appeared in "Lakme" on the closing night, March 27th.

### Rochester

ROCHESTER opera lovers had the opportunity of hearing a superb performance of "Die Walküre" by the New York Metropolitan Opera, on March 25th, when that company began its tour of Eastern and Southern cities.

### Boston

THE Metropolitan Opera Company on tour stayed longer in Boston than in any other city (March 28th-April 6th) giving twelve operas in all. Those chosen were "Rosenkavalier", "Lakme", "Die Walküre", "Traviata", "Tristan and Isolde", "Gloconda", "Lohengrin", "Manon", "Boris Godounoff", "Götterdämmerung", "Faust" and "Tosca".

Edwin McArthur conducted his first Metropolitan Opera performance April 1st. The opera was "Tristan and Isolde". Kirsten Flagstad was the Isolde—and thereby hangs a tale. It is Flagstad who has so

valiantly championed his cause. Her accompanist at many of her recitals, he has also had actual experience as conductor of the Sydney and Melbourne Symphony Orchestras in Australia, the San Francisco Symphony, the San Francisco Opera Company, the Los Angeles Philharmonic, the Chicago City Opera, the National Symphony Orchestra of Washington, and the Philadelphia Orchestra in its Wagnerian concerts in New York. There seems to be conflicting opinions regarding his ability as an operatic conductor.

### Philadelphia

"DIE FLEDERMAUS" of Strauss was presented in English by the Philadelphia Opera Company, March 12th. The conductor was Sylvan Levin and the cast was headed by Selma Amanasky as Rosalind, Frances Greer as Adele, Edward Nyborg as Eisenstein and Robert Gay as Dr. Falke. Others in the personnel included Anne Simon as Orlofsky, Evelyn Martz as Ida, Leonard Treash as Mr. Frank, Mackey Swan as Proach, Howard Vanderburg as Dr. Blind and Donald Coker as Alfred.

### Cincinnati

TOGETHER with the first Spring robins came the announcement of the Cincinnati Opera Association that its nineteenth season will begin on June 30th at the Zoo Gardens. Its Women's Committee is engaged in an "intensive but subdued" campaign, the goal a raising of \$15,000 with which to begin its six-week season.

### Portland, Oregon

THE San Carlo Grand Opera Company began a four-day engagement in Portland, March 28th, with sold-out houses for each performance. In the order of their presentation the five operas given were "La Traviata", "Rigoletto", "Hansel and Gretel", "Carmen", "Madame Butterfly" and "La Boheme". Carlo Peroni conducted.

### Los Angeles

THE San Carlo Opera Company presented favorite operas at popular prices from February 19th to March 3rd. The Japanese "Butterfly", Kolke, for her sensitive acting of the part in the opera given March 1st, was accorded prolonged applause. A performance of "Martha" was given at the matinee of March 2nd, and the same evening "Aida" was heard. The two operas of the 3rd were "Rigoletto" and "Il Trovatore". The work of conductor Peroni is especially to be commended, as well as that of the experienced chorus and the effective ballet.

### San Francisco

FOR the champions of opera in English. THE fact that the San Francisco Opera Company is planning two in the vernacular will come as welcome news. "The Girl of the Golden West" will be one, with Marjorie Lawrence, Frederick Jagel and Lawrence Tibbett in the leading roles. Since "The Girl of the Golden West" was a Broadway play before Puccini turned loose the Italian librettist on it, and since its scene is laid in California, English would seem the most logical medium for its production. The other opera will be the English translation of "Der Rosenkavalier". The management is going on the theory that operas of a comic nature need to have their words understood in order to provoke laughs. Logical enough, to be sure. But wouldn't the same theory hold good for operas to be wept over, too?

### Italy

JUST fifty years after first conducting his "Cavalleria Rusticana", Pietro Mascagni took the baton, March 8th, to direct a performance of this opera at the Royal Opera in Rome. Conducting from a chain

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and looking less vigorous than the youth who led its first performance in 1890, he yet showed himself both keen and masterful. All Roman society turned out to see him and accord him an ovation.

**Radio**

THE Saturday afternoon broadcasts of the Metropolitan during March greatly stimulated contributions to the Fund, especially since the broadcasts were interspersed with "Remember the Met" appeals. Rose Bampton, American soprano, sang the title role of "Aida", Saturday, March 2nd; on March 9th, "The Marriage of Figaro" was broadcast for the first time; on the 16th the National Broadcasting Company brought to a close this, its ninth consecutive season of Metropolitan Opera weekly broadcasts, with the performance of Gounod's "Faust".

A special post-season performance was given for the benefit of the Metropolitan Opera Fund on March 23rd. "Tristan and Isolde" was the opera chosen, co-starring Lauritz Melchior and Kirsten Flagstad. On the same date N. B. C.'s contest for the best 100-word letter on "What the Metropolitan Opera Broadcasts Mean to Me" was brought to a close. Presentation of awards in the 1940 Metropolitan Opera Auditions of the Air was made on March 24th. On March 25th, the winners, Arthur Kent and Eleanor Steber, were soloists with an orchestra conducted by Wilfred Pelletier in a concert presented by the Northern Ohio Opera Association.

On Saturday, March 30th, "Die Walküre" was broadcast from Boston as a feature of the Metropolitan Opera Company's Spring Tour. Erich Leinsdorf conducted.

A series of opera broadcasts given by the Radio City Music Hall Opera Company was inaugurated March 17th with the production of "Rigoletto", starring Jan Peerce, tenor; Robert Weede, baritone; Rosemarie Brancato, soprano, and Edwin Eustis, contralto. On March 24th a concert version of "Die Walküre" was given. The conductor throughout the series is Erno Rapée.

**Between the Lines**

ZINKA MILANOV, Metropolitan soprano, is to sing the coming season at the Teatro Colon, Buenos Aires. She will have roles in "Norma", "La Forza del Destino", "Andrea Chenier" and "Il Trovatore". Irene Jessner has also been engaged to sing in the operas "Die Walküre", "Falstaff", and "Zigeunerbaron". It was at this theatre that "Bianzia", the opera by Ettore Panizza, Metropolitan Opera conductor, was recently given.

Jarmila Novotna, Czech soprano of the Metropolitan Opera, has learned the role of Marie in "The Bartered Bride" in English, and it is possible that the Metropolitan will give it in English next season.

Rose Pauly who has been so successful as "Elektra" that it was feared she would be "Elektra'd" for life, will assume the role of Carmen in Philadelphia at the Robin Hood Dell in June. She will sing the part at the Lewisohn Stadium as well.

There is a rather strong possibility that Mabley Lashanya, soprano, will be accepted as a member of the Metropolitan cast. If she is admitted, this opera company will be able to boast that it has at least one 100 per cent American. She is a full-blooded Indian, of the Chickasaw tribe.

Hona Massey will sing "Tosca" with the Metropolitan Opera Company during its next season, provided arrangements can be made with Metro-Goldwyn-Mayer for this singing star's release.

In the filming of "The Life of Giuseppe Verdi", the musical score of which was composed by Tullio Serafin, for many years a conductor of the Metropolitan Opera Orchestra, many unpublished and forgotten songs of Verdi will be heard. Serafin is assisted in his work by more than a hundred members of the Teatro Reale dell Opera Orchestra and a chorus of almost 200 voices from the opera company, besides such artists as Beniamino Gigli, Pia Tassinari and Maria Cebotari.

"Florentine May", an opera bouffe by Ernest Strameliello, had its world premiere March 31st at the Guild Theatre, New York. Its production occasioned the merger of the newly formed Cosmopolitan Light Opera Company and the New Jersey Opera Association. The cast included Pompilio Malatesta, Metropolitan bass; Viola Sponghor, soprano; Alfredo Chigi, baritone; Georgeanna Bourdon, mezzo-soprano; Eleanor Stone, contralto, and Giuseppe Barsotti, tenor. The conductor was William Spada.

Anna has made her final exit at the Metropolitan. No more will this docile

white mare, resplendent with jewels and with proudly arching neck, haul the tenor of the hour onto the stage in the triumphal scene in "Aida". She died on March 24th, at the advanced age of thirty-nine, after twenty-five years of service to Art. Told of her death, Earle Lewis, assistant general manager of the Metropolitan, shook his head sadly. "She had talent", he said.

**Auction This Day!**

OLD handbills and programs used during the appearance of famous opera singers at Piper's Opera House in Virginia City, Nevada, were auctioned off March 16th in connection with the premiere showing of that name. The proceeds are to help swell the \$1,000,000 Metropolitan Opera Fund.

Placed on the block were old handbills announcing appearances in Virginia City of Patti, Sembrich and De Reszke. Errol Flynn acted as auctioneer, and Miriam Hopkins, as well as Edward G. Robinson, Paul Muni, Bette Davis and Ann Sheridan joined in the bidding.

**Opera for Thin Purses**

STANDARD operas are being presented at popular prices in the Mecca Auditorium of New York City by a company under the artistic direction of Alfredo Salmaggl. Verdi's "Traviata" was the opera given on the opening night, March 30th, and, on March 31st, "Rigoletto". Armando Buratti conducted both performances. On April 7th "Aida" was presented and thereafter favorite operas every Friday, Saturday and Sunday nights at prices ranging from fifty to ninety-nine cents. Operatic singers of proved worth, as well as a select chorus, modernized ballet and capable orchestra make this series compare favorably with the operatic activities carried on by Mr. Salmaggl for seven years at the Hippodrome before that building's recent demolition.

**Evening of American Composers**

THREE new American operas were presented in concert form on March 17th, in Carnegie Hall, in an effort to determine the extent of public demand for this type of performance. The operas given were Deems Taylor's "Ramuntcho", "Thorwald" by William Dinsmore, after a libretto by Marian Hazard, and "Beauty and the Beast", libretto by Robert Simon, score by Gittorio Giannini.

The music of Mr. Taylor's overture and ballet, "Ramuntcho" was well orchestrated. Mr. Dinsmore's was full of vigor but with little dramatic characterization. Mr. Giannini's score, a more popular type, was expertly constructed and fanciful in tone. Mr. Josef Blant of Vienna, conductor of the evening, directed seventy members of the New York Philharmonic-Symphony Orchestra through each of the works with a good sense of timing. The soloists were Germaine Bruyere, Emma Beldan, Lorette Athola, sopranos; Pauline Pierce and Catherine Conrad, mezzo-sopranos; Ivan Ivantsoff, Brooks Dunbar and Henry Baird, tenors; and Wilbur Evans and Anthony Scott, baritones.

**11TH ANNUAL CONVENTION AMERICAN BANDMASTERS**

(Continued from Page One)

George O. Frey, director of music at Girard College, Philadelphia, Pa., read an interesting paper reporting the results of a survey of the musical activities of music students after graduating from the college. Questionnaires were sent to 566 graduates, and returns were received from 295. Of this number, 206 stated that they had continued to play an instrument after leaving college. Forty-two per cent. of the replies stated that they had been following music as a profession. Forty-five per cent. continued to play in civic, local, church, lodge or club music organizations. Forty-eight per cent. replied that they were teaching music, and 283, or ninety-six per cent., stated that their musical training had given them a keener appreciation and enjoyment of music than they would otherwise have had. Seven per cent. have used music as a means of securing further education, and forty-six per cent. have used it in making social or business contacts. Replies from seventy-one stated that music had helped them professionally; 200 that it had helped them socially, and 229 stated that it was a very enjoyable personal diversion. It was the first survey of this nature that had ever been reported to the Association and proved most interesting.

The balance of the afternoon session was yielded to the associate members. Robert L. Shepherd, editor of the School Musician, presided, reading a paper on how to conduct a bandmen's magazine. W. D. Shaw of G. Schirmer, Inc., explained the printing and publishing of band music, including a capable explanation of the offset method of music print-

ing. Fred A. Holtz, president of the Instrument Manufacturers' Association, read a paper on "The Manufacturing of Band Instruments."

In the evening the men were entertained at a buffet luncheon and stag party given by the Hagerstown Elks' Club; the ladies were entertained at a dinner at the Women's Club by the Ladies' Entertainment Committee. At 9:30 the ladies joined the men in an informal dance at the Elks' Club.

Tuesday morning was given over to meetings of committees, followed by a business session. The Inter-American Music Conference was discussed and the action of President Buys in affiliating with it was ratified. James C. Harper, band director of Lenoir, N. C., High School Band, read a constructive and interesting paper on "Advertising the Band."

At noon the delegates were entertained at a luncheon in the studios of WJEF of the Hagerstown Broadcasting Company. An inspection of the studios followed the luncheon, after which the delegates were transported to the Moller Organ Works (said to be the largest in the world) and were conducted on a thoroughly interesting tour through the entire factory. At 3:00 P. M. the business session resumed in the City Council Chamber of the new Hagerstown City Hall. The building is practically complete, and Mayor Sweeney, in again welcoming the delegates, stated that the A. B. A. had the honor of holding the first meeting of any kind in the new building.

In the evening the delegates, wives and guests were entertained with a formal dinner in the ballroom of the Hotel Alexander. Robert L. Shepherd was toastmaster, and brief talks were made by Congressman William D. Byron, State Commissioner of Motor Vehicles W. Lee Elgin, representing Governor Herbert R. O'Connor, and Mrs. J. C. Byron, widow of one of the organizers of the Hagerstown Municipal Band and mother of Congressman Byron. The speeches were followed by an excellent vaudeville show.

At the Wednesday morning business session Arthur A. Goranson of Jamestown, N. Y.; T. J. Gustaf of Sebring, Fla.; L. Bruce Jones of Little Rock, Ark.; Leo Kucinski of Sioux City, Iowa; Frank Mancini of Modesto, Calif.; John Haney of DeLand, Fla.; Russ Henniger of Slouh Falls, S. D., and Paul Yoder of Chicago, Ill., were elected to membership, subject to the usual necessary qualifications.

Officers elected were president, Richard H. Hayward of Toronto, Ont., Canada; vice-president, Henry Fillmore of Miami, Fla.; secretary-treasurer, Glenn Cliffe Balmum of Evanston, Ill.; board of directors, Col. Earl C. Irons of Arlington, Texas; Harold Bachman of Chicago, Ill.; Ray Dvorak of Madison, Wis.; J. DeForest Cline of Greeley, Col., and Frank Simon of Middletown, Ohio. Madison, Wis., was selected as the next convention city. Closing remarks were made by Glenn Cliffe Balmum, President-elect Richard B. Hayward and Fred W. Birnbach, representing the A. F. of M.

In the evening the annual grand concert was given in the Maryland Theatre, a portion of which was broadcast over a national hook-up. The program was as follows:

**PART I**

- "Welcome"—March (new) Buys  
Written for the American Bandmasters' Association Convention in Hagerstown, Maryland  
Conducted by COL. RICHARD J. BYRN  
Bandmaster, A. & M. College of Tex.
- "Revolutionary Fantasy" (new) Williams  
From the Opera, "Rip Van Winkle"  
Conducted by DR. ERNEST WILLIAMS  
Broad. William School of Music, Brooklyn, N. Y.
- "Campus on Parade"—March (new) Meretta  
Conducted by JAMES C. HARPER  
Lenoir High School Band, Lenoir, N. C.
- "Tzigane"—Hungarian Overture (new) Hayward  
Conducted by CAPT. R. B. HAYWARD  
Humber Bay, Ontario, Canada
- "Orange Bowl"—March (new) Fillmore  
Composed for the Miami, Fla., Football Festival  
Conducted by HENRY FILLMORE  
Cincinnati, Ohio
- "Memoirs"—Tone Poem Clarke  
"MY STORY OF LIFE"  
"Have you found your life distasteful?  
My life did, and does, smack sweet.  
Was your youth of pleasure wasteful?  
Mine I saved and hold complete.  
Do your joys with age diminish  
When mine falls me, I'll complain.  
Must in death your daylight finish?  
My sun sets to rise again."  
(ROBERT BROWNING).  
Conducted by DR. HERBERT L. CLARKE  
Municipal Bandmaster, Long Beach, Calif.  
Past President, American Bandmasters' Association
- "Freedom Forever"—Grand March (new) Goldman  
Conducted by DR. EDWIN FRANKO GOLDMAN  
Goldman's Band, New York City  
Honorary Life President of the American Bandmasters' Association
- "Eroica"—Overture (new) Buys  
Conducted by PETER BUYS  
Municipal Bandmaster, Saginaw, Mich.  
President, American Bandmasters' Association
- "Aladdin's Lamp"—Overture (new) O'Neill  
Conducted by CAPT. CHARLES O'NEILL  
Pat. President, American Bandmasters' Association

**Grace Notes**

Captain Richard B. Hayward, President-elect, is a member of Local 149, A. F. of M., Toronto, Ont., Canada. He was born in London, England, in 1874, educated at Westminster School and enlisted in the British Army in 1897, as band boy. Rapidly worked up to solo cornet chair in regimental band and eventually became bugle-major. Took part in the Sudan Campaign, Cretan Rebellion and South African War and, in 1902, entered The Royal Military School of Music, Kneller Hall, passing the final (Continued on Page Twenty)

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- "Mighty Minnesota"—March (new) King  
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Municipal Bandmaster, Fort Dodge, Iowa  
Past President, American Bandmasters' Association
- PART II.
- "King Orry"—Rhapsody (new) Wood  
Conducted by GLENN CLIFFE BALMUM  
Director, Northwesters' Int. Band, Evanston, Ill.  
Secretary-Treasurer, American Bandmasters' Assn.
- "Blue Devil Mounties"—March (new) Richards  
Conducted by J. J. RICHARDS  
Municipal Bandmaster, Sterling, Ill.  
Board of Directors, American Bandmasters' Assn.
- "Blue Bells of Scotland"—Pryor  
Trombone Solo—Robert Iselle  
Conducted by HENRY FILLMORE  
Cincinnati, Ohio
- Medley—Army, Navy, Marine Corps and Coast Guard Marches  
Conducted by CAPT. THOMAS F. DARCY, Jr.  
Leader, U. S. Army Band, Washington, D. C.
- "First Suite in Eb"—(Excerpt) Holst  
Conducted by HAROLD BACHMAN  
Director, U.S. of Chicago Band, Chicago, Ill.
- Fantasy "Love's Old Sweet Song" Chenette  
Conducted by MAJOR ED. CHENETTE  
Tampa, Fla.
- "Cypress Silhouettes"—Impressions of the Deep South Pennet  
Conducted by CAPT. HOWARD C. BRONSON  
Mount Morris, Ill.  
Board of Directors, American Bandmasters' Assn.  
President, Army & Navy Bandmasters' Association
- "Sol a Sevilla"—Spanish March (new) Jordana  
Conducted by COL. EARL D. IRONS  
Director, North Texas Agricultural College Band  
Arlington, Texas
- "The Stars and Stripes Forever"—Souza
- "The Star-Spangled Banner"

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*"A friend is a person who knows our faults and loves us in spite of them."*

### Convention Hotel Reservations

THE problem of housing the delegates and guests for the annual conventions of the American Federation of Musicians becomes increasingly difficult as our conventions grow larger every year.

Delegates will assist in making this problem less troublesome by making their reservations at an early date. It can be readily understood what a turmoil is created when all the reservations come in at the last moment.

Delegates are therefore advised to send their reservations at the earliest possible moment to Abe Hammer-schlag, Chairman of the Convention Committee, 409-10 Lemcke Building, 106 East Market Street, Indianapolis, Indiana.

### Labor and Youth

By Dr. Charles Stelzle

FIVE years after the close of the World War I spent a month in Berlin studying the condition of the workers in Germany's principal city. At that time Germany was a Republic. During my stay in the city I was present at two great mass meetings, one of which was an open-air meeting in front of the Reichstag—Germany's House of Parliament—which was attended by about 200,000 men and women who were addressed by several of Germany's leading statesmen. The other was a meeting in the "Grosses Schauspielhaus"—a theatre which seated four thousand people and which was crowded to capacity, even though an admission fee was charged.

The remarkable thing about both these meetings was the constant repetition by the speakers of the phrase "Nie wieder Krieg"—never again war—which was heartily applauded by the audience. Undoubtedly, this was the sincere hope of the masses of Germany's people.

But there was another picture which impressed me even more than did the attitude of the people at the mass meetings. Every day I saw parades of fine-looking young men and women, marching up and down Berlin's widest avenue, known as "Unter den Linden." Many of these young people became the backbone of the Nazis, who were later organized by Hitler in a campaign which was based upon bitterness and the desire for revenge against the rest of the world.

They became the victims of a false philosophy. They were dominated by a spirit of hatred which undermined their characters and distorted their outlook upon life, and which has turned the world against them.

Today, in the United States, there is also a "Youth Movement" which troubles many people in our country. Fortunately, these young people are living in a Democracy in which they have freedom which is denied the youth of Germany. But they need guidance in many directions. This should be given them by the Government, by Industry, by Labor, by Business, by our Public Schools.

They must be saved from developing class hatred. They should learn that they, too, must help bear the burdens of the world in these times of stress and strain. They undoubtedly have troubles of their own—for who hasn't? But they have a better chance to win out than have the youth in any other country in the world.

Organized Labor can render a great service in guiding the thinking of the Youth of our country, especially those whose interests lie close to Labor. Already Organized Labor, through its educational departments, its lecture

courses, its group discussions, and its labor press, is doing a fine job in this direction. It is teaching the principles of brotherhood, of cooperation and of patriotism. It is one of the greatest assets in building up the Democracy which will hold the world together at a time when so many other influences have a tendency to tear it apart.

### Convention Resolutions

THE attention of all locals and their delegates is called to the amendment adopted at the last Convention, changing the procedure pertaining to the introduction of resolutions to be considered at the Convention. Resolutions should be forwarded to the office of the Secretary in duplicate not later than fifteen (15) days before the day set for the first session of the Convention. All such resolutions are to be printed and distributed to the delegates at the first session.

Resolutions may be introduced at the Convention only during the first session, and no resolutions may be introduced thereafter except by the unanimous consent of the delegates present.

In accordance with the provisions hereinabove enumerated, locals and delegates are requested to expedite the business of the Convention by forwarding their resolutions in duplicate to the Secretary's office at their earliest convenience and not later than fifteen days prior to the Convention.

### "No Reason Except Carelessness"

TRAFFIC accidents took a toll of 2,730 lives in January. This casualty list of street and highway, reported by the National Safety Council, was six per cent. greater than in January a year ago and marked the fourth successive month of increases over the previous year.

"America is shocked to read of enemy attacks on Europe's defenseless women and children," said Col. John Stilwell, president of the Council, "and yet it accepts with apparent resignation the fact that thousands of equally defenseless persons have been struck down and killed just as tragically in our own country.

"The situation is made more ironic by the fact that the ruthless attacks in Europe are made upon an enemy, whereas here we are killing fellow citizens, and for no reasons except carelessness.

"It is significant that the unbroken increases in America's traffic toll during the last four months began almost simultaneously with the outbreak of war overseas. Can it be that we, too, are holding human life more cheaply?"

### American Conductors

IT is difficult to realize the extent to which American conductors have been recognized during the present season unless one actually is in possession of the statistics.

Dr. Howard Hanson, head of the Eastman School of Music and conductor of the school orchestra and the Rochester Civic Orchestra, is one of the outstanding American conductors and composers of the present day. Last year the Baltimore Symphony Orchestra was conducted by Werner Janssen, an American-born boy, and this year Howard Barlow is enjoying an outstanding success as the conductor of this organization. Albert Stoessel, conductor of the Oratorio Society of New York, the Juilliard School of Opera and the Chautauqua Symphony Orchestra, who has been most successful this year as a guest conductor of the New York Philharmonic Orchestra, is American-born, as are Paul Lemay, conductor of the Duluth Symphony Orchestra, and Ernest Hoffman, conductor of the Houston Symphony Orchestra. Frank Black, chief conductor of the National Broadcasting Company, has also enjoyed great success this season as guest conductor of the New York City Civic Symphony Orchestra.

All these men are the forerunners of a future generation of great American conductors.

### Suicide and Manslaughter

JUST why many seemingly intelligent drivers of automobiles are continually attempting suicide and manslaughter, is beyond understanding. Their actions any place but in an automobile would in most cases place them under mental observation or in jail.

W. M. Jeffers, President of the Union Pacific Railroad, announced on January 19, that from January 1 to that date, there had been thirteen cases where drivers had carelessly run into the side of trains at crossings, or stalled their cars on railroad tracks of the Union Pacific, at widely separated locations in seven states. A stalled automobile on a public highway crossing derailed a fast mail and express train, killing the engineer and fireman.

"Carelessness on the part of automobile drivers is to blame in every instance of this sort," said Mr. Jeffers. "In all the cases since the first of the year, not a single one was trying to beat a train to a crossing. Every one was a case of utter failure to look both ways in approaching the crossing, and stopping to make sure.

"The public usually tries to blame the railroads for causing accidents, but the cases where any blame can be

attached to the railroad are rare indeed. There is little excuse for a driver . . . who drives into the side of trains."

Because of more dangerous conditions at present, drivers should be extra cautious. Sanity says stop, look and listen at railroad crossings.

The figures given by Mr. Jeffers are startling and a timely warning to police and highway patrol officers to be on the look-out for potential killers at railroad crossings.

### Finnish Relief

HERBERT HOOVER, humanitarian, is Chairman of the Finnish Relief Fund, Inc. Included on the National Labor Committee are William Green, President of the American Federation of Labor, Honorary Chairman; Matthew Woll, Vice-President of the American Federation of Labor, Chairman; George M. Harrison, President of the Brotherhood of Railway Clerks; Thomas A. Rickert, President of the Garment Workers of America; George L. Berry, President of the International Printing Pressmen of America, and our own President, Joseph N. Weber.

The following correspondence is self-explanatory and is printed in order that our locals and members may be fully acquainted with the need for additional Finnish relief:

FINNISH RELIEF FUND, INC.

Graybar Building  
 420 LEXINGTON AVENUE  
 NEW YORK, N. Y.

March 20th, 1940.

Dear Sirs and Brothers:

RECONSTRUCTION, RELIEF AND REHABILITATION—these are today the three essentials for Finland. The people of Finland in four months of war have splendidly demonstrated their courage and their determination to survive as an independent and free nation.

We recommend to your earnest attention the enclosed letter of Herbert Hoover and ask you to communicate the contents to the membership of your unions. Labor stands solidly behind the efforts of reconstruction and rehabilitation. The Finnish people today, even more than during the past months, need our help. We must do all we can in aiding them to regain a new foothold on life.

Any contribution, small or large, is welcome. Your help will enable our fellow workers in Finland to overcome the disastrous effects of the war and to rebuild Finland anew as a bastion of labor, democracy and the people's rights.

Fraternally yours,

NATIONAL LABOR COMMITTEE  
 MATTHEW WOLL, Chairman.

Friends of Finland:

The war hostilities in Finland have ended. A "compulsory peace," in the words of President Kallio, has been imposed upon the brave Finns. The people of Finland are now confronted with the task of rebuilding their destroyed homes and reconstructing their shattered lives.

Some hundreds of thousands of refugees are now streaming from the areas ceded to the invader into Finnish territory. They have lost their homes and economic livelihood. They and their families must be resettled. There are other tens of thousands whose homes were destroyed by arid warfare. They have nobody to look to but those who stood by them in the past.

The Finnish government has asked the continued support of the Finnish Relief Fund during the period of economic reconstruction and human rehabilitation. The Fund will, therefore, continue to meet the civilian emergencies for which it was created. In this task, I am convinced, we will continue to receive the united support of the American people as in the past.

We are aware of human needs and wants in our own country. Certainly no American should go hungry or cold. We want no contributions which would deprive them. We do have in America the agencies and resources to care for our own and still extend help to the suffering abroad. We do have a surplus of food and of goods.

And surely, the American people are rich enough and generous enough to add an infinitesimal fraction to the billions of dollars spent annually for relief at home and devote it to the help of the suffering elsewhere. These people abroad must be given a chance, too. I believe that we Americans as a Christian and as a free people will not stand by with a surplus of goods and see other people in the world die for the want of them.

The aftermath of the Finnish-Russian war has just begun. Words will not help the Finnish people to rebuild their devastated country. Your dollars and your continued interest in the fate of the defenders of humanity and democratic progress will.

Faithfully yours,

HERBERT HOOVER.

### Kentucky Sets Example

A NEW kind of state report was delivered recently to the people of Kentucky in the form of a non-technical 64-page booklet called "Kentucky Government, 1935-1939." The report, says the Council of State Governments, summarizes the reorganization of the state government after 1936, and discusses changes that have taken place in the various state departments in the last four years. Pictures and graphs help tell the story.

Although many cities issue annual reports to their taxpayers, Kentucky is one of the few states that have published a resume for popular consumption, covering all state government activities, the Council points out.

The Kentucky report makes for better understanding of the achievements and working of government and so strengthens democracy. Other states could profit by making similar reports.



# SUPPLEMENT TO THE INTERNATIONAL MUSICIAN

## LIST — OF — BOOKING AGENTS

LICENSED BY THE  
AMERICAN FEDERATION OF MUSICIANS

AS OF MARCH 19, 1940

Together With Their Firm Names, and Names of  
Their Sub-Agents

	License No.		License No.		License No.
<b>ALABAMA</b>					
<b>BIRMINGHAM:</b>		<b>LOS ANGELES:</b>		<b>WESTON AND CATE:</b>	
Kennedy, Monroe A. ....	1288	Abrams, Charles .....	824	Ella H. Weston .....	1050
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Whatley Orchestra Service .....	290	Boyle, Irma Brady .....	2257	<b>COLORADO</b>	
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<b>ARIZONA</b>					
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Pearson, L. E. ....	2348	Paul Schwieger .....		Pittman, Bert, Theatrical Exchange .....	1558
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<b>BALBOA:</b>		Doyle, Norman .....	1393	Radio Productions .....	2195
Allen, Raymond .....	2127	Durant, Eddie .....	2515	L. Alan Pugh .....	
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<b>BERKELEY:</b>		Gustafson, Ted, Agency .....	1565	Charles William Lang .....	
Bur-Ton, John A. ....	2517	Ted Gustafson .....		Victor Schilling .....	
Richardson, Mrs. George H. ....	810	Vernon Castle .....		Harry Hill .....	
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<b>BEVERLY HILLS:</b>		Hall, William H. ....	2254	Jewel Hendreschke .....	
Adams, Charles E. ....	2149	Halperin, Sadie, Theatrical Agency .....	1701	Don Mills .....	
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Herbert Gill .....		Hampton, Gladys Neal .....	946	Brian Elliott .....	
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Clarke Greenfield .....		Hersbrun, Walter, Agency .....	2307	Brooklawn Amusement Co., Inc. ....	1579
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Leo Morrison .....		Jackson, H. C. ....	2524	Jack Schwartz .....	
Robert Tappan .....		Kaufman, Irwin B. ....	1964	<b>CONNECTICUT</b>	
Jack Curtis .....		Klages, Nell, Agency .....	1094	<b>BRIDGEPORT:</b>	
Paul Ross .....		Neil Klages, Jr. ....		Brooklawn Amusement Co., Inc. ....	1579
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National Theatrical Agency .....	1584	Al. Haagen, Jr. ....	1022	George S. McCormack .....	
Ruth Michaelson .....		Theodore Klages .....		Madigan, William .....	1297
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<b>BURBANK:</b>		Grace McKee .....		<b>BRIDGEPORT:</b>	
Pendarvis, Paul, Associates .....	59	Miller, Brothers, The .....	2304	Brooklawn Amusement Co., Inc. ....	1579
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<b>HOLLYWOOD:</b>		W. H. Miller .....		Madigan, William .....	1297
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Helen Ainsworth .....		Roberts, Harold William .....	1905	Jack Schwartz .....	
Juett Box, Jr. ....		Rosenblatt, Lawrence .....	2553	<b>CONNECTICUT</b>	
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American Productions, Inc. ....	2536	Seymour, Fred J. ....	2294	<b>BRIDGEPORT:</b>	
Bill Fleck .....		Small Company, The .....	1996	Brooklawn Amusement Co., Inc. ....	1579
Owen A. Bartlett .....		Morris Small .....		George S. McCormack .....	
Elliott Kelly .....		Trask, Walter, Theatrical Agency .....	1458	Madigan, William .....	1297
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Artists Bureau, Inc. ....	2231	Walter Trask .....		Universal Artist Service .....	1015
Larry G. Kurtze .....		Wager, Al., Theatrical Agency .....	1457	Jack Schwartz .....	
Glen F. McMahon .....		Al. Wager .....		<b>CONNECTICUT</b>	
Vance Carroll .....		George Nelson .....		<b>BRIDGEPORT:</b>	
Daniel E. Wadhams .....		<b>CONNECTICUT</b>			
Harry Singer .....		<b>MONTEREY PARK:</b>		Brooklawn Amusement Co., Inc. ....	1579
<b>CONNECTICUT</b>					
Ball, George, Agency .....	1897	Pease, Vance E. ....	2092	George S. McCormack .....	
George Ball .....		<b>CONNECTICUT</b>			
Black, Bob, Theatrical Agency .....	2417	<b>NAPA:</b>		Madigan, William .....	1297
Bob Black .....		Harris, Merle .....	1004	Universal Artist Service .....	1015
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Chotiner, Seymour J. ....	1459	<b>OAKLAND:</b>		Jack Schwartz .....	
Chudnow, David .....	88	Lane Productions .....	1903	<b>CONNECTICUT</b>	
Collins, Johnny .....	546	Mildred Lane .....		<b>BRIDGEPORT:</b>	
Crippen, Art .....	2448	Manna, Anthony .....	1439	Brooklawn Amusement Co., Inc. ....	1579
Crosby, Larry .....	1098	Stafford and Howard .....	2308	George S. McCormack .....	
Dempsier, Ann .....	776	Jess Stafford .....		Madigan, William .....	1297
deRoda, Kay, Agency .....	2317	Ken Howard .....		Universal Artist Service .....	1015
Kay deRoda .....		Don McGregor .....		Jack Schwartz .....	
<b>CONNECTICUT</b>					
Dolan & Doane, Inc. ....	2054	Herb Roaline .....		<b>BRIDGEPORT:</b>	
Ken Dolan .....		Tom Clements .....		Brooklawn Amusement Co., Inc. ....	1579
James M. Doane .....		Universal Theatrical Agency .....	2324	George S. McCormack .....	
C. Colton Cronin .....		Ross E. Churchill .....		Madigan, William .....	1297
<b>CONNECTICUT</b>					
Dorn, Lou, Theatrical Agency .....	1894	Paul Allen .....		Universal Artist Service .....	1015
Lou Dorn .....		Charles Ellsworth .....		Jack Schwartz .....	
<b>CONNECTICUT</b>					
Esplattler, Joe, Jr. ....	2395	<b>CONNECTICUT</b>			
Getta, Clark H., Agency .....	2520	<b>SAN DIEGO:</b>		<b>BRIDGEPORT:</b>	
Clark H. Getta .....		Dage, Val .....	1621	Brooklawn Amusement Co., Inc. ....	1579
Ray West .....		Casa Del Rey Orchestra .....		George S. McCormack .....	
Dr. Wm. H. Voeller .....		T. G. Armstrong .....		Madigan, William .....	1297
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Henderson, Gordon .....	2571	Masten and Houser .....	2639	Universal Artist Service .....	1015
Lee, Jack .....	1989	Louis C. Masten .....		Jack Schwartz .....	
Levey, Bert, Circuit, Inc. ....	846	William H. Houser .....		<b>CONNECTICUT</b>	
Bert Levey .....		Senoff, Dimitri, Artists Bureau .....	1698	<b>BRIDGEPORT:</b>	
George Sackett .....		Dimitri Senoff .....		Brooklawn Amusement Co., Inc. ....	1579
George Hunt .....		<b>CONNECTICUT</b>			
Len E. Mantell .....		<b>SAN FERNANDO:</b>		George S. McCormack .....	
John Dahlinger .....		Buissere, Armand H. ....	1402	Madigan, William .....	1297
W. K. Dalley .....		<b>CONNECTICUT</b>			
<b>CONNECTICUT</b>					
Lichtig & Englander .....	1454	<b>SAN FRANCISCO:</b>		Universal Artist Service .....	1015
H. H. Lichtig .....		Blake and Amber, Inc. ....	485	Jack Schwartz .....	
E. Englander .....		B. W. Orme .....		<b>CONNECTICUT</b>	
Henry Taylor .....		Dexter, Graham C. ....	2528	<b>BRIDGEPORT:</b>	
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Violet S. Marshall .....		Emmel, Lou, Artists Service .....	269	George S. McCormack .....	
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National Artists Service .....	2487	Lou Emmel .....		Madigan, William .....	1297
Lindley A. Jones .....		Hardin, Helene Drennan .....	884	Universal Artist Service .....	1015
Pomeroy, Jack, Inc. ....	2891	Hursey, Marie .....	1118	Jack Schwartz .....	
Jack Pomeroy .....		McGinn, Mary Amusement Enterprises .....	1973	<b>CONNECTICUT</b>	
Marvin Jensen .....		Mary McGinn .....		<b>BRIDGEPORT:</b>	
Silber, Arthur-Edward Thompson .....	885	Meyerlnck, Herbert W. ....	1911	Brooklawn Amusement Co., Inc. ....	1579
Arthur Silber .....		Pearce Agency .....	1410	George S. McCormack .....	
Edward Thompson .....		Mrs. Anita Crocker .....		Madigan, William .....	1297
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Skeels, Lloyd L. ....	2610	G. Pownell Thomas .....		Universal Artist Service .....	1015
Lloyd L. Skeels .....		Pierre Jean Features .....	2361	Jack Schwartz .....	
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Powell, Alan "Happy" .....	2577	Pierre J. Ibois .....		<b>BRIDGEPORT:</b>	
Rollins, Martin M. ....	1848	<b>CONNECTICUT</b>			
Rosay, Sam .....	1514	<b>SAN FRANCISCO:</b>		Brooklawn Amusement Co., Inc. ....	1579
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Russ, Barney .....	2585	Blake and Amber, Inc. ....	485	George S. McCormack .....	
Weidner, Art .....	882	B. W. Orme .....		Madigan, William .....	1297
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Art Weidner's Music .....		Dexter, Graham C. ....	2528	Universal Artist Service .....	1015
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<b>FLORIDA</b>		Eber, Karl .....	966	Jack Schwartz .....	
<b>JACKSONVILLE:</b>		Emmel, Lou, Artists Service .....	269	<b>CONNECTICUT</b>	
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Thomas E. Morton .....		Hardin, Helene Drennan .....	884	Brooklawn Amusement Co., Inc. ....	1579
Roman, Joe .....	1703	Hursey, Marie .....	1118	George S. McCormack .....	
<b>CONNECTICUT</b>					
<b>MIAMI:</b>		McGinn, Mary Amusement Enterprises .....	1973	Madigan, William .....	1297
Alexander, Chester, Theatrical Enterprises, Inc. ....	440	Mary McGinn .....		Universal Artist Service .....	1015
Chester M. Alexander .....		Meyerlnck, Herbert W. ....	1911	Jack Schwartz .....	
Baum, Rudolph J. ....	1426	Pearce Agency .....	1410	<b>CONNECTICUT</b>	
Cusick, Charles .....	2235	Mrs. Anita Crocker .....		<b>BRIDGEPORT:</b>	
Edwards, P. S. ....	840	G. Pownell Thomas .....		Brooklawn Amusement Co., Inc. ....	1579
Gates, Mannie .....	1615	Pierre Jean Features .....	2361	George S. McCormack .....	
Mears, W. L. ....	441	Pierre J. Ibois .....		Madigan, William .....	1297
Reese, Harry F. ....	385	<b>CONNECTICUT</b>			
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Katherine Barera .....		B. W. Orme .....		<b>CONNECTICUT</b>	
George Conkling .....		Dexter, Graham C. ....	2528	<b>BRIDGEPORT:</b>	
Jack Cohen .....		Eber, Karl .....	966	Brooklawn Amusement Co., Inc. ....	1579
Allan H. Wittstein .....		Emmel, Lou, Artists Service .....	269	George S. McCormack .....	
<b>CONNECTICUT</b>					
<b>FLORIDA</b>		Lou Emmel .....		Madigan, William .....	1297
<b>JACKSONVILLE:</b>		Hardin, Helene Drennan .....	884	Universal Artist Service .....	1015
Century Orchestra Service .....	2151	Hursey, Marie .....	1118	Jack Schwartz .....	
Thomas E. Morton .....		McGinn, Mary Amusement Enterprises .....	1973	<b>CONNECTICUT</b>	
Roman, Joe .....	1703	Mary McGinn .....		<b>BRIDGEPORT:</b>	
<b>CONNECTICUT</b>					
<b>MIAMI:</b>		Meyerlnck, Herbert W. ....	1911	Brooklawn Amusement Co., Inc. ....	1579
Alexander, Chester, Theatrical Enterprises, Inc. ....	440	Pearce Agency .....	1410	George S. McCormack .....	
Chester M. Alexander .....		Mrs. Anita Crocker .....		Madigan, William .....	1297
Baum, Rudolph J. ....	1426	G. Pownell Thomas .....		Universal Artist Service .....	1015
Cusick, Charles .....	2235	Pierre Jean Features .....	2361	Jack Schwartz .....	
Edwards, P. S. ....	840	Pierre J. Ibois .....		<b>CONNECTICUT</b>	
Gates, Mannie .....	1615	<b>CONNECTICUT</b>			
Mears, W. L. ....	441	<b>SAN FRANCISCO:</b>		<b>BRIDGEPORT:</b>	
Reese, Harry F. ....	385	Blake and Amber, Inc. ....	485	Brooklawn Amusement Co., Inc. ....	1579
Wittstein's Orchestra, Inc. ....	2344	B. W. Orme .....		George S. McCormack .....	
Edward Wittstein .....		Dexter, Graham C. ....	2528	Madigan, William .....	1297
Katherine Barera .....		Eber, Karl .....	966	Universal Artist Service .....	1015
George Conkling .....		Emmel, Lou, Artists Service .....	269	Jack Schwartz .....	
Jack Cohen .....		Lou Emmel .....		<b>CONNECTICUT</b>	
Allan H. Wittstein .....		Hardin, Helene Drennan .....	884	<b>BRIDGEPORT:</b>	
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<b>FLORIDA</b>		Hursey, Marie .....	1118	Brooklawn Amusement Co., Inc. ....	1579
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Thomas E. Morton .....		Meyerlnck, Herbert W. ....	1911	Universal Artist Service .....	1015
Roman, Joe .....	1703	Pearce Agency .....	1410	Jack Schwartz .....	
<b>CONNECTICUT</b>					
<b>MIAMI:</b>		Mrs. Anita Crocker .....		<b>BRIDGEPORT:</b>	
Alexander, Chester, Theatrical Enterprises, Inc. ....	440	G. Pownell Thomas .....		Brooklawn Amusement Co., Inc. ....	1579
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Cusick, Charles .....	2235	<b>CONNECTICUT</b>			
Edwards, P. S. ....	840	<b>SAN FRANCISCO:</b>		Universal Artist Service .....	1015
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Mears, W. L. ....	441	B. W. Orme .....		<b>CONNECTICUT</b>	
Reese, Harry F. ....	385	Dexter, Graham C. ....	2528	<b>BRIDGEPORT:</b>	
Wittstein's Orchestra, Inc. ....	2344	Eber, Karl .....	966	Brooklawn Amusement Co., Inc. ....	1579
Edward Wittstein .....		Emmel, Lou, Artists Service .....	269	George S. McCormack .....	
Katherine Barera .....		Lou Emmel .....		Madigan, William .....	1297
George Conkling .....		Hardin, Helene Drennan .....	884	Universal Artist Service .....	1015
Jack Cohen .....		Hursey, Marie .....	1118	Jack Schwartz .....	
Allan H. Wittstein .....		McGinn, Mary Amusement Enterprises .....	1973		

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<b>DECATUR:</b>		<b>DUBUQUE:</b>		Emerson, Lee	2573	<b>GRAND RAPIDS:</b>	
Greenleaf, Gus	1787	Bigley, Francis	2597	Graham & Graham	2024	Bronson, W. Earl	2432
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Earl F. Dobler		Mrs. Earl H. McKinley		Louis Bonick		August Spera	
<b>HERRIN:</b>		Stleger, Roy Attractions	70	Roland Rogers		<b>JACKSON:</b>	
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<b>PEKIN:</b>		Leina, Rex	2540	Buddy Shepard		<b>LANSING:</b>	
Winkel, Al	897	<b>HOUE CITY:</b>		William J. Shepard		Fillion, Russell J.	801
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Peoria Amusement Service	2066	<b>WEST LIBERTY:</b>		Robert Bundy		Helen Murphy	
Charles Cartwright		Chase, Mrs. Alotha	1476	Shrimban, Simon	87	Gordon Goyt	
<b>PERU:</b>		<b>KANSAS</b>		Mildred Adams		Harold F. Cook	
Frederick's Booking Agency	2028	<b>PITTSBURG:</b>		Frederick J. Doherty		Ralph Kauffman	
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Hemenway, William	2541	<b>WICHITA:</b>		Jack Werby	958	Roger J. Oeming	
<b>WAUKEGAN:</b>		Hirsch, Al	1591	Actors & Artists Bureau		<b>ST. JOSEPH:</b>	
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<b>BLOOMINGTON:</b>		B. C. Truax		<b>EASTHAMPTON:</b>		Coon, Bert L.	1693
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Charles L. Keyes		Griffin, W. B.	1540	O'Brien, J. M.	1840	<b>FAIRMONT:</b>	
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Bert Reed		Paul Crumbaugh		Bay State Orchestras	1747	Brewster, Kay	2400
Stuart, Ronald E.	3362	<b>LOUISVILLE:</b>		Charles R. Cole		Campus Booking Agency	2482
United Entertainment Features		Raron, Norman T.	1823	Llewellyn E. Cole		Glen F. Galles	
<b>PORT WAYNE:</b>		Brookings, John	287	<b>HOLYOKE:</b>		Orlando Tosdal	
Central Artists Bureau	1767	Brown, Leo L.	2446	Cahill, Robert J.	2353	Clark, Mrs. C. C.	1356
Dorothy J. Durbin		Lorch, Chester	142	Mildred W. Cahill		LaPiner, Robert	1052
Yoder-Gorman Booking Agency	2501	Mitchell, Bob, Sundries	2220	Daniel E. Cahill		Minnesota Amusement Co.	
Don Yoder		Bob Mitchell		Walter Wilkies		Bud Maley Enterprises	2272
<b>INDIANAPOLIS:</b>		Zoeller's Entertainment Bureau	2604	O'Brien, William F.	2342	Nicolls, A. W.	2002
Agency Employment Service	2562	<b>LOUISIANA</b>		Tamburl, Eugene F.	2508	Petey's Theatrical Agency	2336
Mildred P. Farran		<b>NEW ORLEANS:</b>		<b>LOWELL:</b>		Earl C. Peterson	
Denny Dutton		Delta Theatrical Agency	2296	Long, Alan G.	2462	Reinmuth, Florence E.	666
Burnett, Barney	1570	Cy Roaha		<b>LUDLOW:</b>		Short, Carl	2387
Burton Theatrical Offices	785	Gasperca, George J.	2035	Labuda, Mitchell A.	2150	Stecker Bros. Twin City Music Service	198
C. D. Burton		Grundmann's Attractions	1053	<b>MILFORD:</b>		Edward Stecker	
Henry K. Burton		Mrs. C. J. Grundmann		Harrington, John J.	1953	Elwin Stecker	
Maguire, Christine, Entertainment Service	927	Royal Agency	2253	<b>NEW BEDFORD:</b>		Frank Stecker	
Christine Maguire		Stanley W. Ray, Jr.		Bayreuther, Frank	2184	<b>PIPESTONE:</b>	
P. L. Montani		Bascom D. Talley, Jr.		Lomba, Manoel A.	1047	Bostic, Tiny	642
Miller, John M.	2441	Tibbler, Ruth G.	1820	New Bedford Amusement & Booking Agency	26	<b>ST. PAUL:</b>	
Myers & Thompson Entertainment Service	630	<b>SEREVEPORT:</b>		Al Kartstein		Connell Theatrical Exchange	1138
Mildred E. Myers		Cunningham, Arthur	2450	Napoleon O. Masse		Mabel Connell	
M. Maxine Thompson		Alice Lee Swain		Edmund Desrosiers		Nagan & Sattler	2552
National Broadcasters & Entertainers	2304	Tri-State Music Service	230	<b>NORTE ADAMS:</b>		Harry Sattler	
Kay Keiser		Able C. Goldberg		Fachini, John J.	611	William J. Nagan	
Robinson, Frank J.	2420	<b>MAINE</b>		<b>PITTSFIELD:</b>		Raynell's Attractions	2022
Watson & McLain	1823	<b>BRUNSWICK:</b>		Dehey, William	2424	R. Raynell	
John Watson		Oshry, Harold L.	2368	Burkes Band Booking Agency		<b>VIRGINIA:</b>	
Reid H. McLain		<b>PORTLAND:</b>		Sonsini, Joseph	203	Kreitzer, John A.	2436
Williams, John L.	2493	Gold, Nate, Enterprises	2268	Sottile, Michael C., Entertainment Bureau	2239	<b>WORTHINGTON:</b>	
Johnny Williams Band Booking Agency		Nate Gold		Michael C. Sottile		Ennen, Hans	2558
<b>TOLEDO:</b>		Maurice Gold		<b>SOUTHBIDGE:</b>		<b>MISSISSIPPI</b>	
Albright, R. E.	1395	James R. Whitcomb		Paramount Orchestra Service	3086	Moffett, Harold Lamar	2486
Walter, Philip C.	9	Joseph R. Gold		Edgar J. Caron		Perry, T. G.	2516
<b>MUNCIE:</b>		Gorman, L. P.	4	George Simmons		<b>MISSOURI</b>	
Harrold, Don	1549	<b>YORK BEACH:</b>		Mary Caron		<b>COLUMBIA:</b>	
Mutual Orchestra Service of Indiana		Tetreault, Edward C.	1825	Norman LeBlanc		Chandler, Hollis B.	1927
M. F. Greene		<b>MARYLAND</b>		Roger Meagher		Missouri Orchestra Service	
Fred E. Borna		<b>BALTIMORE:</b>		William Anderson		<b>KANSAS CITY:</b>	
William F. Harrington		Baltimore Theatrical Exchange & Entertainment Bureau	48	<b>SPRINGFIELD:</b>		Antonello, John	2423
Murray, Ward	2495	John T. McCaslin		Cook, William J.	209	Municipal Booking Agency	
Price, Charles	631	Bergers, Roy, Theatrical Enterprises	246	Kasko, Jan	2120	Birch, Maceo	1095
Swain, Teeny	490	Roy Bergers		Polish American Radio Program Co.		Cox, Amy, Theatrical Enterprises	1761
<b>SOUTH BEND:</b>		Carlton, Bernie	2267	LaFrance Orchestra Service	1478	Amy Cox	
Chevraux, El L.	2583	Goldstein, Armand	2559	E. Joe LaFrance		John Cotton	
<b>WEST LAFAYETTE:</b>		Jenkins, Louis W.	1445	<b>TAUNTON:</b>		Cox, Mrs. Evelyn S.	688
Dianey & Phister	2472	Johnson, Clinton	143	Boyd, William G.	1023	Drake, Tom, Agency	2325
M. E. Dianey		Marchant, Virginia Lee	1435	<b>WHITINSVILLE:</b>		Tom Drake	
J. A. Phister		National Theatrical Agency	1895	Spence, Joseph	2007	Heart of America Music Corporation	91
Hickman, Franklin J.	2458	Leonard E. Trout		<b>WORCESTER:</b>		Harold M. Duncan	
Patrick, Minard	2113	Peake, Bruce W.	2058	Duffy, Frank	650	Horner-Moyer, Inc.	1293
Lawrence W. Curtis		Shakespeare, N. E.	1980	Duggan, Danny	591	Bryan R. Horner	
Richard Elmer		Phil G. Hall		Slater Orchestra Service	2173	Love, John J.	2293
<b>AMES:</b>		Stampfer, Everat LeVerne	1913	Oscar Swarts		The Associated Bookers	
Cardinal Guild Orchestra Service of Iowa State College	291	Mary Dressel Stampfer		Yankee Orchestra Service	192	Paragon Theatrical Enterprises	1768
Victor E. Bluedorn		<b>CUMBERLAND:</b>		Timothy G. Finnigan		Vic Allen	
Craven, Clarence, Orchestras	172	Flynn, Marty	1045	<b>MICHIGAN</b>		Jaunita E. Ballard	
Clarence Craven		<b>FREDERICK:</b>		Sawyer, Bill	2227	A. Bruce Frazer	
Karrs, Ellis	1749	Decker, Harry L., Music Service Bureau	1264	University Orchestra Service	941	Phillips, Joyce, Theatrical Service	1106
Central Booking Agency		Harry L. Decker		Harold B. Carter		Jack Collins	
<b>BURLINGTON:</b>		<b>HAGERSTOWN:</b>		Herman Salomonson		Seymour, Schnitz	1969
Tiedeman Booking Agency	2416	Bloomberg, leader	787	<b>BENTON HARBOR:</b>		General Theatrical Exchange	
Warren Tiedeman		Frost, George M.	623	Beil, Clarence "Chic"	1058	Tracy, Frank, Inc.	2111
<b>CEDAR RAPIDS:</b>		Millhouse Booking Agency	2582	<b>DETROIT:</b>		Frank F. Tracy	
Brookhiser, F. A.	2570	William M. Millhouse		Beaman, Bernard	1008	Tumino, John B.	2194
Slevart, Don	2538	William R. Millhouse		Delbridge, Ralph "Doc"	1852	Consolidated Orchestras of America	
Stanley, Stan, Orchestras	1955	<b>MASSACHUSETTS</b>		H. J. Marin		<b>ST. LOUIS:</b>	
Stan Stanley		<b>ADAMS:</b>		Hal Berdum		Belmont, Sidney, Amusement Service	1206
<b>CHELCO:</b>		Berkshire Entertainment Service	2031	Ray Gorrell		Sidney Belmont	
Deans, L. L.	1061	Stanley Demby		Patrick Lombard		Charles Zomater	
William H. Deane		<b>ARLINGTON:</b>		Adolph Hollander		Brown, Joe	1225
<b>DES MOINES:</b>		Ryan, Frank J.	911	Diamond, Dave, Organisation	557	Deal, Edna-Ray Shute Theatrical Exchange	1836
Corbin, Naomi	2477	<b>BOSTON:</b>		Dave Diamond		Edna Deal	
Grossman, Irving	2470	Artists and Orchestras, Inc.	1485	Mike Falk	89	Ray Shute	
Howard, Toussaint L.	642	Sidney Newman		Falk, Mike, Orchestras		Downey, Arthema	2137
Schmidt, C. W. "Dutch"	42	Boyle, W. Edward	885	Mike Falk		Downey, Jimmie	1573
Shorthridge, P. M.	1925	Eastern Orchestra Service	1638	Finsel Orchestras & Attractions	152	L. M. Krans	
United Artists Bureau	525	Raymond J. Galvin		William Finsel		R. L. Downey	
Robert Bruce Eaton		Justin A. Sullivan		Gall, Maxwell T.	954	Russ David	
		Marie A. Sullivan		Gardner T. Smith		A. Mack	
		Leo O'Keefe		Shirley Dornbrook		Art Schieler	
				Gridley, Ben E.	1784	Louise Downey	
				Klein, Jules, Artists Bureau	263	Erber, Joseph	53
				Jules Klein		Lamont Music Service	2676
				Orchestra Booking Agency	1867	Harold Krause	
				William V. Webster		LaRosa, Grover	1390
				Sawyer, Duane	1021		

State/Region	Name	License No.	State/Region	Name	License No.	State/Region	Name	License No.								
MASSACHUSETTS	Markham, D. J.	1771	NEW YORK	Robinson's Theatrical Enterprises	1906	MICHIGAN	Music Corporation of America	1								
	Markham-O'Toole Orchestra Service			Robert Robinson			MINNESOTA	Jules C. Stein								
	J. R. O'Toole			Snyder, Robert William	2191			MISSOURI	W. R. Goodheart, Jr.							
	Meeker Music, Incorporated	1655		Clayton Albright					MONTANA	David A. Werblin						
	Bobby Meeker			AMSTERDAM:						NEBRASKA	Harold Hackett					
	Thomas E. Reardon, Jr.			Chase, Warren, Jr.	1902						NEW HAMPSHIRE	Emanuel Sacks				
	Joe Cappel			AUBURN:								NEW JERSEY	Louis A. Mindling			
	Virginia Halm			Treat, Raymond H.	2503								NEW MEXICO	Phil Bloom		
	Ossman, Vess L.	2531		Empire State Orchestra Corp.										NEW YORK	John Dugan	
	Premier Radio Enterprises	1818		AVON:											NORTH CAROLINA	Harry Moss
H. S. Soutson		Maddock, John A.	790	NORTH DAKOTA	Joe Wider											
Severns, Charles, Entertainment Bureau	740	BATAVIA:			OHIO	Elmer Gazley										
Charles C. Severns		Snyder, Frank M.	1999			PENNSYLVANIA	Bart McHugh									
Smith, Joe J.	1240	BUFFALO:					RHODE ISLAND	Irving Lazar								
<b>MONTANA</b>			Fayette, Lee					2274	SOUTH CAROLINA	Jerry Kennelly						
KALISPELL:	Arnold's, Billy, Orchestra Service	1702	Foute, Harold Austin					355		SOUTH DAKOTA	John Crowley					
	Billy Arnold		Kelly, J. Gregg					827			Tennessee	Miles Ingalls				
COLUMBUS:	Hall, Lloyd	135	Kneeland, Ray S.					125				Texas	Martin Jurow			
	ELKHORN:	Parkening, A. M.	1332					Robert Humphrey						Vermont		Mae Johnson
GRAND ISLAND:		Collins, Harry	2176					Schuster, H. V.					773		Virginia	Russ Lyon
LINCOLN:	King, H. H.	2529	CANAJOHARIE:					Washington					Morria Schrier			
	Kuklin, Irving	2418	Shannon, Alexander John	1631	West Virginia								Jack Whittemore			
OMAHA:	Durat, Henry	1873	United Orchestra Service			Wisconsin							Taft Schreiber			
	George, King	83	CORTLAND:				Wyoming						A. Park, Jr.			
National Orchestra Service	153	Robinson, H. L.	467	California					Larry Barnett							
Scri Hutton		DUNKIRE:							Colorado	Reuel Freeman						
Claude Orr		Diapenza & Callagee	2535							Arizona	Walter Johnson					
Neulandt, Erich	427	Carl Diapenza									New Mexico	William Melkiojohn				
Schroeder, Vic	76	Daniel Callagee										Idaho	Law Wasserman			
Lawrence Goodwin		ELMIRA:											Montana	J. Beck, Jr.		
Nadine Timmons		Devlin, John J. & Thomas P., Amusement Co.	2439					North Dakota						George Ward		
Gordon Hughes		John J. Devlin			South Dakota									Abe Meyer		
White, H. Thompson	912	Thomas P. Devlin				Minnesota								Herman Stein		
Howard White Orchestras		FREEPORT:					Wisconsin							Jimmy McHugh, Jr.		
Henry Durat		Kahn, Jack	1903	Illinois										Earl Bailey		
<b>NEVADA</b>			GLOVERSVILLE:											Indiana	Walton Farrar	
LENO:	Griffin, William	2312	Allen, Albert						2338	Michigan					Marion Boyle	
	CONCORD:	Sullivan, Paul M.	140						Ehle, Almer D.		979				Ohio	Norman Steppe
Gerry Kearney			Fulton Theatrical and Orchestra Service						1936		Pennsylvania	Hogan Hancock				
Ralph H. Keniston		G. H. Wands							Maryland			C. Miller				
James Salter		Hollywood Booking Office	1021					Delaware				William H. Stein				
Dan Gurley		A. F. Wojeski			Virginia							Karl Kramer				
KEETER:	Kimball, John Porter, Jr.	2419	HARRISMAN:									North Carolina	Maurie Lipsey			
	MANCHESTER:	Fitzgerald, Edward	2574			Brunel, Dolean	346						South Carolina			Russell Facchine
Murphy, William J.		2190	HEMPSTEAD:			Georgia	Jim Breyley									
New England Orchestra Service	1715	Pitre, J. K.	1912	Alabama			Eddie Elkort									
Charles Kearns		HOONICK FALLS:					Louisiana			Ruth Ray						
<b>NEW JERSEY</b>			Hayes, Sam							775				Mississippi	H. Kallman	
ARLINGTON:	Stapleton, Lionel P.	1550	THACA:								Arkansas				Will Roland	
	ASBURY PARK:	Bodeep, Edward	2157						Causer, R. L.	7					Tennessee	R. Stevens
ATLANTIC CITY:		Lusenberg, C. A.	193					MECHANICVILLE:		Kentucky						Burt Rast
	Rosa, Howard	482	Powers, Thomas F., Jr.		176			West Virginia	D. Barton							
Seel, Charles E.	1853	Powers Booking Agency			Ohio				M. Jacobs							
Stern, Joe	2046	Universal Artists Service	525						Indiana			Bill Beutel				
Atlantic Orchestra Service		Ernest F. Caruso				Michigan						Seymour Heller				
ELIZABETH:	Spar Artists Bureau	2386	NEW YORK CITY:									Illinois	Roy Howard			
	Edwin J. Pulster		Abramson, Nathan M.	29			Wisconsin						L. Thayer			
HACKETTSTOWN:	Housel, Howard C.	2600	Acme Booking Agency	309									Minnesota	Joe Lear		
	HADDONFIELD:	Fuhrman, Clarence	1050	Sampson Kerner										Iowa		Macco Birch
JERSEY CITY:		Levine, Irving	902	Allen, Charles H.							1212				Missouri	Nazarro, Nat, Management
	Qualie, Walter	2315	Andrew, John R.	1188						North Carolina	Nat Nazarro					
Broadway Entertainment Producer		Apollo Entertainment Bureau	31	South Carolina				Norwood, Harry			1126					
MAPLEWOOD:	Clifton Entertainment Bureau	1038	Howard E. Wheeler, Jr.					Georgia			O'Connell, Tom					1018
	Cliff Lyons		Dorothy R. Hammond						Alabama		O'Connor, John J.					5
MONTCLAIR:	Standard Enterprises	184	Evelyn Iles			Tennessee					Oxley, Harold F.					25
	Carl A. Virglen		Artists Management, Inc.		24						Mississippi	Luncheon Artists, Inc.				
MORRISTOWN:	Naughton, Jack	1934	Paul Whiteman				Arkansas					Philips-Roberts, Inc.				2240
	NEWARK:	Freeman, Leonard	2533		Margaret L. Whiteman								Louisiana			Edythe Phillips
G. Leslie Freeman			Norman E. Campbell									Kentucky		Margaret Roberts		
Arnold B. Freeman		Frank Burke			West Virginia									Price, Lew	391	
Harris Kaye		Jeane Cohen								Ohio				Rice, Leontine, Theatrical Agency	2183	
Lawrence, Harold	2522	Harrett, Irving	225	Michigan										Leontine Rice		
Harold H. Levinson		Hatchelor Enterprises, Inc.	973					Indiana						Leo Fontaine		
Lyons, Arthur A.	1578	Walter Hatchelor							Illinois					Robbins, Fred	47	
Metropolis Artists Bureau	1854	Bernardi Productions, Inc.	2478			Wisconsin								Robert H. Calvert, Jr.		
Charles R. Cantalupo, Jr.		Bernard Bernardi									Michigan			Rock, Al	227	
United Theatrical Agency	2494	Hernie, Herman	408				Ohio							Roehm and Boone	673	
David E. Ohme		Hestry, Harry	669										Pennsylvania	Mrs. Will Roehm		
Harry N. Fried		Jack Pilegel										Maryland		Aldah C. Roehm		
NEW BRUNSWICK:	Colonial Artists' Bureau	2318	Belle Shigon											Delaware	Don C. Boone	
	Charles G. Stillwell		Brandell, William		1967					Virginia					Rogers, Al	1334
PEQUANNOCK:	Wilton, A.H. T.	285	Burden-Litell Entertainment Bureau	1853	North Carolina										Artists Corp. of America	
	PHILLIPSBURG:	Nolf, Walter E.	874	Eleanor Cotton Burden											South Carolina	Joseph Ward
NEW MEXICO		Dorsey, Phil	2404	Mrs. Robert Littell					Georgia							Rosemont, Walter L.
	Rocky Mountain Music Service					Burke, Bernard		2286								Alabama
ALBANY:	Daley, Jimmy, Attractions	2355	Carlin & Lloyd Theatrical Enterprises	1425		Tennessee		Chiquita LeBerman								
	Jimmy Daley		Harry Carlin				Mississippi	Taps Agency			1200					
Leta M. Dow		Oscar H. Lloyd		Arkansas				Solomon, Sidney			2502					
Doling, Irving M.	2504	Century Entertainment Bureau	617					Louisiana			Souvaline, Henry, Inc.	2480				
Engel, Freddy	180	Charles J. McGolrick									Kentucky	Henry Souvaline				
Hallstock, John B.	2328	Citron, Herman L., Theatrical Enterprises	1803							West Virginia		Archibald U. Braunfeld				
Broadway Booking Agency	Intrieri, Matthew C.	2313	Herman L. Citron									Ohio	Specht, Paul L.	158		
			LaCombe's, Buddy, Musical Attractions		3063								Columbia Entertainment Bureau	358	Michigan	
Buddy LaCombe		William B. Robbins			Indiana				Stern, David S.				2015			
NEW YORK	Dow, A. and B.	2301	Consolidated Radio Artists						2				Wisconsin	Times Square Amusement Enterprises		632
			Belle Dow						Illinois					John C. Jackel		
ALBUQUERQUE:	Dorsey, Phil	2404	Charles E. Green				Michigan							Triangle Entertainment Service		1986
			Rocky Mountain Music Service			William Burnham										North Carolina
ALBANY:	Daley, Jimmy, Attractions	2355	Billy Shaw			South Carolina		Fred Nerrett								
			Jimmy Daley					Joe Glaeser						Georgia		
Leta M. Dow		Charles Yates		Alabama				United Entertainment Producers, Inc.		1839						
Doling, Irving M.	2504	Charles Freeman						Tennessee		Frank Sherman						
Engel, Freddy	180	A. M. Richardson								Mississippi	Harry Armstrong					
Hallstock, John B.	2328	Bob Sanders			Arkansas						Rudy Vallee	1217				
Broadway Booking Agency	Intrieri, Matthew C.	2313	Phil Brown									Louisiana	Hyman Bushel			
			LaCombe's, Buddy, Musical Attractions						3063		Law Diamond				Kentucky	
Buddy LaCombe		Herb Mintz					West Virginia		Variety Exchange, Inc.		115					
NEW YORK	Dow, A. and B.	2301	Irving Yates								Ohio		Lawrence J. Goide			
			Belle Dow						Michigan				Varsity Entertainment Bureau			1631
ALBUQUERQUE:	Dorsey, Phil	2404	June Darling										Indiana	George Kuttin		
			Rocky Mountain Music Service			Wisconsin								Walker Entertainment Bureau		399
ALBANY:	Daley, Jimmy, Attractions	2355	Lucille Ballantine					Illinois						Fredrick D. Walker		
			Jimmy Daley							Michigan				Williams, Joe		1156
Leta M. Dow		North Carolina	Windsor, Paul C.	1069												
Doling, Irving M.	2504		Alabama	Wood, George	119											
Engel, Freddy	180			Tennessee	Young, O. Morrison							2495				
Hallstock, John B.	2328				Mississippi		Ilma Young									
Broadway Booking Agency	Intrieri, Matthew C.						2313				Arkansas	Young, Martin		2481		
									LaCombe's, Buddy, Musical Attractions			3063		Louisiana	Zimmerman, Hannah	328
Buddy LaCombe							Kentucky		<b>NIAGARA FALLS:</b>							
NEW YORK	Dow, A. and B.					2301			Ohio			Peters, William L., Jr.	3561			
								Belle Dow					Michigan		Jack Adams	
ALBUQUERQUE:	Dorsey, Phil					2404		Indiana		John Higgins, Sr.						
		Rocky Mountain Music Service										South Carolina			Louis Pruester, Jr.	
ALBANY:	Daley, Jimmy, Attractions	2355	Georgia			Power City Orchestra Exchange, The.				2156						
				Jimmy Daley						Alabama					Kenneth J. Waggoner	
Leta M. Dow		Tennessee		<b>ROCHESTER:</b>												
Doling, Irving M.	2504			Mississippi	Maxwell, Robert L.	100										
Engel, Freddy	180				Arkansas	McNeill, Kenneth J.					156					
Hallstock, John B.	2328					Louisiana	Horace F. Writs									
Broadway Booking Agency	Intrieri, Matthew C.						2313		Kentucky		George Lloyd					
											LaCombe's, Buddy, Musical Attractions		3063	West Virginia	Mutual Entertainment Exchange	564
Buddy LaCombe							Ohio	Arthur Argyria								
NEW YORK	Dow, A. and B.							2301			Michigan	Pennica, Charles	2525			
			Belle Dow										Indiana		Rosa, Richard B.	2385
ALBUQUERQUE:	Dorsey, Phil		2404					Wisconsin		Stone, Harry, Theatrical Exchange		539				
		Rocky Mountain Music Service										Illinois			Harry Stone	
ALBANY:	Daley, Jimmy, Attractions	2355	Michigan	Vincent, Harold						2660						
				Jimmy Daley						North Carolina					Walker, G. Vincent	268
Leta M. Dow		Alabama		Welch, Ray L.	337											
Doling, Irving M.	2504			Tennessee	<b>SCHENECTADY:</b>											
Engel, Freddy	180				Mississippi	Beyer, Heisen A.			1123							
Hallstock, John B.	2328					Arkansas	Michelson, Harry		2310							
Broadway Booking Agency	Intrieri, Matthew C.						2313		Louisiana		Wilson, R. L.			1366		
											LaCombe's, Buddy, Musical Attractions		3063	Kentucky	Interstate Orchestra Management	
Buddy LaCombe							West Virginia	<b>SYRACUSE:</b>								
NEW YORK	Dow, A. and B.							2301			Ohio	Bennett, Bernard S.	22			
			Belle Dow										Michigan		Fuiga, J. S.	675
ALBUQUERQUE:	Dorsey, Phil		2404					Indiana		Syracuse Lyceum & Orchestra Bureau						
		Rocky Mountain Music Service										Wisconsin				
ALBANY:	Daley, Jimmy, Attractions	2355	Illinois													
				Jimmy Daley						Michigan						
Leta M. Dow		North Carolina														
Doling, Irving M.	2504			Alabama												
Engel, Freddy	180				Tennessee											
Hallstock, John B.	2328					Mississippi										
Broadway Booking Agency	Intrieri, Matthew C.						2313		Arkansas							
											LaCombe's, Buddy, Musical Attractions		3063	Louisiana		
Buddy LaCombe							Kentucky									
NEW YORK	Dow, A. and B.							2301			West Virginia					
			Belle Dow										Ohio			
ALBUQUERQUE:	Dorsey, Phil		2404					Michigan								
		Rocky Mountain Music Service										Indiana				
ALBANY:	Daley, Jimmy, Attractions	2355	Wisconsin													
				Jimmy Daley						Illinois						
Leta M. Dow		Michigan														
Doling, Irving M.	2504			North Carolina												
Engel, Freddy	180				Alabama											
Hallstock, John B.	2328					Tennessee										
Broadway Booking Agency	Intrieri, Matthew C.						2313		Mississippi							
											LaCombe's, Buddy, Musical Attractions		3063	Arkansas		
Buddy LaCombe							Louisiana									
NEW YORK	Dow, A. and B.							2301			Kentucky					
			Belle Dow										West Virginia			
ALBUQUERQUE:	Dorsey, Phil		2404					Ohio								
		Rocky Mountain Music Service										Michigan				
ALBANY:	Daley, Jimmy, Attractions	2355	Indiana													
				Jimmy Daley						Wisconsin						
Leta M. Dow		Illinois														
Doling, Irving M.	2504															

	License No.		License No.		License No.		License No.
Grande, Pat. Attractions	154	Dickason, Howard M.	2069	<b>BEAVER FALLS:</b>		United Orchestra Service	720
Pat Grande		North Central Amusement Service		Landfair, Roy J.	961	William F. Smith	
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		Pete Forster		<b>BELLWOOD:</b>		Webb's Harry, Entertainment Bureau	834
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Universal Orchestra Company	1411
<b>KANKAKEE:</b>	
Devlyn, Frank	582
<b>MURPHYSBORO:</b>	
Paramount Orchestra Service	976
<b>PRINCETON:</b>	
Russell, Paul	999
<b>URBANA:</b>	
Universal Orchestra Service	1252
<b>INDIANA</b>	
<b>EVANSVILLE:</b>	
Universal Orchestra Service	554
<b>INDIANAPOLIS:</b>	
Dickerson, Matthew	725
Elliott Booking Co.	
75	
<b>KOKOMO:</b>	
Hoosier Orchestra Service	256
<b>SOUTH BEND:</b>	
Redden, Earl J.	281
United Orchestra Service of South Bend	
2263	
<b>IOWA</b>	
<b>COUNCIL BLUFFS:</b>	
Continental Booking Service	1412
<b>DES MOINES:</b>	
Radio and Theatre Program Producers	868
<b>RED OAK:</b>	
Lee Cox Enterprises	955
<b>WEBSTER CITY:</b>	
Bonsall, Jack	1559
Beightol, D. A.	1290
Continental Attractions	
506	
<b>KANSAS</b>	
<b>ATCHISON:</b>	
Gilmora, Ted	442
<b>WICHITA:</b>	
Midwest Orchestra Service	112
<b>LOUISIANA</b>	
<b>NEW ORLEANS:</b>	
Durning, Al.	101
<b>MAINE</b>	
<b>KITTERY:</b>	
New England Entertainment Bureau	1588
<b>PORTLAND:</b>	
Selberg, Bobby	228
<b>MARYLAND</b>	
<b>BALTIMORE:</b>	
Associated Colored Orchestras	1256
Barton, Jack	61
Dixon's Orchestra Attractions Corp.	
218	
Forty Club, Inc.	
1173	
<b>MASSACHUSETTS</b>	
<b>NATFIELD:</b>	
Newcomb, Emily L.	1218
<b>BOLTON:</b>	
Donahue, Charles B.	1077

License No.	
<b>PITTSFIELD:</b>	
Marcella, N.	307
<b>MICHIGAN</b>	
<b>DETROIT:</b>	
Austin, Shan	558
Benner, William R.	295
Colored Musicians & Entertainers Book- ing & Service Bureau, Inc.	
Del-Ray Orchestras and Attractions	1225
Detroit Artists Bureau, Inc.	
22	
<b>GLADSTONE:</b>	
Foster, Robert D.	648
<b>GRAND RAPIDS:</b>	
Mid-West Artists	1197
<b>KALAMAZOO:</b>	
Jackson, Stan	84
<b>PONTIAC:</b>	
Bowes, Arthur G.	694
Fine Arts Producing Co.	
267	
<b>MINNESOTA</b>	
<b>WINONA:</b>	
Interstate Orchestra Service	1754
Kramer Music Service	
266	
<b>MISSISSIPPI</b>	
<b>VICEBURG:</b>	
Delta Orchestra Service	2429
<b>MISSOURI</b>	
<b>COLUMBIA:</b>	
Missouri Orchestra Service	1735
<b>KANSAS CITY:</b>	
Amusement Co. of America	2011
Southland Orchestra Service	
1280	
Stevens, V. Thompson	275
Wayne's Theatrical Exchange	
626	
<b>ST. LOUIS:</b>	
Associated Orchestra Service	1115
Bellieves Music Service	925
Cooper, Ted	223
United Feature Attractions Corp.	
671	
<b>MONTANA</b>	
<b>BUTTE:</b>	
J. B. C. Booking Service	2044
<b>NEBRASKA</b>	
<b>LINCOLN:</b>	
Central Booking Service	1054
<b>OMAHA:</b>	
Amusement Service	229
<b>NEW JERSEY</b>	
<b>ASBURY PARK:</b>	
Hagerman, Ray	2426
<b>ATLANTIC CITY:</b>	
Universal Enterprises Co., Inc.	702
Williamatos, Jimmie	
1949	
<b>NEW YORK</b>	
<b>AUBURN:</b>	
Dickman, Carl	502
<b>BUFFALO:</b>	
Axelrod, Harry	2209
Empire Vaudeville Exchange	
220	
Farrall, Ray J., Amusement Service	2275
Gibson, M. Marshall	228
Gluck, Walter J.	222
King, George, Productions	1657
Smith, Carlyle "Tick"	549
Smith, Egbert G.	524
<b>FORT PLAIN:</b>	
Union Orchestra Service	1529
<b>LINDENHURST:</b>	
Fox, Frank W.	1815
<b>NEW YORK CITY:</b>	
Alexander, Morley	622
Associated Radio Artists	
1919	
Baldwin, C. Paul	2222
Benson, Edgar A.	222
Brown & Lisman	1889
Chapman, Bruce, Co.	573
Chartrand, Wayne H.	1520
Continental Amusements	
1773	
Crane, Ted	217
Curran, Tommy	122
Durand & Later	425
Edson, Robert H., Inc.	657
Famous Orchestra Service	
98	
Fleming Enterprises, Inc.	99
Foyer, Bernie	200
Frier's, Bud, Entertainment Bureau	1722
Galt, John R.	2257
Gillman Artists	1120
Godfrey, George A.	2122
Goldwin Productions	1804
Gorman, Hal	846
Griffenhagen, Wilbur H.	1648
Hart, Jack	114
Jaslow, Bert	225
Lila Theatrical Enterprises	2287
Low, Emil	202
Lustman, J. Allan	221
Mid Theatrical Enterprises	1544
National Entertainment Service	849
National Swing Club of America, Inc.	
2222	
Parker and Ross	222
Pearl, Harry	8
Perch, Billy, Theatrical Enterprises	1577
Rapp, Charles	77
Romano, Al.	1722
Scallon, Matt	2042
Sharp, Lew	2122
Silvan Entertainment Bureau	
1774	
Steinert, Otto	1520
Stern, Henry	1840
Stone, Harry	227
Times Square Artists Bureau	
1801	
Universal Amusement Enterprises	
169	
White, Lew, Theatrical Enterprises	
1620	
<b>ROCHESTER:</b>	
Barton, Lee	924
Norton, Al.	950
<b>NORTH CAROLINA</b>	
<b>CHARLOTTE:</b>	
Dixie Orchestra Service	45
Pitman, Earl	
1759	
<b>GREENSBORO:</b>	
Triason Amusement Co.	487
<b>OHIO</b>	
<b>CAMBRIDGE:</b>	
Emery, W. H.	184
<b>CELINA:</b>	
Martin, Harold L.	2402

State	License No.
<b>CINCINNATI:</b>	
Carpenter, Richard	62
Dahlman, Arthur L.	1462
Rainey, Lee	915
Sliv and Acomb	821
Williamson Entertainment Bureau	20
<b>CLEVELAND:</b>	
Senes, Frank	977
<b>COLUMBUS:</b>	
Askins, Lane	465
Prillerman, Laurence	798
<b>DATON:</b>	
Hixson, Paul	552
<b>EAST PALESTINE:</b>	
Morris, Ken	1114
<b>SALEM:</b>	
Gunesch, J. B.	1217
<b>STEVENSVILLE:</b>	
Campbell, C. R.	262
<b>OREGON</b>	
<b>PORTLAND:</b>	
Walker, Frank J.	2289
<b>PENNSYLVANIA</b>	
<b>ALLENTOWN:</b>	
Bahr, Walter K.	511
<b>CARBONDALE:</b>	
Battle, Marty	330
<b>EAST McKEESPORT:</b>	
Ravella, Peter J.	2053
<b>LANCASTER:</b>	
Twitmore, Gil	858
<b>LEBANON:</b>	
Zellers, Art	544
<b>McKEESPORT:</b>	
Ace Reigh, Inc.	1227
<b>PHILADELPHIA:</b>	
Berie, Bernard	509
Muller, George W.	430
Variety Productions	1028
Zeehan, Barney	836
<b>PITTSBURGH:</b>	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
Orchestra Service Bureau, Inc.	124
<b>SCARION:</b>	
Martin, John	2189
McDonough, Frank	2164
Orchestra Attractions of America	202
Stroh, Karl H.	1254
<b>UPPER DARBY:</b>	
Abmeyer, Gustave K.	1184
<b>WAYNESBURG:</b>	
Triangle Amusement Co.	1427
<b>RHODE ISLAND</b>	
<b>PROVIDENCE:</b>	
Bowen, Reggie	2179
<b>SOUTH CAROLINA</b>	
<b>CHARLESTON:</b>	
Folly Operating Co.	15
<b>TENNESSEE</b>	
<b>MEMPHIS:</b>	
Southern Orchestra Service	1145

State	License No.
<b>NASHVILLE:</b>	
Stein, Abe	582
<b>TEXAS</b>	
<b>DALLAS:</b>	
Lone Star Artists Bureau	1148
Southwestern Amusement Service	232
Windsor, Walter, Attractions	1144
<b>HOUSTON:</b>	
Orchestra Service of America	151
<b>SAN ANTONIO:</b>	
Erwin, Joe	338
<b>UTAH</b>	
<b>SALT LAKE CITY:</b>	
Intermountain Theatrical Exchange	583
<b>VIRGINIA</b>	
<b>ROANOKE:</b>	
Radio Artists Service	1480
<b>WASHINGTON</b>	
<b>SEACREST:</b>	
Thornton, L. T.	377
<b>BELLINGHAM:</b>	
Portman, George	236
<b>SEATTLE:</b>	
Thomas, B. Miles	1951
Wheeler, Bob	1221
<b>WEST VIRGINIA</b>	
<b>FAIRMONT:</b>	
Carpenter, Samuel H.	774
<b>KINGWOOD:</b>	
Hartman, Harland, Attractions	478
<b>MARTINSBURG:</b>	
Miller, George E., Jr.	1129
<b>WISCONSIN</b>	
<b>EAU CLAIRE:</b>	
Associated Orchestra Exchange	80
<b>FOND DU LAC:</b>	
Dowland, L. H.	1187
<b>LA CROSSE:</b>	
Schoepp, Alton O.	541
<b>MADISON:</b>	
Stone, Leon B.	1474
<b>MILWAUKEE:</b>	
Thomas, James	885
<b>OSHKOSH:</b>	
Reichenberger, Cliff	1987
<b>SHEBOYGAN:</b>	
Schmidt, Frederick W., Jr.	601
<b>STEVENS POINT:</b>	
Central State Music Association	507
<b>TOMAHAWK:</b>	
McClernon Amusement Co.	276
<b>DISTRICT OF COLUMBIA</b>	
<b>WASHINGTON:</b>	
Alliance Amusements, Inc.	339
Collins, Alonzo J.	522
LaMarre, Jules	823

State	License No.
<b>B</b>	
<b>Bahke, Alma D. — Kelly-Bahke Entertainment Service.</b>	
<b>Bahr, Walter K. — Allentown, Pa. — LICENSE CANCELLED.</b>	
<b>Bailey, Earl — Music Corporation of America.</b>	
<b>Bain, Keith L. — Chicago, Ill.</b>	
<b>Baker, R. L., Jr. — Hall C. House.</b>	
<b>Baldwin, Althea — Baldwin-Davis Entertainment Service.</b>	
<b>Baldwin, C. Paul — New York City — LICENSE CANCELLED.</b>	
<b>Baldwin-Davis Entertainment Service — Akron, Ohio.</b>	
<b>Baldwin, Jack M. — Bloomington, Ind.</b>	
<b>Bail, George — George Ball Agency.</b>	
<b>Ball, George, Agency — Hollywood, Calif.</b>	
<b>Ballantine, Lucille — Consolidated Radio Artists.</b>	
<b>Balla, Juanita E. — Paragon Theatrical Enterprises.</b>	
<b>Baltimore Theatrical Exchange &amp; Entertainment Bureau — Baltimore, Md.</b>	
<b>Barera, Katherine — Wittstein's Orchestra, Inc.</b>	
<b>Barnard, Pep — Croydon, Pa.</b>	
<b>Barnes-Carruthers Fair Booking Association, Inc. — Chicago, Ill.</b>	
<b>Barnes, M. H. — Barnes-Carruthers Fair Booking Association, Inc.</b>	
<b>Barnes, Walter — W. B. C. Music Corporation.</b>	
<b>Barnett, Larry — Music Corporation of America.</b>	
<b>Baron, Norman T. — Louisville, Ky.</b>	
<b>Barrett, Irving — New York City.</b>	
<b>Barrie, Allan, Jr. — Sid Hall Theatrical Enterprises.</b>	
<b>Bartholomew, John J. — Stroudsburg, Pa.</b>	
<b>Bartlett, Charles — Beaumont, Texas.</b>	
<b>Bartlett, Owen A. — American Productions, Inc.</b>	
<b>Barton, Bernard — National Music Corporation.</b>	
<b>Barton, D. — Music Corporation of America.</b>	
<b>Barton, Jack — Baltimore, Md. — LICENSE CANCELLED.</b>	
<b>Barton, Lee — Rochester, N. Y. — LICENSE CANCELLED.</b>	
<b>Batchelor Enterprises, Inc. — New York City.</b>	
<b>Batchelor, Walter — Batchelor Enterprises, Inc.</b>	
<b>Battle, Marty — Carbondale, Pa. — LICENSE CANCELLED.</b>	
<b>Baum, Rudolph J. — Miami, Fla.</b>	
<b>Bayreuther, Frank — New Bedford, Mass.</b>	
<b>Bay State Orchestra — Hinsdale, Mass.</b>	
<b>Beau, Wally — Fond du Lac, Wis.</b>	
<b>Beck, J., Jr. — Music Corporation of America.</b>	
<b>Beightol, D. A. — Webster City, Iowa — LICENSE CANCELLED.</b>	
<b>Belaire, Ray — Providence, R. I.</b>	
<b>Bell, Clarence "Chio" — Benton Harbor, Mich.</b>	
<b>Bell, James R. — Associated Colored Orchestras.</b>	
<b>Bellinger, C. Robert — Dahl B. Fredmore.</b>	
<b>Bellevue, Music Service — St. Louis, Mo. — LICENSE CANCELLED.</b>	
<b>Belmont, Sidney — Sidney Belmont Amusement Service.</b>	
<b>Belmont, Sidney, Amusement Service — St. Louis, Mo.</b>	
<b>Bender, Harvey E. — Reading, Pa.</b>	
<b>Bender, P. Carlton — Reading, Pa.</b>	
<b>Bender, Robert J. — Orchestra Music Service.</b>	
<b>Benner, William R. — Detroit, Mich. — LICENSE CANCELLED.</b>	
<b>Bennett, Bernard S. — Syracuse, N. Y.</b>	
<b>Bennett, Bob — Philadelphia, Pa.</b>	
<b>Benson, Edgar A. — New York City — LICENSE CANCELLED.</b>	
<b>Berdun, Hal — Ralph "Del" Delbridge.</b>	
<b>Bergen, Richard F. — Chicago, Ill.</b>	
<b>Berger, Abe A. — Dallas, Texas.</b>	
<b>Berger, Curt W. — Milwaukee, Wis.</b>	
<b>Berger, Roy — Roy Bergere Theatrical Enterprises.</b>	
<b>Bergere, Roy, Theatrical Enterprises — Baltimore, Md.</b>	
<b>Berkshire Entertainment Service — Adams, Mass.</b>	
<b>Berie, Bernard — Philadelphia, Pa. — LICENSE CANCELLED.</b>	
<b>Berman, M. Lillian — Metropolitan Theatrical Agency.</b>	
<b>Bern, Mary E. — Sioux City, Iowa.</b>	
<b>Bernardi, Bernard — Bernardi Productions, Inc. — New York City.</b>	
<b>Bernie, Herman — New York City.</b>	
<b>Bernie's Attractions — Bernie Faingold.</b>	
<b>Bertuch, Hugo T., Jr. — Entertainment Agency of America.</b>	
<b>Besman, Bernard — Detroit, Mich.</b>	
<b>Best, Ruth Heubach — Cincinnati, Ohio.</b>	
<b>Bestry, Harry — New York City.</b>	
<b>Beutel, Bill — Music Corporation of America.</b>	
<b>Beyer, Helen A. — Schenectady, N. Y.</b>	
<b>Biben, Harry — Philadelphia, Pa.</b>	
<b>Bickhardt, Fred M. — Philadelphia, Pa.</b>	
<b>Bigley, Francis — Dubuque, Iowa.</b>	
<b>Bingemer, John E. — Chicago, Ill.</b>	
<b>Blondi, H. J. — New Castle, Pa.</b>	
<b>Birch, Maceo — Kansas City, Mo.</b>	
<b>Birch, Maceo — Music Corporation of America.</b>	
<b>Black, Bob — Bob Black Theatrical Agency.</b>	
<b>Black, Bob, Theatrical Agency — Hollywood, Calif.</b>	
<b>Black, Frank W. — Vermont Music Co., Inc.</b>	
<b>Blades, Clifford James — Dubuque, Iowa.</b>	
<b>Blake and Amber, Inc. — San Francisco, Calif.</b>	
<b>Blatt, O. R. — Dallas, Texas.</b>	
<b>Blackley, William — Ridgefield, Conn.</b>	
<b>Bloom, Phil — Music Corporation of America.</b>	
<b>Bloomberg, Isador — Hagerstown, Md.</b>	
<b>Blus, Jack — Denver, Colo.</b>	
<b>Bluedorn, Victor E. — Cardinal Guild Orchestra Service of Iowa State College.</b>	
<b>Robbitt, J. Sedwick — Charlotte, N. C.</b>	
<b>Boedep, Edward — Aubury Park, N. J.</b>	
<b>Bolton, Fatsy — Bolton Amusement Service.</b>	
<b>Bolton, Howard — A. M. Saperstein.</b>	
<b>Bonded Management Agency — Los Angeles, Calif. — LICENSE CANCELLED.</b>	
<b>Bonick, Louis — Jack Marshard.</b>	
<b>Bonsall, Jace — Webster City, Iowa — LICENSE CANCELLED.</b>	
<b>Boone, Don C. — Roehm and Boone.</b>	
<b>Bords, Al — Chicago, Ill.</b>	
<b>Borna, Fred E. — Don Harold.</b>	
<b>Borago, William — Hollywood, Calif.</b>	
<b>Bostic, Tiny — Pipestone, Minn.</b>	
<b>Botkins, George A. — Lakewood, Ohio.</b>	
<b>Bove, Antone — Antone Bove Orchestra.</b>	
<b>Bove, Antone, Orchestras — Philadelphia, Pa.</b>	
<b>Rovey, E. F. — Edred's, Inc.</b>	
<b>Bowen, Reggie — Providence, R. I. — LICENSE CANCELLED.</b>	
<b>Bowen, Arthur G. — Pontiac, Mich. — LICENSE CANCELLED.</b>	
<b>Rowman, Jack — Wilkingsburg, Pa.</b>	
<b>Rox, Juett, Jr. — Ainsworth-Box Agency.</b>	
<b>Boyd, William G. — Taunton, Mass.</b>	
<b>Boyle, Irma Brady — Los Angeles, Calif.</b>	
<b>Boyle, Marion — Music Corporation of America.</b>	
<b>Boyle, W. Edward — Boston, Mass.</b>	
<b>Boyes, Dorothy D. — Columbus, Ohio.</b>	
<b>Bosung, Jack — Los Angeles, Calif.</b>	
<b>Bramson, Sam — William Morris Agency.</b>	
<b>Brandell, William — New York City.</b>	
<b>Brandis, El. L. — Kathryn Duffy Productions.</b>	
<b>Braunfeld, Archibald U. — Henry Souvalde, Inc.</b>	
<b>Brennan, Jack — Mt. Carmel, Pa.</b>	
<b>Brennan, Jimmy — Pittsburgh, Pa.</b>	
<b>Brennan, Wallis — Texas Theatrical Agency.</b>	
<b>Brennan, Walter V. — Walter V. Brennan Amusement Agency.</b>	

<b>Brennan, Walter V., Amusement Agency — Providence, R. I.</b>	
<b>Brewster, Kay — Minneapolis, Minn.</b>	
<b>Breyler, Jim — Music Corporation of America.</b>	
<b>Brill Theatrical Agency — Los Angeles, Calif. — LICENSE CANCELLED.</b>	
<b>Broadway Booking Agency — John B. Hall-stock.</b>	
<b>Broadway Entertainment Producer — Walter Quife.</b>	
<b>Bronson, Hal — Mobile, Ala.</b>	
<b>Bronson, W. Earl — Grand Rapids, Mich.</b>	
<b>Brookens, John — Louisville, Ky.</b>	
<b>Brookhiser, F. A. — Cedar Rapids, Iowa.</b>	
<b>Brooklawn Amusement Co., Inc. — Bridgeport, Conn.</b>	
<b>Brown, Joe — St. Louis, Mo.</b>	
<b>Brown, Lee L. — Louisville, Ky.</b>	
<b>Brown and Lisman — New York City — LICENSE CANCELLED.</b>	
<b>Brown, Phil — Consolidated Radio Artists.</b>	
<b>Brumfield, Howard A. — Highland Park, Pa.</b>	
<b>Brumitt, Dave, Jr. — Bristol, Tenn.</b>	
<b>Brunel, Dolean — Harriman, N. Y.</b>	
<b>Brunton, J. W. (Bill) — Beloit, Wis.</b>	
<b>Bruso, Arthur A. — Appleton, Wis.</b>	
<b>Bubeck, Carl F. — Orchestras Agency of Philadelphia.</b>	
<b>Buchanan, Charles — Gale, Inc.</b>	
<b>Buchanan, H. E. — Tri-State Artists Bureau.</b>	
<b>Buffalino, Joseph — Troy, N. Y.</b>	
<b>Buisseret, Armand H. — San Fernando, Calif.</b>	
<b>Bulger, Eddie — New Kensington, Pa.</b>	
<b>Bundy, Robert — Charles Shribman.</b>	
<b>Burden, Eleanor Cotten — Burden-Littell Entertainment Bureau.</b>	
<b>Burden-Littell Entertainment Bureau — New York City.</b>	
<b>Burk, Billy — Springfield, Ohio.</b>	
<b>Burke, Bernard — New York City.</b>	
<b>Burke, Eddie — San Francisco, Calif. — LICENSE CANCELLED.</b>	
<b>Burke, Frank — Artists Management, Inc. — Burke's Band Booking Agency — William Dehey.</b>	
<b>Burnek, C. Clifford — Milwaukee, Wis.</b>	
<b>Burnek, Fred R. — C. Clifford Burnek.</b>	
<b>Burnek, Joseph J. — C. Clifford Burnek.</b>	
<b>Burnett, Barney — Indianapolis, Ind.</b>	
<b>Burnham, William — Consolidated Radio Artists.</b>	
<b>Burns, Kathryn — Los Angeles, Calif.</b>	
<b>Burton, C. D. — Burton Theatrical Offices.</b>	
<b>Burton, Henry K. — Burton Theatrical Offices.</b>	
<b>Bur-Ton, John A. — Berkeley, Calif.</b>	
<b>Burton Theatrical Offices — Indianapolis, Ind.</b>	
<b>Bushel, Hyman — Rudy Valle Orchestra Units Corp.</b>	
<b>Byer, Sy — New Haven, Conn.</b>	
<b>Byron, Herbert H. — Byron's Attractions.</b>	
<b>Byron's Attractions — Chicago, Ill.</b>	
<b>C</b>	
<b>C &amp; W Booking Agency — Wilmington, Del.</b>	
<b>Cahill, Robt. J. — Holyoke, Mass.</b>	
<b>Cahill, Daniel E. — Robt. J. Cahill.</b>	
<b>Cahill, Mildred W. — Robt. J. Cahill.</b>	
<b>Cahee, Tom — Appleton, Wis.</b>	
<b>Caldwell, Gladys M. — Fairfield Enterprises.</b>	
<b>Callage, Daniel — Dipenza &amp; Callage.</b>	
<b>Callahan, Edward F. — Philadelphia, Pa.</b>	
<b>Callahan, Frank J. — Edward F. Callahan.</b>	
<b>Calvert, Robt. H., Jr. — Fred Robbins.</b>	
<b>Campbell, Charles D. — Bartlesville, Okla.</b>	
<b>Campbell, C. R. — Steubenville, Ohio — LICENSE CANCELLED.</b>	
<b>Campbell, Kathryn — Los Angeles, Calif.</b>	
<b>Campbell, Norman E. — Artists Management, Inc.</b>	
<b>Campus Booking Agency — Minneapolis, Minn.</b>	
<b>Canalupo, Chas. R., Jr. — Metropolis Artists Bureau.</b>	
<b>Cappo, Joe — Herrin, Ill.</b>	
<b>Cappo, Joe — Meeker Music, Inc.</b>	
<b>Cardinal Guild Ork. Service of Iowa State College — Ames, Iowa.</b>	
<b>Carey, Edward, Jr. — Seattle, Wash.</b>	
<b>Carlin, Harry — Carlin &amp; Lloyd Theatrical Enterprises.</b>	
<b>Carlin &amp; Lloyd Theatrical Enterprises — New York City.</b>	
<b>Carlton, Bernie — Baltimore, Md.</b>	
<b>Carolina Music Association — Tarboro, N. C.</b>	
<b>Carolina Orchestra Service — Asheville, N. C.</b>	
<b>Caron, Edgar J. — Paramount Ork. Service.</b>	
<b>Caron, Mary — Paramount Ork. Service.</b>	
<b>Carpenter, G. D. — Hall C. Houpe.</b>	
<b>Carpenter, Richard — Cincinnati, Ohio — LICENSE CANCELLED.</b>	
<b>Carpenter, Samuel H. — Fairmont, W. Va. — LICENSE CANCELLED.</b>	
<b>Carr, Thomas — Nick Elliott.</b>	
<b>Carroll, Abner — National Orchestra Syndicate.</b>	
<b>Carroll, Vance — Artists Bureau, Inc.</b>	
<b>Carter, Harold B. — University Ork. Service.</b>	
<b>Cartwright, Charles — Peoria Amusement Service.</b>	
<b>Caruso, Ernest F. — Universal Artists Service.</b>	
<b>Casa Del Ray Orchestra — Val Dage.</b>	
<b>Casimiera, Miss — Philadelphia, Pa.</b>	
<b>Castle, Vernon — Ted Gustafsen Agency.</b>	
<b>Cate, Rollie — Weston &amp; Cate.</b>	
<b>Catlin, Wendell — Salem, Ohio.</b>	
<b>Causler, R. L. — Ithaca, N. Y.</b>	
<b>Cavaller, L. A., Jr. — Youngstown, Ohio.</b>	
<b>Cellurale, Felix — Pittsburgh, Pa.</b>	
<b>Central Amusements Service — Palmer Whitney.</b>	
<b>Central Artists Bureau — Fort Wayne, Ind.</b>	
<b>Central Booking Agency — William W. Hawkins.</b>	
<b>Central Booking Agency — Arnold Silvert.</b>	
<b>Central Booking Agency — Ellis Karns.</b>	
<b>Central Booking Service — Columbus, Ohio.</b>	
<b>Central Booking Service — Lincoln, Neb. — LICENSE CANCELLED.</b>	
<b>Central State Music Association — Stevens Point, Wis. — LICENSE CANCELLED.</b>	
<b>Century Entertainment Bureau — New York City.</b>	
<b>Century Orchestra Service — Jacksonville, Fla.</b>	
<b>Cerra, Nick — Carbondale, Pa.</b>	
<b>Cervone, Frank — Pittsburgh, Pa.</b>	
<b>Chandler, Hollis B. — Columbia, Mo.</b>	
<b>Chapman, Bruce, Co. — New York City — LICENSE CANCELLED.</b>	
<b>Chartrand, Wayne H. — New York City — LICENSE CANCELLED.</b>	
<b>Chase, Mrs. Aletha — West Liberty, Iowa.</b>	
<b>Chase, Warren, Jr. — Amsterdam, N. Y.</b>	
<b>Chevraux, E. L. — South Bend, Ind.</b>	
<b>Chicago Artists Bureau — Chicago, Ill.</b>	
<b>Chopp, Peter — Glenn Lyte.</b>	
<b>Chotiner, Seymour J. — Hollywood, Calif.</b>	
<b>Christman Productions — Miami, Fla. — LICENSE CANCELLED.</b>	
<b>Chudnow, David — Hollywood, Calif.</b>	
<b>Churchill, Ross E. — Universal Theatrical Agency.</b>	
<b>Cisne, Dick, Attractions — Champaign, Ill.</b>	
<b>Cisne, Dick — Dick Cisne Attractions.</b>	
<b>Citron, Herman L., Theatrical Enterprises — New York City.</b>	
<b>Citron, Herman L. — Herman L. Citron Theatrical Enterprises.</b>	
<b>Clark, Mrs. C. C. — Minneapolis, Minn.</b>	
<b>Clark, Jimmy — Larsen, Wis.</b>	
<b>Clark, Sophie — Jack Marshard.</b>	
<b>Clements, Tom — Stafford &amp; Howard.</b>	
<b>Clemens, J. L. — Dallas, Texas.</b>	
<b>Clemens, William T. — Little Rock, Ark.</b>	
<b>Clifton Entertainment Bureau — Maplewood, N. J.</b>	
<b>Climax Attraction — Monroe H. Felton.</b>	
<b>Cloonan, Billy — Triangle Entertainment Service.</b>	
<b>Cohen, Arthur — Scranton, Pa.</b>	
<b>Cohen, Jack — Wittstein's Orchestras, Inc.</b>	
<b>Cohen, Jeanne — Artists Management, Inc.</b>	

## SUB-AGENTS WITH EMPLOYERS—EMPLOYERS and THEIR LOCATION

In the following list the name of each Sub-Agent is listed with the name of such Sub-Agent's Employer; the name of each Licensed Booking Agent is listed, with the city wherein such Booking Agent is located.

Sub-Agent	Employer
A. A. Booking Service — Albert E. Abbott.	Abbott, Albert E. — Pittsburgh, Kan.
Abeloff, George — Richmond, Va.	Abeloff, George — Richmond, Va.
Abmeyer, Gustave K. — Upper Darby, Pa. — LICENSE CANCELLED.	Abmeyer, Gustave K. — Upper Darby, Pa. — LICENSE CANCELLED.
Abrams, Charles — Los Angeles, Calif.	Abrams, Charles — Los Angeles, Calif.
Abramson, Nathan M. — New York City.	Abramson, Nathan M. — New York City.
Ace Reigh, Inc. — McKeesport, Pa. — LICENSE CANCELLED.	Ace Reigh, Inc. — McKeesport, Pa. — LICENSE CANCELLED.
Achenbach, Thomas — Easton, Pa.	Achenbach, Thomas — Easton, Pa.
Achenbach, Tommy — Thomas Achenbach.	Achenbach, Tommy — Thomas Achenbach.
Ackerman, Russell S. — Minneapolis, Minn.	Ackerman, Russell S. — Minneapolis, Minn.
Acme Booking Agency — New York City.	Acme Booking Agency — New York City.
Actors and Artists Bureau — Jack Werby Productions.	Actors and Artists Bureau — Jack Werby Productions.
Adair, A. F. — Latrobe, Pa.	Adair, A. F. — Latrobe, Pa.
Adams, Charles E. — Beverly Hills, Calif.	Adams, Charles E. — Beverly Hills, Calif.
Adams, Jack — William L. Peters, Jr.	Adams, Jack — William L. Peters, Jr.
Adams, Mildred — Simon Shribman.	Adams, Mildred — Simon Shribman.
Adolph, Earl — San Antonio Vaudeville Booking Agency.	Adolph, Earl — San Antonio Vaudeville Booking Agency.
Affiliated Theatrical Booking Service — Columbus, Ohio.	Affiliated Theatrical Booking Service — Columbus, Ohio.
Agency Employment Service — Indianapolis, Ind.	Agency Employment Service — Indianapolis, Ind.
Ainsworth-Box Agency — Hollywood, Calif.	Ainsworth-Box Agency — Hollywood, Calif.
Ainsworth, Helen — Ainsworth-Box Agency.	Ainsworth, Helen — Ainsworth-Box Agency.
Albright, Clayton — Robert William Snyder.	Albright, Clayton — Robert William Snyder.
Albright, R. E. — Kokomo, Ind.	Albright, R. E. — Kokomo, Ind.
Alessandrini, Lucille V. — C. Richard Ingram.	Alessandrini, Lucille V. — C. Richard Ingram.
Alexander, Chester M. — Chester Alexander Theatrical Enterprises, Inc.	Alexander, Chester M. — Chester Alexander Theatrical Enterprises, Inc.
Alexander, Chester, Theatrical Enterprises, Inc. — Miami, Fla.	Alexander, Chester, Theatrical Enterprises, Inc. — Miami, Fla.
Alexander, Morley — New York City — LICENSE CANCELLED.	Alexander, Morley — New York City — LICENSE CANCELLED.
Alexander, Willard — William Morris Agency, Inc.	Alexander, Willard — William Morris Agency, Inc.
Allan, Jack Irving — Los Angeles, Calif.	Allan, Jack Irving — Los Angeles, Calif.
Allen, Albert — Gloverville, N. Y.	Allen, Albert — Gloverville, N. Y.
Allen, Charles H. — New York City.	Allen, Charles H. — New York City.
Allen, Larry — Consolidated Radio Artists.	Allen, Larry — Consolidated Radio Artists.
Allen, Paul — Universal Theatrical Agency.	Allen, Paul — Universal Theatrical Agency.
Allen, Raymond — Balboa, Calif.	Allen, Raymond — Balboa, Calif.
Allen, Vic. — Paragon Theatrical Enterprises.	Allen, Vic. — Paragon Theatrical Enterprises.
Allen, Woody D. — Frankie Schenk.	Allen, Woody D. — Frankie Schenk.
Alliance Amusements, Inc. — Washington, D. C. — LICENSE CANCELLED.	Alliance Amusements, Inc. — Washington, D. C. — LICENSE CANCELLED.
Allied Music Service — Chicago, Ill.	Allied Music Service — Chicago, Ill.
Allsbrook, Bill — Richmond, Va.	Allsbrook, Bill — Richmond, Va.
Althoff, Battle — Consolidated Radio Artists.	Althoff, Battle — Consolidated Radio Artists.
American Amusements — Bill Allsbrook.	American Amusements — Bill Allsbrook.
American Artists Association — Hartford, Conn.	American Artists Association — Hartford, Conn.
American Productions, Inc. — Hollywood, Cal.	American Productions, Inc. — Hollywood, Cal.
Amusement Company of America — Kansas City, Mo. — LICENSE CANCELLED.	Amusement Company of America — Kansas City, Mo. — LICENSE CANCELLED.

Amusement Service — Omaha, Neb. — LICENSE CANCELLED.	Amusement Service — Omaha, Neb. — LICENSE CANCELLED.
Anderson, Kenneth W. — Associated Colored Orchestras.	Anderson, Kenneth W. — Associated Colored Orchestras.
Anderson, Laurence John — El Thompson.	Anderson, Laurence John — El Thompson.
Anderson, William — Paramount Orchestra Service.	Anderson, William — Paramount Orchestra Service.
Andrew, John R. — New York City.	Andrew, John R. — New York City.
Angello, Louis T. — Ridgway, Pa.	Angello, Louis T. — Ridgway, Pa.
Antonello, John — Kansas City, Mo.	Antonello, John — Kansas City, Mo.
Antrim Entertainment Bureau — Philadelphia, Pa.	Antrim Entertainment Bureau — Philadelphia, Pa.
Apollo Entertainment Bureau — New York City.	Apollo Entertainment Bureau — New York City.
Aragon Music Service — Frankie Schenk.	Aragon Music Service — Frankie Schenk.
Argyrios, Arthur — Mutual Entertainment Exchange.	Argyrios, Arthur — Mutual Entertainment Exchange.
Ar	









Swain, Alice Lee—Arthur Cunningham. Swain, Teeny—Muncie, Ind. Swartz, Oscar—Slater Orchestra Service. Syracuse Lyceum & Orchestra Bureau—J. S. Fulge.

Vignal, Louis L.—Pittsburgh, Pa. Vincent, Harold—Rochester, N. Y. Vincent, Lee—Lee Vincent Theatrical Enterprises. Vincent, Leo, Theatrical Enterprises—Philadelphia, Pa.

Wittstein, Edward—Wittstein's Orchestra, Inc. Wittstein's Orchestra, Inc.—Miami, Fla. Wojewski, A. P.—Hollywood Booking Office.

IOWA United Artists Bureau—Des Moines MASSACHUSETTS Kasper-Gordon, Inc.—Boston MICHIGAN Ammor Record Company—Detroit

Electrical Transcription and Phonograph Recording Companies Licensed by the A. F. of M.

CALIFORNIA Berkeley Royal Recording Company. R. J. Villin. Coronado Aerogram Corp. Hollywood Associated Cinema Studios. Hollywood Biddick Company, Walter. Hollywood C. P. MacGregor Company. Hollywood Cruger, Paul. Hollywood Davis and Schwieger. Hollywood Don Lee Productions. Hollywood Electro-Vox Recording Studios. Hollywood Fogel, Irving. Hollywood Glenn Wallichs Recording Studio. Hollywood Hollywood Recording Co. Hollywood Lancaster, George J. Hollywood Mertens & Price, Inc. Hollywood Morgan, Raymond R. Company. Hollywood Radio Producers of Hollywood. Hollywood Radio Recorders, Inc. Hollywood Radio Transcription Co. of America, Ltd. Hollywood Recordings, Inc. Hollywood Record-O-Shers. Hollywood Standard Radio. Hollywood Studio and Artist Music Shop. Hollywood Twentieth Century Radio Productions. Hollywood Gateway to Music. Los Angeles Miller Bros. Los Angeles Tru-Art Recordings. Pasadena Adams Recording Studio. San Diego Casana Bruno. San Francisco Lewis Recording Studios. San Francisco Kennedy Kut Recordings. San Francisco Rowland Music Company. San Francisco Truett Studios. San Francisco

NEW JERSEY R. C. A. Mfg. Company, Inc.—Camden OREGON C. K. Recorders—Portland PENNSYLVANIA Keystone Transcription Laboratory—Harrisburg Robinson Recording Laboratories—Philadelphia Shryock Radio Company—Philadelphia WCAU Broadcasting Company—Philadelphia WFIL Broadcasting Company—Philadelphia UTAH James B. Keyser Co., Inc.—Salt Lake City WASHINGTON Fischer Blend Station, Inc.—Seattle Radio Station KIRO—Seattle Seattle Broadcasting Co.—Seattle WISCONSIN PFAU Sound Equipment Co.—Milwaukee Professional Recording Studios—Milwaukee CANADA Dominion Broadcasting Co.—Toronto Trustees Recording—Toronto United Radio Advertising Agency—Toronto SCRATCH "Why does a clock run?" "You would too if you had ticks!" —Penn State Froth. JUST THE REVERSE "Tom has given up trying to make love to Margie." "Did she repulse his advances?" "No, she advanced his pulses." —Agglavator. EFFICIENCY Farmer: "Seems like I've been findin' an awful lot of dead crows in the fields lately." Second Farmer: "Yup, Pete Clay down the line made a scarecrow out of the dude his boy brought home from college and the birds have been laughing themselves death." —Covered Wagon

# The Song Sheet Racket

by Walter G. Douglas

We have been reliably informed that a large percentage of the Popular Song Writers are members of the A. F. of M. In the interest of these members we print this article by Walter G. Douglas, Chairman of the Board of the Music Publishers' Protective Association.

—EDITOR.

MANY persons do not realize the fact that often when they purchase a sheet or booklet containing the words of popular musical compositions they are perhaps unintentionally assisting in the commission of a crime.

The type of song sheet to which we refer usually is sold on newsstands or by street peddlers, stationery stores and similar retail outlets. These sheets generally can be bought for 5c and 10c and they contain the words of as many as two hundred copyrighted popular songs.

The Congress of the United States passed the present United States Copyright Law in 1909. The law was intended to protect authors, composers and publishers of music and other literary works from piracy and misappropriation of their works by others. In other words, it was the intention of Congress to encourage the creators of literary work by giving them some assurance that they would be able to realize a living from the fruits of their labor.

Accordingly, Congress provided that upon securing a copyright the owner of that copyright would have, among other rights, the exclusive right to print, publish, copy and sell the copyrighted work, and when a person without the permission or authority of the owner of a copyright prints, publishes, copies or sells the copyrighted work, he becomes liable to the payment of damages to the lawful owner of the work.

In order that its intention be carried out, Congress specifically provided that in the case of an infringement, the party found violating the copyright must pay damages in the sum of not less than \$250.00 for each infringement of copyright.

It does not make any difference whatsoever whether the person infringing knows that he is acting illegally—the United States courts are required to give a minimum of \$250.00 damages in every case upon proof that a duly copyrighted song or literary work has been printed, published and sold unlawfully.

Congress went a step further and incorporated a section in the statute, making it a crime for any person to willfully and for profit infringe any copyright secured under the law. It is also a crime for a person to knowingly and willfully aid or abet such an infringement. For conviction of a crime under the United States Copyright Law, the punishment can be either one year in prison or a fine of as much as \$1,000.00, or both.

Despite the fact that composers and publishers of copyrighted music have taken advantage of the protection which Congress has decreed them and in countless instances have recovered substantial damages and procured the conviction of willful infringers, there still exists throughout this country what in effect is a racket.

Many persons surreptitiously print thousands and thousands of copies of illegal song sheets and booklets, and acting as their own distributors use innocent children and perhaps unsuspecting store proprietors as their retail outlets. The public, since perhaps it is not acquainted with the source of these unauthorized song books, and since it does not realize that by its purchases it is making profitable the commission of illegal practices, buys them.

The music publishers and their authors and composers suffer as a result. The bootlegger who has printed the sheets, possibly in the attic or basement of his

own home by night, becomes rich, and unwary storekeepers and street peddlers, most of whom are innocent youths, are used as his tools.

Through the Music Publishers' Protective Association, Inc., a non-profit organization, music publishers on behalf of themselves and their authors and composers, now are making a sincere effort to deal the racket a death blow. The campaign which has been started by the Music Publishers' Protective Association, was limited at first to the State of Connecticut, where many persons were required to pay damages and where the United States attorney acting with the complete cooperation of the Federal Bureau of Investigation, secured the convictions of certain large scale distributors of illegal song sheets. In many instances violators of the law pleaded that they were ignorant of the fact that they had been violating the law. Even though in some few of these cases this may have been true, it, of course, was no defense in the civil court proceedings.

The results obtained in Connecticut were very satisfactory and the Music Publishers' Protective Association has been directed by its members to extend its campaign throughout the United States.

It is not the intention of the Association or its members to derive any profit from this campaign; its only purpose is to destroy an illegal business which has assumed national proportions. If it were the purpose of composers and publishers to realize an income from such a campaign, it would not be necessary to notify the public or any portion of the public of the existence of the law, for ignorance of the law is no excuse. The Association and its members, however, are acting in good faith in an effort to free the legitimate profession of song writing and the legitimate business of music publishing from unlawful competition.

Therefore, as part of this campaign, the Association on behalf of its publishers and their composers is making this appeal directly to the public.

You are being asked to refrain from buying illegal song sheets and to discourage their sale or distribution. The music publishing industry together with its thousands of composers, who provide much entertainment for you, believe that if you are made to realize that when you purchase an illegal song sheet you are acting very much like a buyer of stolen goods, you will refuse to play any part in the maintenance of the racket.

If one stops to think, it is obvious that an illegal song sheet consists of the lyrics of copyrighted songs which have been stolen by the publisher of that illegal sheet for his own monetary gain. Neither the lawful owners nor the composers of those lyrics receive any revenue from the sale of the illegal sheet. On the contrary, the illegal sheet serves as competition to lawful publications from which legitimate publishers and composers may derive income.

When you buy a booklet containing the words of one hundred or two hundred songs for five cents, it is possible that you are helping to make rich an ex-bootlegger, whose printing plant is located a thousand miles from your home and who operates by night.

There are certain legal song sheets on the market. To our knowledge, there are three at this time and they are "Song Hits" and "Four Hundred Songs to Remember", both published by Song Lyrics, Inc., of New York City, and also "Sing Season", which is published by Atlas Music Corporation of New York City. The publishers of these sheets pay for the privilege of reprinting lyrics and the copyright owners and composers of those lyrics, therefore, are compensated for the use of their property. The publisher of the unlawful sheets who does business under cover, who does not attempt to make payment for the material he uses, and who uses the cheapest kind of paper and other material, finds himself in a position where he can undersell the publishers of legitimate sheets. And certainly since he steals his material as much as he wants his publication obviously can and does contain much more material than the legal sheets. If you have any doubt concerning the legitimacy of a particular song sheet or booklet, please write to the Music Publishers' Protective Association, Inc., 45 Rockefeller Plaza, New York, N. Y. That Association will be grateful for your interest and will gladly cooperate with you.

It is hoped that this article will prove to be enlightening and that you will act in such a way that you will neither encourage nor support the continuance of this racket nor expose yourself to liability for breaking the Federal laws.

# Ailments Specific to Musicians

By DR. W. SCHWEISHEIMER

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

## STAGE-FRIGHT OF MUSICIANS

A SPECIAL KIND OF NERVOUSITY

ONE day, I went to see a friend of mine, a clarinet player—and found him in a sort of feverish excitement. It appeared that he was going to have a rehearsal for a job with a newly founded radio symphonic orchestra which was to be selected and conducted by a world-famous conductor. Naturally, he felt that on this rehearsal not only an important financial success for him but his whole future or at least many years to follow depended.

I have to describe his behavior in details for it is characteristic of many musicians of all instruments. Maybe it varies now and then but the general idea is the same.

He greeted me immediately with outstretched hand: "Please feel my pulse, doctor," he said, "I am sick and have high fever. Look at Me. Do you see how my hands are shaking?"

I examined him thoroughly which calmed him apparently. It was obvious that he had no fever at all, only his pulse was somewhat accelerated but there were no signs of any disease.

He finally told me that tomorrow he was to have his audition and now I knew what was wrong with him: a typical case of stage-fright which is not rare for artists but which is especially unpleasant for musicians and singers of all kinds. For, if their nervous system is not in best shape, they may at time be unable to produce the muscle movements of lips, tongue, hands, etc., which are decisive for the formation of tones in right order, and the playing suffers in the same way it would suffer if technically they were not well educated.

This musician has spent all morning practicing passages which he wanted to play the next day, and he had constantly discovered new technical imperfections which made him nervous—and this nervousness in turn did anything but improve his playing—a typical vicious circle, i. e., a circular series of events each of which influences the other one unfavorably.

Naturally, as often in such cases—the blame was put on the mouthpiece. My friend was an excellent clarinetist in his symphony orchestras, but always his nervousness had made him find some flaws in the mouthpieces of his instrument and I never saw him go to a rehearsal without at least a dozen mouthpieces which he kept in a suitcase or bag within reach. He had a regular mouthpiece mania.

"I can't play any more," he said to me desperately and played a passage which really sounded pitiful. It appeared that for more than an hour he had been trying out and changing mouthpieces in order to find the right one for the next day; he constantly kept changing, and the more he did, the less he knew which was which. Consequently his lip muscles had suffered from that constant strain.

I felt clearly: here was a case of strong nervousness, a very high degree of stage-fright—but I realized also that little could be done to help him even if he was willing to take some sedative tablets. He still would continue to feel the nervous tension for the next twenty-four hours, i. e., till the time of the rehearsal.

Suddenly I had a good idea: I went into the next room and called the manager of the prospective orchestra whom I happened to know well. I explained the case to him and asked him whether the deciding audition could not take place today—immediately.

"Why, certainly," he said, full of understanding, "all we are doing now anyway is rehearsing and auditioning, so bring your man right over!"

Before the clarinetist had had a chance to consider it, I had put him in his coat—packed the instruments into the case—I had permitted him his usual twelve mouthpieces—and before he realized what was happening he sat already in my car. Right away to the rehearsal: no more time for fever and pulse acceleration, his supposedly uncoordinated lips worked beautifully, the tone was as clear as ever, no closed throat, the technique perfect. I could hear all that from the room I was waiting in.

The clarinetist was engaged—and today he is laughing with me about the fear he felt then. But he is laughing without a reason, for I have no doubt that under similar circumstances his nervousness and stage-fright would reappear—and not always will it be possible to give such an immediate and successful treatment.

The nervous disturbance of stage-fright does not only appear before such impor-

tant events but simple ordinary things can produce it; for instance the knowledge and anticipation of a solo part or of an especially difficult high range passage on the following sheet. Were the passage given to the musician without his previous knowledge of it he would play it to the best of his ability for then he would not have had time to worry about it. But the tormenting thought that he was to play it soon would worry him in advance and he would become more and more alarmed the nearer he came to the particular part. And that accumulated fear might then really become disastrous to his playing, and when he came to the high notes, he would miss most of them. The nervous complex would cause a dangerous lack of confidence in playing.

Stage-fright frequently does not occur only at first appearances. Even a singer as experienced and sure of his ability as Caruso was famous for the fact that before each appearance on the stage or in a concert he was gripped by a tremendous stage-fright. Nothing would be right, nobody appeared able to satisfy him. In his nervous irritability which always preceded his appearance before an audience, the tenor would complain about seeming trivialities. During those two hours which preceded the beginning of any première, the tenor's nervousness would not subside. On such occasions he would warm up his voice with light scales and other simple exercises; then would come the inhalant; after that a pinch of Swedish tobacco snuff, to clear the nostrils; and finally a gargle of lukewarm water and salt. He was then ready for the sip of diluted Scotch whisky, and the stage.

Caruso used a whole collection of the most impossible superstitious devices to overcome his permanent stage-fright. Even at the beginning of the opera appearance, the tenor's nervousness would hold—until he had delivered his first few phrases, and he was satisfied with his reception. Thereupon his anxiety would appear to pass.

It is the rule that this stage-fright, this anticipatory fear disappears the moment the musician plays the first notes. That is the reason why many musicians are at their best only in the later course of the evening after their inhibitions have disappeared, and not already at the beginning.

The best solution and the most effectual therapy is a shortening of the waiting period as could be accomplished in the case described. When a musician has not sufficient time to worry about his coming playing engagement or the coming solo part, his mental and physical condition is more apt to help, rather than hinder his playing chances. But a concert cannot be set ahead in order to shorten the stage-fright period for the nervous musician.

Concentrating on some other activity is more effective in such cases than the use of sedative tablets or medicines which in such cases fall surprisingly often. Sports, a good book, a play or a movie, they all help to relieve the nervous tension and the musician can relax somewhat. The entire nervous system is favorably affected by that change and the stage-fright diminishes or disappears completely.

Some musicians who have to play solo go through strange ceremonies and rites before their appearance—and that serves finally only the one purpose: To overcome the nervousness. It would be a mistake to attempt to talk a musician out of such a method by explaining to him that it was unnecessary or stupid. For him it means a psychological aid and thus assistance in disagreeable moments.

Thus, if for example, this clarinetist insists on taking just so many mouthpieces with him—it would be basically wrong to try and deprive him of this quite harmless psychological help. The fact that he confessed to me once in a weak (or strong?) hour that he used practically only the one mouthpiece which he had put on at home—does not disprove the fact. We do not need a logical proof for the value of such actions—since we see their psychological effects.

Stage-fright and similar nervous disturbances must be taken absolutely seriously even though their harmlessness is well known. They finally all dissolve as soon as the artist has to play or perform—just as sea-sickness is sure to disappear as soon as firm soil is touched again. Thus at least a happy ending to every one of these nervous disturbances can be predicted with certainty.









Richard McGill, 567; Ralph Bauer, 183; Stanley Armos...

LOCAL NO. 454, MERCED, CALIF.

New member: Mrs. J. H. Ryan...

LOCAL NO. 466, EL PASO, TEXAS

New members: James Naylor, Lawrence G. Reynolds, Leo...

LOCAL NO. 472, YORK, PA.

New member: Thos. F. C. Normold...

LOCAL NO. 478, MONTGOMERY, ALA.

Change in officers: Secretary, M. C. Mackey...

LOCAL NO. 482, PORTSMOUTH, OHIO

Officers for 1940: George Kaut, president; Wm. Brandt...

LOCAL NO. 488, GRAND FORKS, N. D.

Officers for 1940: President, W. V. Winter; Vice-President...

LOCAL NO. 498, MINNEAPOLIS, MINN.

New member: Derald D. Doherty...

LOCAL NO. 504, WALLA WALLA, WASH.

New member: Chuck Parker...

LOCAL NO. 507, FAIRMONT, W. VA.

New members: Edward Hoffman, Edward Sawyer, John...

LOCAL NO. 516, SAN LEANDRO, CALIF.

New members: Bud Clark, Donald Dias, Dick Duttel...

LOCAL NO. 517, FORT TOWNSEND, WASH.

Officers for 1940: President, Vernon G. Jones; Secretary...

LOCAL NO. 528, NEWPORT, R. I.

Traveling members: Arthur Larey, Chet B. Nelson...

LOCAL NO. 534, ST. CLOUD, MINN.

Transfers issued: Jettis Crapo, Earl Budgull...

LOCAL NO. 546, KNOXVILLE, TENN.

Withdrawn: Jack Fletcher, Wilbur Glover, Frank Kerr...

LOCAL NO. 548, PENSACOLA, FLA.

Officers for 1940: John William, president; Yvette B...

LOCAL NO. 548, WICHITA FALLS, TEXAS

Transfer member: J. Gordon Baldwin, 68...

LOCAL NO. 561, ALLERTOWN, PA.

New members: Douglas F. Best, Joseph A. Huff, Harold...

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LOCAL NO. 561, ALLERTOWN, PA.

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LOCAL NO. 561, CAIRO, ILL.

Officers for 1940: President, William Gabbels; Vice-President...

LOCAL NO. 573, BATAVIA, N. Y.

Officers for 1940: President, Leonard A. Heenan; Vice-President...

LOCAL NO. 578, MICHIGAN CITY, IND.

Officers for 1940: President, Richard L. Anderson; Vice-President...

LOCAL NO. 582, EL DORADO, KAN.

Officers for 1940: Rodney Smith, president; Joe Dueson...

LOCAL NO. 587, MILWAUKEE, WIS.

Transfer issued: William Moore...

LOCAL NO. 588, VINELAND, N. J.

Officers for 1940: President, Gerald Lilly; Vice-President...

LOCAL NO. 598, ASTORIA, ORE.

Officers for 1940: President, Harvey Lundell; Vice-President...

LOCAL NO. 600, NORTH PLATTE, NEB.

Traveling members: Cliff Kyes, 36; Adrian Moore, 551...

LOCAL NO. 601, ATLANTIC CITY, N. J.

New members: Joseph Chazin, Henry Olive...

LOCAL NO. 605, MT. VERNON, N. Y.

Transfer deposited: Lloyd Fox, 50...

LOCAL NO. 608, KELSO-LONGVIEW, WASH.

Officers for 1940: President, Madlyn Clouse; Vice-President...

LOCAL NO. 672, JUNEAU, ALASKA

Officers for 1940: President, Robert B. Laney; Vice-President...

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

New member: Harley Trifanbach...

LOCAL NO. 721, TAMPA, FLA.

New members: Dick Lapham, Douglas Bevil, Gus Henry...

LOCAL NO. 818, PORT ARTHUR, TEXAS

Officers for 1940: President, Waldo Wheeler; Vice-President...

LOCAL NO. 822, GARY, IND.

Officers for 1940: William Anderson, president; secretary...

LOCAL NO. 828, DENVER, COLO.

Transfer deposited: Edward Walker, 493...

LOCAL NO. 827, KANSAS CITY, MO.

New members: Bernard Johnson, Mrs. Taylor, Lester...

LOCAL NO. 831, LOUISVILLE, KY.

Officers for 1940: President, Oliver Kinney; Vice-President...

LOCAL NO. 841, WILMINGTON, DEL.

Change in officers: Herman Williams, vice-president...

LOCAL NO. 844, CORPUS CHRISTI, TEXAS

Transfers deposited: Charles D. Hanson, 39; Val J...

LOCAL NO. 842, HELENA, MONT.

Transfer members: Howard Craig, Wm. Hoffman, Leo...

LOCAL NO. 848, HARRISBURG, N. Y.

New member: Lucetta Elst...

LOCAL NO. 858, MIAMI, FLA.

New members: Paul Murchison, Benita Strick, John...

Transfers withdrawn: Paul Chaires, 661; Fred Stewart...

Transfers deposited: Joe Simpson, Michael Barca, Allen...

Transfers deposited: Lester Felton, 508...

Transfers issued: Jinnie Fox, Andrew White...

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Transfers issued: Jinnie Fox, Andrew White...

Lee Hught, 477; Dan Hammond, 230; Leo Piepen, 346...

New members: Edwin O. Whalen, Robert Eastman...

Transfers issued: Clyde Bennett, Richard Stevens...

Transfers issued: Jinnie Fox, Andrew White...

Transfers deposited: Lester Felton, 508...

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# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## "NEVER A NIGHTINGALE SINGS"

"Sad lies the steps in its solitude,  
Nights comes on shadowy wings,  
Never a tree nor a floweret,  
Never a nightingale sings.  
Darkly the night knit her somber brow,  
Nowhere a star in the skies,  
Hardly I know why so suddenly  
Visions of thee now arise:  
Visions of thee, my beloved one,  
Limpid and fair as the day,  
Smiling upon me, thine image  
Brings brightness that pierces the gray.  
'Comes now the song of the nightingale,  
Melting away like a sigh:  
Flowers are nodding carelessly,  
Studded with stars in the sky."  
—Gretchanoff.

THE affinity between music and poetry has long been recognized. The lover or devotee of either art must find much enjoyment in perusal of the other. The Bard of Avon took a decided stand when he penned the familiar lines in the "Merchant of Venice"—

"The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night,  
And his affections—dark as Erebus;  
Let no such man be trusted."

In the incomparable lines of Shakespeare we find the essence of the most delightful music. Now and then we discover a musician

with a penchant for poetic expression. John Philip Sousa, in his days upon this earth, made vast contribution to human rapture through the medium of music. His compositions are still being played—no sign of abatement of appreciation—doubtless will be played for many years to come. Willis C. Maupin, leader of Maupin's Municipal Band and teacher of music in St. Joseph, Mo. (Local 50), has indicated a poem "In Memory of the March King". Its structure conforms with the rules as to metrical feet; it covers with marked ingenuity many of the most noted creations of the great handmaster; and we are glad to assist in its wider circulation. The poem follows:



Chauncey A. Weaver

The hosts of Shrine now fall in line,  
The bugle sounds the warning:  
The restless drum beats "rum-a-tum"  
And flags the streets adorning.  
The marchers step with youthful pep,  
A Sousa march is ringing:  
To rhythmic beat of marching feet  
The bands are loudly singing  
"The Stars and Stripes," "Manhattan Beach"  
A patriotic thrill in each,  
And "Nobles of the Mystic Shrine"  
Is heard and cheered along the line.  
The trombones shout with glad acclaim  
Proclaiming still the March King's fame,  
And drums are rumbling: "Sousa, Sousa"  
Rumbling, mumbering "Sousa".

And on they come, the throbbing drum,  
With plumes and banners flying,  
And now we hear "The Thunderer"  
While reeds and brass are vying.  
"The Bride Elect" with fine effect  
"El Capitán," "King Cotton"  
And as of yore "The Flicadore"  
"The Diplomat," "High School Cadets"  
And honoring our warrior vets  
"The Comrades of the Legion" March  
Will echo through Triumphant Arch.  
A melody of gladness rings  
As each its song of triumph sings  
While drums are rumbling "Sousa, Sousa"  
Drums are mumbering "Sousa".

But hark! the knell, the tolling bell,  
And hushed are all the people;  
"A spirit flown" in solemn tone  
Is ringing from the steeps.  
The organ's strain of joy and pain  
And sorrow deeply blended,  
With swelling tones it sadly moans:  
"The March King's work is ended."  
The famed baton now idly lies  
And severed footing earthly ties.  
A nation's heart with grief is torn,  
In softer tones the basses mourn,  
The horns in mellow sadness weep,  
The bassoon walls its sorrow deep,  
While reeds as sighing "Sousa, Sousa"  
Muffled drums moan "Sousa".

Me-thinks I hear, far off, yet clear  
The sound of angel voices,  
Triumphant strains and sweet refrains  
As spiritland rejoices.  
A symphony is ringing there,  
A regal triumph on the air  
With theme celestial, strong and grand—  
A welcome to the Summer Land.  
A crown of laurel for his brow  
And all is joy and gladness now,  
While thousands sing and trumpets ring  
A welcome song to Noble Sousa,  
Welcome, Welcome Sousa.

An honor has come to Vice-President Arthur P. Patt of Local 198, Providence, Rhode Island, which his musical friends deeply appreciate. Governor Vanderbilt has appointed him a member of the Rhode Island Unemployment Compensation Commission—which selection has been con-

firmed by the state senate. He took office on March 16th and his appointment runs for six years. The position carries a substantial salary. Brother Patt succeeds a C. I. O. incumbent. Brother Patt has been local vice-president for several years; has been national A. F. of M. convention delegate; is one of the vice-presidents of the state branch of the American Federation of Labor; delegate from his local to the Providence Federated Union; and a member of the State Commission to study and recommend labor legislation—also appointed by the governor. This would seem to be a case in which genuine capability has been worthily recognized.

The Los Angeles Overture (Local 47) appears in an entirely new form, beautiful cover and general make-up, a model typographically, plentiful in reading matter, profuse in pictorial embellishment, and a 100 per cent credit to the editorial staff responsible for its creation. We extend our congratulations. We are grateful to be favored with a place on its mailing list.

All roads, rail, aerial, and cross-country highways, lead to Indianapolis.

Some one has written a book, we hear about once in a while, entitled "How To Grow Old Gracefully". Some people seem to know the art by natural instinct—without the aid of any printed page. As one who has achieved this distinction, let us turn to Niagara Falls. Delegates to national conventions of the A. F. of M. will be able to recall a tall man, with straight shoulders and iron gray hair—one of the representatives of Local 106. His name is Fred Oldfield. Fred is sixty-two years old. He was born and raised within sight and sound of the mighty river whose diapason music has charmed uncounted visitors and echoed downward through the ages since the hand of the Great Artificer fashioned its course and gave it classification among the wonders of the world. He became a member one year after Local 106 had been organized. During the subsequent forty years he has served as president seven years, as treasurer four years, as secretary for two years, and has been vice-president for the past six years. In 1912 he organized what became widely known as the Shredded Wheat Band, but which in 1925 was changed to the Carborundum Band, and which for fourteen years broadcasted concerts which were the delight of a wide range of territory. He took a great interest in the organization and development of Local 209, which embraces Tonawanda and North Tonawanda, near Niagara Falls, and has watched it grow from a local of twenty-eight members to seventy-one—all in good standing. The local has appreciated his efforts and in testimonial thereof has presented him with a certificate of life membership in gold, which he wears as a watch fob. Fred has attended national conventions as delegates from Local 106 from 1917 to 1929, and from that date as delegate from Local 209 down to the present. Over a wide area he is known to musicians as "Father Oldfield". He is grandfather to four boys. All of which brings us to the climax of our story. Upon January 30, he became the father of a boy weighing nine and one-quarter pounds. As this date happened to be also the natal date of the President of the United States—in due time a letter of congratulation, accompanied by an engraved photograph was received from the White House. Mother, child and father—all doing well.

May you be strong and healthy, little lad;  
And as the rolling years shall come and go,  
Learn to love music like your dear old dad—  
We're sure both Pa and Ma would have it so!

Twelve thousand dance engagements! Twelve thousand scenes of terpsichorean gaiety! With an average of fifty couple per occasion—six hundred thousand dancers! The poetry of motion estimated on an acreage basis! What a picture in retrospect for Charles Leaver, dance orchestra manager and leader of Beloit, Wis. (Local 183), covering the past sixty years. Throughout this long period lovers of the light fantastic have been tripping to his rhythmic inspiration all over southern Wisconsin and northern Illinois. Leaver, who, by the way, has been delegate to many national conventions of the American Federation of Musicians, entered the dance orchestra business at a rather tender age. He was eleven years old when his aggregation first appeared upon the stage. As Mozart was an orchestra leader at twelve, Leaver seems to have a slight edge on the leadership record. His first individual playing was

with the township band at the age of nine. He played an accordion purchased with money earned by picking worms from tobacco leaves at two cents per dozen. He refused to become wedded to a single instrument, but in due time learned just how to handle clarinet, violin, cello, saxophone, guitar and harp. Multitudes who in years gone by have stepped through the mazurkas, quadrilles and waltzes to Leaver music, have now reached the autumn time of life while in turn their sons and daughters are now



CHARLES LEAVER

nightly adjusting their pedal extremities to the cacophony of jazz, the seductiveness of swing, and the bouncing contortiveness of the bunny hug. Leaver's heaviest season was in 1927 when he played three hundred and eighteen dances. In connection with his dance work he has found time to serve as solo clarinetist in band and to lead a twenty-five-piece band in his home city for nine years. Recently friends arranged a social function in his honor at Waverly Beach, Beloit. During the evening he was presented with a beautiful testimonial book containing the signatures of nearly two thousand citizens. He still maintains a compact organization—its present personnel being: Lambert Cerny, violin; Roy Maloney, trombone; Charles Smiley, clarinet and saxophone; Al Heon, trumpet; Charles Leaver, harp, and Charles Armstrong, drums, all members of Local 183, of Beloit. In view of this long record of service, we have an idea that if this veteran maestro were asked for his favorite poetical quotation, he would promptly respond with the famous lines from Lord Byron—

"On with the dance; let joy be unconfined!  
No sleep till morn, when youth and beauty meet.  
To chase the glowing hours with flying feet!"

There are doubtless many members of the American Federation of Musicians who recall the days when the Grand Army Band of Canton, Ohio, was in the purple glow of its fame. Canton was the home of William McKinley, a gallant soldier of the Civil War, who from one round of service to another finally reached the loftiest heights. The part this organization played in the musical and political affairs of that period is recalled to mind by announcement of the passing of Bandmaster Emil Rinkendorf recently, at his Canton home, at the age of seventy-seven years. Rinkendorf took charge of this band in 1883 and retained directorship until the personnel which had created the fame of the band had been so completely decimated that the curtain had to fall. The Canton Repository relates that when McKinley was defeated in 1890 in the race for Congress, Mark Hanna, McKinley's political mentor, learned the band had been playing at opposition meetings, and these had attracted much larger crowds. "From now on, you're going to be McKinley's band", he told Mr. Rinkendorf and Perry Van Horne, cornet soloist, assistant director and manager. "Whenever he appears, you're going to be engaged to play for him."

The agreement took the band to the national convention in St. Louis in 1896 when McKinley was nominated the first time and to Philadelphia in 1900 for the second nomination. The band played at both inaugurations, met the president on his homecomings, escorted delegations at the "front porch" campaign and played the funeral march in the cortege to Westlawn Cemetery.

President McKinley knew Mr. Rinkendorf and every member of the band personally and spent much time with them while on trips.

In later years Rinkendorf became conductor of the American Legion Band which also had a notable career. As late

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as two years ago Secretary Charles W. Weeks of Local 111, received a letter from Morris J. Cady of Seattle, Wash., making inquiry as to the final history of the Grand Army Band, which appeared in the far northwestern city about 1899—the fine music rendered being one of the traditional memories of that section even to the present day.

In February of 1933, Canton held a musical celebration honoring Mr. Rinkendorf on his fifty-year career as a band conductor.

Making that a memorable occasion was the presence of Edwin Franko Goldman, director of the Goldman Band in New York City, and of Frank Simon, leader of the Arco Band of Cincinnati. They came there and directed the Legion Band in a concert in City Auditorium, both adding verbal praise for their veteran friend.

Death has again invaded the ranks of Local 60, Pittsburg, Pa., and removed a valued member in the person of James R. Powell—identified with the organization for thirty-six years. Brother Powell was a native of Wales and came to America at the age of sixteen. He was a fine cornetist and played with the Marine Band and Graffelder's Band. He served thirteen years as member of the Local executive board and had a capacity for generating wide and lasting friendships. He is survived by his widow, Mrs. Celia Powell, and one son, James A. Powell, who is also a member of Local 60.

We clip the following lines from the Denver Musician (Local 20) bearing the caption "Measure of a Man", which contain a vast quantity of sermonic suggestion—worthy of reflection:

Not—"How did he die?"  
But—"How did he live?"  
Not—"What did he gain?"  
But—"What did he give?"  
These are the units  
To measure the worth  
Of a man, as a man,  
Regardless of birth.  
Not—"What was his station?"  
But—"Had he a heart?"  
And—"How did he play?"  
His God-given part?  
Was he ever ready  
With a word of good cheer,  
To bring back a smile,  
To banish a tear?"  
Not—"What was his church?"  
Nor—"What was his creed?"  
But—"Had he befriended?"  
Those really in need?"  
Not—"What did he sketch?"  
In the newspaper say?"  
But—"How many were sorry  
When he passed away?"

Celebrating the twentieth anniversary of its founding, Local 531 of Marlon, Ohio, had a get-together dinner recently in the Hotel Harding of that city. Covers were laid for forty-five and decorations included a lighted anniversary cake. Charter members present were President Jess Dowler, Secretary Fanny Benson, Carroll W. Davidson, Bertram D. Myers and Oscar Gast. Dale Flannagan presided as master of ceremonies. Short addresses were delivered by President Dowler, Members Davidson, Gast and Myers, and Secretary Benson gave a historic resume of the Local. Field Representative Henry Pfizenmayer of Cleveland gave an entertaining talk on Federation affairs. In the language of the society reporter—"a pleasant time was had by all".

Smiling, tearful April,  
We are glad you're here;  
Fickle though you may be,  
Yet you always cheer.

One day you send the sunshine,  
Next day cometh showers;  
Nature's faithful propheta,  
Of the Maytime flowers.

# HERE, THERE AND EVERYWHERE

## Annual Banquet

LOCAL 210, Fresno, Calif., held its annual dinner dance and entertainment at the Hotel Fresno on Sunday evening, February 18th. Two hundred members and their wives enjoyed the dinner and fine entertainment provided by the local committee. Joseph Trino, president of the local, acted as toastmaster and M. C. and introduced Albert Greenbaum, traveling representative of the American Federation of Musicians, and the guests of honor, Messrs. and Mesdames Keith Collins, George Popovich, C. T. Corwin, Ted Willis and W. T. O'Rear.

Music for both the vaudeville show and dance was furnished by Coyle Chambers' Orchestra.

## Honorary Member

GEORGE W. MUENCHOW of Janesville, Wis., was elected an honorary life member of that local at the meeting on Sunday, February 18th. Brother Muenchow joined the local at the age of sixteen and was an active member for more than thirty-five years. He served as secretary of the local and member of the Board of Directors for many years up to 1920.

## Parade of Bands

LOCAL 453, Buffalo, N. Y., held its annual Parade of Bands in the Broadway Auditorium on Wednesday, February 21st. More than 6,000 persons attended, and a profit of approximately \$3,000.00 was realized for the Benevolent Fund of the local. A full report will be found in the Top-Flight Band column.

## Annual Dinner Dance

THE annual dinner dance of Local 180, Ottawa, Ont., Canada, was held at Standish Hall with a full attendance of members and their friends. The guest speaker, Mr. George Bouchard, member of the Canadian House of Commons, congratulated the federation on its record and referred briefly to the fine principles which had won for it an enviable record among local organizations.

Symbolic of the happy relations between members of the local and their employers was the presence of managers of local hotels, clubs and radio stations. President Harry Gossage acted as toastmaster and was ably assisted by Fred Muhlig, secretary, and Romeo Query, vice-president.

## California-Arizona Conference

THE second annual assemblage of the California-Arizona Conference of Locals of the American Federation of Musicians was held in the Casa de Vallejo Hotel in Vallejo, Calif., on February 24th and 25th.

The meeting was called to order by Conference President Jack B. Tenney of Local 47, Los Angeles, and addresses of welcome were made by Mayor Stuart of Vallejo, Frank Chesebro of the Vallejo Central Labor Council, and Charles F. Daley representing the American Federation of Labor.

Fraternal greetings were brought to the Conference by Anthony Noriega, secretary of the California State Theatrical Federation, and an address was made to the delegates on the second day of the session by Edward Vandeleur, secretary of the California State Federation of Labor.

Conference Secretary Jerry Richard gave a splendid resume of the activities of the Conference during the year and the results of the legislative program presented to the California Legislature were quite satisfactory. Eleven bills were introduced to further protect the interests of the professional musicians in California and five of them passed through both the senate and the assembly and are now part of the laws of California. Most important among these laws was the one which tends to keep school bands out of competition with the members of the American Federation of Musicians.

When the roll was called and the credentials committee reported it was revealed that forty-nine delegates and observers were in attendance and twenty-one locals of the American Federation of Musicians from California and one from Arizona were represented. To James Hart, president of the Phoenix, Ariz., local, goes the credit for the longest journey to the meet.

The complex problems discussed and reported on by the various delegates brought to light the fact that all locals, both large and small, have the same complications. Amateur bands, phonograph

records, radio and all other matters were given due consideration.

Present at the meeting was C. L. Bagley, vice-president of the American Federation of Musicians, who gave a very extensive and instructive report on the national situation in so far as radio and recordings are concerned. The key-note of his talk was the assurance that the Federation and the International officers and Executive Board are giving every attention to the problems which confront all locals and that we must have patience and confidence in their actions and their procedure. All of our problems did not materialize over night and by the same token they cannot be removed nor solved in the same length of time. He also explained the importance of the Federation victory in the Opera-on-Tour injunction case.

Also present was Federation Representative Albert Greenbaum, who gave a very illuminative review of anti-labor legislation in the Western States and sounded again the warning that all members of the locals represented at the Conference should not sign any initiative petitions to put any proposed laws on the ballot for the November election. Labor is not interested and has no intentions of placing any laws on the ballot so this warning is passed on to the members.

By unanimous vote, Jack Tenney was re-elected president; Jerome J. Richard of San Francisco, secretary-treasurer; vice-presidents, E. R. Drake of Sacramento, James Hart of Phoenix, Ariz., Arthur Kune of San Jose, Milton Foster of Santa Ana, Joseph Trino of Fresno and J. C. Bacon of Santa Barbara.

Fred Groves of San Diego was elected a vice-president to fill a newly created office from the southern district.

Thanks are due the officers of the Vallejo local for the very efficient manner in which they arranged for and carried through the Conference. President Al. Bowman, Secretary Al. Rose and President Emeritus Bill Stross left nothing to be desired in their comprehensive entertainment program, which included a banquet on Sunday evening, February 24th, at the El Nido Inn, a luncheon at the Casa de Vallejo, a visit to the various night clubs, a cruise in the bay and a tour of inspection of the Mare Island Navy Yard.

The 1941 meeting will be held in Santa Barbara, Calif.

## Family Party

THE annual Family Party of Local 73, Minneapolis, Minn., was held in the Marigold Ballroom on Monday evening, March 4th, starting at 9 P. M., and continuing until 6 A. M. the following morning. Members and their families numbering over 1,500 attended the affair, enjoyed the free dancing, free lunch, free refreshments and fine vaudeville show.

It was the largest crowd in the history of these annual Family Parties, which have been held consecutively during the past twelve years.

## Gold Card

ON Sunday, March 3rd, the members of Local 19, Springfield, Ill., surprised President Frank Leeder by presenting him with a solid gold life membership card in the local and a baton made from wood taken from the old Chatterton Opera House, the first opera house to be built in Springfield. He has been a member of the local for forty-three years, president for the last thirteen years and secretary for three years prior to that.

Brother Leeder was so surprised that he found it difficult to speak when he attempted to make proper response.

He also has served as delegate to the last fourteen conventions of the American Federation of Musicians. Congratulations, Frank!

## Concert and Ball

LOCAL 234, New Haven, Conn., gave a monster concert and ball for the benefit of its Benevolent Fund on Friday evening, March 8th. A crowd of 6,000 people attended, breaking all records for the New Haven Army.

The committee, consisting of Alexander Winnick, Nicholas Grannis, Peter J. Loro, N. E. Roberti and Ernest Fasano, was assisted by a Citizens' Committee, the Yale Prom Committee and Bert Henderson, assistant to President Weber. Glen Gray and his Casa Loma Orchestra and Jan Savitt with his Top Hatters were the featured top-flight bands.

A notable feature of the evening was a review by A. R. Teta and his 102nd Regiment Band with Company "B" of the Na-

tional Guard. The review was given to the Governor of the State and the Mayor of the City of New Haven. Both graced the affair with their presence; they came early, stayed late and enjoyed the evening.

The program was as follows:  
8:30 P. M.—Concert by the New Haven Symphony Orchestra, Richard Donovan, conductor; Samuel Yaffe, piano soloist.

10:00 P. M.—Dancing—Newt Perry's Orchestra.

11:00 P. M.—Dancing—Glen Gray and Casa Loma Orchestra.

12:00 P. M.—Review by 102nd Regiment Band and Company "B"; given in honor of His Excellency, Governor Raymond E. Baldwin, and His Honor, Mayor John W. Murphy.

12:30 A. M.—Dancing, twenty-five-piece orchestra led by prominent leaders of our local.

1:30 A. M.—Dancing—Jan Savitt and His Top Hatters.

2:30 A. M.—Dancing, twenty-five-piece orchestra led by prominent leaders of the local.

3:00 A. M.—Dancing, a Harlem Swing Session by The Merrymakers of Local 486, featuring Bunny McPhail.

4:00 A. M.—Finale.

## Rural-Urban Women's Conference

The annual Rural-Urban Women's Conference sponsored by the North Dakota Farmers' Union and the North Dakota Agricultural College was held in Valley City, N. D., on March 7th and 8th.

Discussions were under the direction of Mr. James Howard of the United States Department of Agriculture, Washington, D. C.

Mrs. Harry M. Rudd, assistant to Secretary Rudd of Local 382, Fargo, N. D., attended the conference as a representative of the North Dakota State Federation of Labor.

## Why "North River"

MILLIONS of visitors to New York, not to mention the millions living within its confines, must wonder, when they have time to think about it, why the Hudson River is commonly referred to as the North River, when quite obviously it is west of the city.

As a matter of fact the river now properly known as the Hudson was called the North River by cartographers and navigators in the 16th century, before Henry Hudson explored it. What is now known as the Delaware River was first called the South River. The East River, so named before navigators became aware that it was not, strictly speaking, a river, still retains the name.

## Annual Dinner and Get-Together

ON the evening of March 11, 1940, Local 291, A. F. of M. of Newburgh, N. Y., held its third annual Get-Together and Dinner, at which 110 members and guests were present. The dinner was given in honor of the veteran members of the local, all of whom were Charter Members and have belonged to the local since its charter was granted in 1903.

Included on the guest list were representatives from Troy, Poughkeepsie, Middletown, Peekskill and a representative from the National Office, Bert Henderson. A fine turkey dinner was served after which members of the organization gave an impromptu bit of entertainment for the rest of the evening.

The affair was held in the beautiful Cornwall Inn located in Cornwall-on-Hudson, N. Y., which has engaged members of the local ever since its opening about ten years ago. The group now engaged at the Inn has held the job for fifteen months and is still going strong (so the management tells us).

## Norfolk Annual Banquet and Ladies' Night

NORFOLK, Va., Local 125, held its annual Banquet and Ladies' Night on Tuesday, March 19th, at the Town Club. This was the night the boys became beaux esprits, and it was a huge success, with over 200 present. Norfolk's Flying Mayor, John A. Gurkin, was honor guest and addressed the gathering. Short talks were made by President LoRurno, Hristow Hardin and others. Dancing followed until the wee hours. Sam Simmons, secretary, was in charge of the arrangements.

## Annual Easter Ball

SOME twenty-five orchestras furnished the music for the annual Easter Ball of the Milwaukee Musicians' Association, Local 8, at the Eagles' Ballroom, Monday, March 25th, and there was not a dull moment from 8 P. M. until the following morning. Bands were scheduled as close as a radio program so that one took up where the other left off. Five ensembles were discoursing music simultaneously—one at the entrance, one at the cigar

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stand, one in the bar, one on the mess-nine and one in the ballroom proper. In addition to these there were strolling groups of players all over the place—accordionists, singers, guitarists and so on. Advance sale of tickets was so big that a week before the dance the club was assured of the biggest crowd in its history.

"Music is all we've got to sell", said Volmer Dahlstrand, president of the local, "so we gave them plenty of it."

**Morning Glory**

"WHAT'S Your Story, Morning Glory?"

is the title of a new composition written by Paul Webster, trumpet player in Jimmie Lunceford's Orchestra, and Mary Lou Williams, pianist. This new song-writing team is receiving congratulations from all directions on the success of their very first number.

**Band Commission**

GEORGE W. PRITCHARD, for many years secretary of Local 284, Waukegan, Ill., has been elected president of the Waukegan Municipal Band Commission. Erwin L. Stockstill, member of the Board of Directors of the local, was elected secretary of the Commission.

This Commission administers the affairs of the Waukegan Municipal Band of forty-two men. The band is now in its third year and gives a series of concerts each summer in the city parks of Waukegan.

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**Psalms of Holland in Archives of Zuoz, Switzerland**

AMONG the many treasures contained in the archives of the historic village of Zuoz in the Lower Engadine, Switzerland, are ancient little psalm books emanating from the Haarlem Printing Shop of Antonius Kranepoel. Dutch visitors at Zuoz have been simply amazed to find such a complete collection of the famous Swelling Psalms in this Swiss village; even in the National Library of Holland none is on file. How did these psalms find their way from Holland to Zuoz? A Swiss officer, Balthasar von Planta, who had enlisted in Holland's foreign service, bought the books in 1707 at Amsterdam. A Zuoz lawyer, Luzianus Wiesel, then translated the psalms into Romansch, an ancient language derived from the Latin which is still spoken in certain parts of the Grisons and which has lately been officially recognized as Switzerland's fourth language.

After the psalms had been translated the village authorities of Zuoz stipulated that every family should henceforth send one of its members to church on Sunday to participate in the song service. Failure to attend was punished with a fine. In 1744 Zuoz established a regular "Collegian Musicum", or as it was called in Romansch "Regula del Chaunt", rules for singing. The fine was eliminated and in its place the singers were rewarded with an annual compensation of thirty-five Kreuzers. Duties, however, were enlarged. New members were obliged to take a course from the leading singer, and also had to pass an examination before a neutral commission. Tests were repeated monthly so that church singing at Zuoz attained a high degree of perfection at a time when there was no organized singing of this kind anywhere else.

In the year 1846 the Zuoz Church Choir ceased to be a municipally controlled organization. It became an independent singing society. The psalms which originated in Holland are, however, still sung in Zuoz today.

**Wyoming News**

LOCAL 590, Cheyenne, Wyoming, elected to life membership Alvin W. Swainson and Thomas Restivo, Sr., charter members and organizers, and Clyde Snow, who has been treasurer of the local for over twenty-one years. Life membership cards were presented at an appropriate ceremony at the meeting of Sunday, April 7th.

The local inaugurated a class in labor history and principles in unionism recently, and this class now is being sponsored by all the labor unions of Cheyenne. It has proved to be very successful in eliminating many unfair premises.

The local also made a substantial donation to the Metropolitan Opera Fund.

**Krasny—Bergen—Charlie McCarthy**

MILTON W. KRASNY, former president of Cleveland, Ohio, Local 4, has been engaged as business manager for Edgar Bergen and his enterprises. He is making his headquarters in Bergen's offices in Los Angeles, Calif. In addition to the radio program, Krasny is kept busy with many commercial enterprises, including the Charlie McCarthy dolls. He will have an extensive exhibit at the 1941 Golden Gate Exposition.

During the two weeks that the Charlie McCarthy programs were given in New York, Milton enjoyed visits with his many Federation friends.

**The Hobos' Exchange**

THE ineradicable sense of humor which most Americans have, oftentimes is their one saving grace. No matter how deep down into the depths of adversity they are forced, the majority of them bounce at least part of the way back to the top with the resiliency engendered by their sense of humor.

This is illustrated by the propensity of the lowly and under-privileged to ridicule and burlesque the actions of the rich rather than to bemoan weakly their own lack of material possessions and eminence.

As an example of this, some time ago the floating population of the Bowery in New York City decided that if the "big guys" down in Wall Street had a stock exchange, there was no reason why they too couldn't have one and so, "Hobos' Exchange" was born. The "traders" operate on the "curb" at the corner of Bayard Street and the Bowery. When a "member" feels the need to float a loan of a quarter, or some large sum, such as a "buck", he collects his assets and proceeds to the Hobos' Exchange, sometimes called the "flea market", and begins his dealings. Some typical recent transactions included the swapping of one razor in good condition for an ancient knife with one good blade, slightly rusty; the exchange of a straw hat, a bit worn, and a blue shirt only three months old for a pair of blue denim trousers, said trousers having only three patches. Hoping to pick up merchandise at sacrifice prices, professional "I Cash Clothes" men hover about while the "exchange" is in session.

**RUDY WIEDOEFT**

One of the most colorful and popular instrumental soloists that America has known, Rudy Wiedoeft, passed away February 18th, at Flushing, L. I., of a stomach ailment. Rudy was born in Detroit, Mich., January 3, 1893, a member of a musical family.

No wind instrumental soloist was more popular or widely known than he. His ability as a composer for the saxophone is proved by the fact that his solos are



RUDY WIEDOEFT

more widely played than those of any other composer for this instrument. His recordings of his own works and others, though some were made eighteen or more years ago, are still treasured and played by saxophonists all over the world. Top ranking players of this instrument today admit that Rudy Wiedoeft was their inspiration. Hubert Prior Vallee, then a student at Yale, and a pupil of Wiedoeft's, admired him so greatly that his room was adorned with Rudy Wiedoeft's pictures, to the extent that his fellow students began calling him "Rudy", hence our world-famed Rudy Vallee of today.

Rudy Wiedoeft was one of the first star soloists to appear on radio, and is said to

have made the first broadcast from Station WJZ, now main station of N. B. C.'s Blue Network. He recorded for the leading companies, toured the United States and Canada for some time with the Eight Victor Artists. He also made a triumphant European tour in recital, astounding critical audiences in Loudon and Paris with his unbeatable technique, tone and lightening staccato. It has been prominently stated that his single-tongue staccato was the fastest ever known on a reed instrument.

When the writer first met Rudy, about 1917, he was appearing in the pit at the Morocco Theatre, New York, with an orchestra of a musical show, "Canary Colgate". Rudy's obligatos from the pit on the musical's hit song were so thrilling that he took more bows from the pit than the singer from the stage. His staccato was so fast and smooth that it required close attention to ascertain whether he was slurring or tonguing fast passages. The more complicated and difficult the passage, the faster and smoother he seemed to play. When Henri Selmer heard him in about 1925 in Paris, he said, "I have never heard a saxophonist to equal Wiedoeft, and doubt if there will be any to excel him, his staccato is so rapid, his execution so brilliant". His popularity was such that a prominent publisher in New York formed a special Wiedoeft Music Publishing Company, which was later merged with the Robbins Music Corporation. Many of the foremost saxophonists of today were his pupils, while hundreds of others got their urge to learn this instrument from listening to his solos and recordings. He, more than any other person, lifted the saxophone to its present popularity and acceptance as a truly legitimate musical instrument. Who could listen to his marvelous renditions of such Wiedoeft compositions as "Valse Erica", "Valse Lewellyn", "Saxophobia", and many other standard themes and still claim that the saxophone did not present untold musical possibilities? Most of the aspiring saxophone players of today use these Wiedoeft themes as their show-off tunes.

Prior to becoming known as a saxophone soloist, Rudy was a brilliant clarinetist and occupied the principal clarinet stand with many fine concert bands. He would amaze listeners, even in his early twenties, by playing the ultra-rapid "Hungarian Rhapsody" cadenzas entirely staccato. He joined the United States Marines in the World War and was stationed at Mare Island, Calif., where he became well acquainted with Paul Whiteman, who was also in the service. He was an entertainer and dialect story teller of wide fame, among musicians and performers.

Wiedoeft enjoyed nothing better than to play the sax before critical musicians, especially saxophonists, and I have heard him do some of his finest work in a room which contained sax players almost exclusively, and some of the best-known in the business. He was always ready and willing to accommodate his friends and admirers, some times playing by the hour, without accompaniment, some of the most difficult numbers and figurations that the saxophone is capable of. There was nothing "impossible" on the sax for Rudy. He reveled in complicated passages that floored other good sax men. Between his numbers, he loved to interject some of his latest stories, especially Jewish or German dialect yarns, and no professional of the stage could tell them in a more amusing manner.

A clean-cut, friendly, colorful personality has left us in the passing of Rudy Wiedoeft, a man who, more than any other, gave the best years of his life to the uplift and glorification of his favorite instrument, the saxophone. The writer has asked at least twenty of New York's outstanding sax men who their ideal sax soloist and composer was—the answer was unanimous—Rudy Wiedoeft. God rest his musical, lively, entertaining soul.

G. B.

**CHARLES F. RAUTH**

Charles F. Rauth, the first president of Local 19, Springfield, Ill., died on January 8, 1940, at the age of 74. Brother Rauth served as president of the local for twenty-seven years and represented Local 19 at many conventions of the A. F. of M. He was also a member of Local 88 of the National League of Musicians and a charter member of the "Big Dogs".

**HENDERSON N. WHITE**

Henderson N. White, who rose from cornetist in a town band to the presidency of one of the largest musical instrument manufacturing firms in the United States died of a heart attack at his home.

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"HOW TO FIT A REED"

28600 Cresthaven Drive, Cleveland, Ohio, on March 26, 1940, at the age of sixty-five.

Born in Romeo, Mich., Mr. White acquired a love for music when he played as a youth in the town band. He developed his knowledge of the art when he came to Cleveland about forty-five years ago and for a time published music under the name of White & Berg.

Mr. White liked to recall that when he organized the H. N. White Co. more than forty years ago, he made his first instrument—a trombone—by hand.

Since 1900, his firm has been located at 5225 Superior Avenue. Mr. White, whose name was familiar with band and orchestra members throughout the United States, maintained active interest in his company and was busy at his office on the day before his death.

Telegrams and telephone messages by the hundreds were received from prominent persons in the music industry. Included among the foremost musicians and band directors who sent messages were Herbert L. Clarke, director of the Long Beach (Calif.) Municipal Band, and Dr. Edwin Franko Goldman of the Goldman Band in New York.

Dr. Frank Simon of Middletown, Ohio, director of the Armc Co. Band, attending the funeral, said, "Multitudes of musicians all over the country will mourn the passing of Mr. White because he was so kind and helpful and was always ready and willing to assist the other fellow through the thorny path. His word was his bond."

Private funeral services were held on March 29th. Employees of the H. N. White Company acted as pallbearers. Interment was in Knollwood Cemetery.

Surviving him are his widow, Mrs. Edna White; a son, Richard; a daughter, Miss Katherine White, and a brother, Hugh E. White, a business associate.

**JAMES BEGGS**

James Beggs, former president of Locals 41 and 310, New York, New York, passed away at his home in East Orange, N. J., late in February at the age of ninety-one years. Brother Beggs was a delegate at several conventions of the Federation, including the 1902 convention at Buffalo, N. Y., where he represented Local 41, and the Toronto convention in 1913, representing Local 310.

**MRS. A. T. PATTERSON**

Mrs. A. T. Patterson, secretary of Subsidiary Local 464, Beaumont, Texas, passed away on January 29th at the age of forty-eight.

Mrs. Patterson was a firm believer in union principles and did much to further the cause of the colored musician.

Surviving her are her husband and nine children.

# Band Concerts

It needs no special power of discernment to predict that bands are regaining their former popularity. Watch any parade and you will see why. Whether it is to arouse patriotic Poles, enflame fervent Finns, remind resolute Roumanians, or drive on dogged democrats, a parade must have bands to give it life. Brush off the uniforms, then. Shine up the instruments. Raise up a crop of Sousas. All r-e-a-d-y? Let the bands strike up!

## Tri-State Band Festival

The annual Tri-State Band Festival to be held in Enid, Oklahoma, April 17th through 20th, and sponsored by the Phillips University Band, with the assistance of the Enid Chamber of Commerce, will be an outstanding musical event in the Southwest. For it not only will provide personal contact with nationally and internationally known musicians who have been invited to judge the contests and to conduct some of the bands, but will also be an opportunity for each band to compare its abilities with those of other groups, and, through this checking up, further its own development.

Attending the Festival will be such celebrities as Dr. A. A. Harding, Karl L. King, Harold Bachman, A. R. McAllister, L. Bruce Jones, Col. Earl D. Irons, Dewey O. Wiley, William M. Kunkel, Kenneth Hebert, Clair O. Musser, A. Galla-Rini and William F. Ludwig, Jr. Ten of these outstanding men will rehearse and conduct the Tri-State Band of three hundred and fifty or more of the best high school musicians in that part of the country in the Gala Concert of April 20th at Convention Hall, on which occasion works by Sousa, Buys, Berlin, Javaloyes, Gault, Willcox, King, English, Rimsky-Korsakov and Clarke will be played.

Contests for practically every band instrument will be held and about 5,000 participants are expected to take part.

Each one of the judges and guest conductors will hold an informal demonstration on a phase of music most interesting to him. Thus there will be an opportunity for discussions and exchange of ideas. The scholastic ideals of Phillips University will help to keep the usual high standard, and enthusiasm will be fostered by a keen spirit of competition and co-operation.

## Shamokin, Pennsylvania

"OUR BAND" (or, if you prefer the whole title, "Our Band, Shamokin Dye and Print Works, Inc.") celebrated its sixty-fourth anniversary in 1939. Originally known as the Rescue Band, because of its early affiliation with the Rescue Fire Company, it later became a

matter of moments for them, when an alarm sounded, to exchange their instruments for fire axes.

In 1883, following the construction of a new fire station, the Rescue Company was unable to continue its meager financial support. The bandsmen, nothing daunted, applied to the Liberty Fire Company and made a deal with them for rehearsal space on the second floor of that company's fire station. For this they paid \$25.00 a year.

At the beginning of 1891 when the band's membership had increased to twenty-three men, they elected Lewis "Arbuckle" Eisenhart leader. Other able directors followed. In 1897, when Prof. Joseph R. Strickland was leader of the band, it played at a huge community picnic at "Indian Park" (now Edgewood) and at the dedication ceremony when the Soldiers' and Sailors' Monument was erected on Lincoln Street. Then, in 1898, it definitely "arrived" with the commission to play on parade in Philadelphia with Admiral Dewey's victorious sailors who were ashore following the close of the Spanish-American War.

In 1906, Walter Seiler, a young member of the band, was named temporary director, and in a short time demonstrated that he had ability, and to spare. Under his leadership the organization forged ahead, filling calls far and near. In the great Elks' Convention parade of 1907, in Philadelphia, Seiler and his men won a certificate of merit in competition with 307 bands from all over the United States, Canada and Mexico.

It was during 1916 that the J. H. and C. K. Eagle Company accepted sponsorship of the band, and the members found themselves in their new quarters in the Eagle industrial building.

After twenty-five years of leadership, Walter Seiler resigned, to be succeeded by his brother, Herbert, who served until his death in 1935. Following him was William H. Crone, a fine clarinetist, and leader who has brought the band to ever higher standards of musicianship, winning for it many important engagements.



"OUR BAND" OF SHAMOKIN, PENNSYLVANIA

part of the J. H. and C. K. Eagle Silk Company at which time it obligingly changed its name to "Our Band, J. H. and C. K. Eagle, Inc". Finally, it became an affiliate of the aforementioned dye works.

At the time of its inception, the band consisted of twelve members and was under the direction of William H. Borden. Rehearsals were conducted in the fire station—just in case. Since music stands were far beyond the members' aspirations and purses, anything was used for supports—wheels, hose, poles—and kerosene lamps were the ultimate in illumination. Since all members of the band were also members of the fire squad, it was but a

This year, with the purchase of new uniforms, the band is ready to celebrate its anniversary in a style befitting its long and honored history. These uniforms, by the way, are of sixteen-ounce black serge, with double-breasted coat trimmed with two narrow gold stripes on the sleeves and a narrow gold stripe on the outside of the trouser legs. A conventional cap with gold embroidery completes the ensemble.

Recent programs given by the band in the Shamokin High School Auditorium included works by Karl L. King, Louis Herold, Johannes Brahms, Giuseppe Verdi, Lucien Chaillet and the Symphonic Poem, "Finlandia", by Sibelius.

## Sioux Falls, S. D.

It is good news to hear that Mayor McKee and City Commissioners Nelson and Yeager of Sioux Falls, S. D., have announced that appropriations for the municipal band of that city have again been set for \$10,000. The band recognizes this compliment to its members, which proves that they have definitely sold themselves to the city authorities and convinced everyone of the worth of the organization.

## Packard Bequest

A TRUST FUND providing for the organization and maintenance of a first-class Concert Band in Warren, Ohio, was one of the items of the will of the late W. D. Packard, founder of the Packard Motor Company. It provides also for the erection of a magnificent Concert Hall in Packard Park and for weekly concerts to be given for the benefit of the general public.

Warren D. Packard, who spent his childhood in the city of Warren, Ohio, was always an ardent lover of music, and, as a close friend of the late B. D. Gilliland (whom he named in his will as Director), was led to take an active interest in musical affairs in his home town.

The trust fund will maintain a fifty-piece band, and concerts will begin as soon as the necessary legal steps have been taken.

## Danbury, Conn.

THE Veterans of Foreign Wars Band, consisting of members of Local 87, are now rehearsing in preparation for a busy summer. There are thirty-five men in the organization and James Tarrant, formerly a bandman in the Army Service, is their leader.

## Rhinebeck Band

THE first out-of-town concert of this year was given by the Rhinebeck Band of Poughkeepsie, N. Y., when it played in Schultsville on February 21st. Novelties by band members, solos and duets made up a part of the concert, which was given under the auspices of the Men's Club of Schultsville. The proceeds went toward repair work on the Schultsville church.

## Pekin, Illinois

THE insistence of Director LaVon Coolman that every instrument be exactly in tune probably accounted for one of the most successful concerts of the season, given by the Pekin High School Band, on March 3rd. One of the compositions played was Karl Zerwekh's "The Pekin Daily Times March", conducted by the composer himself. The applause was so enthusiastic that the march had to be repeated.

Williams' "Symphony in C Minor" (which later was to win the Grade A band

## WHAT NEXT?

Alling auto tires can now be X-rayed. A fluoroscopic machine developed by General Electric makes it possible to see stone bruises and other injuries inside the tires before they cause punctures or blowouts. The machine, called a "Tire-o-Scope", can be rolled around a service station and operated on a regular electric outlet.

The Detroit Edison Co. is using a portable X-ray outfit to test the soundness of poles carrying distribution wires. The usual test methods, by boring, are reported to have condemned twenty-eight poles to destruction. The X-ray device condemned only eight of the twenty-eight.

"All steel" office and factory buildings are being constructed for an industrial concern at Toccoa, Ga. The office building is of pressed steel panels and arc welded construction throughout. It has no windows, is air-conditioned and fluorescently lighted. The factory building has windows, but is of steel panel construction.

## 11TH ANNUAL CONVENTION AMERICAN BANDMASTERS

(Continued from Page Fifteen)

examination for bandmaster eleven months later.

Was promoted to bandmaster of the Royal Irish Rifles and served in that capacity until the outbreak of the World War, when he was promoted to a combatant commission, being the first, and only, serving bandmaster in the history of the British army to receive that distinction. Was mentioned in dispatches for service during that war. Retiring as captain soon after its conclusion, he came to Toronto, Canada, to take over the band of The Queen's Own Rifles as director of music. Organized and trained The Toronto Police Silver Band and other smaller bands and orchestras. In 1926 organized the Toronto Concert Band, which rapidly became one of the outstanding bands of the Dominion. Gave up all other musical interests to devote his whole time to this organization, which was disbanded a year ago, owing to the heavy financial losses of the sponsors, the Toronto Transportation Commission. Devoted much time to composing and arranging, and has a number of published works for band on the market, some of which have been used in the U. S. A. National Band Contests.

Is a charter member of the A. B. A. and has been elected to and served in several offices during much of the life of that organization.

The following organizations assisted in the entertainment of the convention and received a unanimous rising vote of thanks during the final business session: The Hagerstown Municipal Band.

Local 770, American Federation of Musicians.

Hagerstown Chamber of Commerce.

Hagerstown Lodge of Elks, No. 378.

Hagerstown Rotary Club.

Radio Station WJEJ.

Mayor and City Council.

Board of Park Commissioners.

Secretary Fred W. Birnbach, representing the American Federation of Musicians, in his talk stressed the fine opportunity that the American Bandmasters' Association has to rehabilitate band music in America. He explained the desire of the Federation to cooperate with the bandmasters and stated that the element of unfair competition should never arise between members of the two organizations. He further stated that the Federation has always cooperated to the greatest possible extent with non-competitive artistic endeavors and that the bandmasters could further their own interests best by adopting a program that has for its purpose the formation of municipal bands through band tax laws and civic appropriations wherever and whenever possible.

He explained the necessity of keeping school bands out of competition with professional musicians, on the theory that if amateurs are permitted to displace professional musicians on competitive engagements they will eventually lower the standard of musical excellence, which would naturally preclude further development, thus destroying even the incentive for an education in music.

A feature of the entertainment of the formal banquet was the A. E. A. Tootonia, composed especially by the associate members for the convention and played on miniature instruments provided by Fred A. Holtz.

(These items of news were written for the November, 1939, INTERNATIONAL MUSICIAN, prefacing the Band Concert department for that month. Owing to lack of space, however, the department had to be omitted, not only from that issue, but from every succeeding one up to the present. Now, after a lapse of half a year, it can be resumed, and we hope to be able hereafter to keep our readers posted month by month in regard to events of interest in the band world.)

number rating, at Peoria, March 30th) was played, with Jack Tiemeyer (in lieu of a harpist) playing the piano as a band instrument. Perhaps the most stirring number on the program was "Finlandia" by Jean Sibelius. The concert closed with Sousa's "Stars and Stripes Forever".

# Stage Shows

At last there is a film about it—that is, vaudeville versus the movies. Moviedom has conceded, however grudgingly, that in vaudeville it has an opponent worthy of its mettle. Accordingly Metro-Goldwyn-Mayer has rounded up vaudeville talent, past and present, and has pointed out, so that all who run may read, what they consider its inherent weaknesses. Old-timers take the center of the stage first—honest-to-goodness headliners of their day—to be followed by such youngsters as Mickey Rooney and Judy Garland telling how it should be done. Irene Franklin, Neely Edwards, Grace Hayes, Harry Fox, Babe Demarest, Patsy Moran, George McKay, Joe Calts, Kay des Lys and Lela Bliss are in the cast, all playing their old roles and trying to be "corny".

These stars of other days have a word to say outside their script. Irene Franklin opines that: "Vaudeville helped kill itself with smut and suggestive jokes. . . . The reason was that nice people had stopped coming and the gallery crowds that like the dirt weren't satisfied when it reached the place where it couldn't get any filthier." Harry Fox adds, "Vaudeville is on its way back. New circuits are opening. But if it's going to stay, it has to be up-to-date. It lost its following because performers didn't try to advance with the times." A word to the wise!

## Signs of the Times

WHILE, new vaudeville billings are popping up all over the country. The Egyptian Theatre, in DeKalb, Illinois, returned on March 24th to vaudeville, using five acts and pictures. An extensive advertising campaign emphasizing stage shows rather than dual films has helped the vaudeville policy of the Fox Theatre, Detroit. The Roxy Theatre in Atlanta, Georgia, has begun a split-week policy, changing Sundays and Thursdays. The new policy started off with Eddy Duchin and his band among the attractions.

The Capitol, Union City, New Jersey, which has been playing one-day vaudeville, is now using acts Friday to Sunday. As the only vaudeville spot in Paterson the Majestic commands a 25c top for matinees and jumps to 40c at night. The biggest events of the year are the quarterly appearances of Major Bowes' units. Owner-manager Ginsburg points out that this policy is to concentrate on the stage shows. Hunt's Ocean Pier, also in New Jersey, is considering flesh; the Municipal Pier at Ocean City inaugurated vaudeville at Easter. The Atlantic City Steel Pier and Hamid's Million-Dollar Pier again houses vaudeville, both getting under way at Easter. The Steel Pier headlined Kay Kyser and the Mills Brothers.

Vaudeville in Eastern Pennsylvania, is taking a new lease on life. Two-day vaudeville is being continued at Comerford's Capitol, Wilkes-Barre, and at Comerford's Capitol, Scranton. One-day stands also continue at the Family, Wilkes-Barre, and Irving, Scranton. In Philadelphia, Fay's and Carman offer full weeks, with another full week at the Powers, Camden, New Jersey. It is hoped this policy will woo back patronage admittedly lost with straight picture policies.

With its first regular vaudeville in the house in five years, the Loew Poli Bijou of New Haven has arranged for a four-day schedule with 30c admission. The same circuit also has vaudeville in Bridgeport, Meriden and Waterbury, Conn.

## Troy

MORE than 10,000 names have been signed to a petition circulated in Troy, New York, for the return of vaudeville to that city. A meeting called to discuss the matter was addressed by Mayor Frank J. Hogan who announced plans for calling a conference with theatre managements and members of the executive committee to discuss the matter. There have been substantial financial contributions from numerous organizations throughout the city.

## Buffalo

VAUDEVILLE is becoming increasingly popular in the small towns surrounding Buffalo. A twelve-piece band will back the show at the Shea Theatre, Jameson, New York, Wednesday and Friday nights. In Buffalo, the Century Theatre is doing well with vaudeville. The management will take over the State Theatre,

Tonawanda, New York, in addition to its Riviera Theatre there. Other smaller town vaudeville houses are the Palace, Lockport, New York; and Hollywood, Gowanda, New York.

## Libertyville

LIBERTY THEATRE, Libertyville, Illinois, after spending \$1,800 on improving the stage and orchestra pit started the new vaudeville programs March 3rd. Dave Cohen leads the orchestra of five men.

## Syracuse

CHARLES V. MARTINA'S New Empire Theatre, Syracuse, reopened March 23rd, with Gene Krupa's Band for the first full-week stand. The plan provides for four shows daily, prices ranging from 35c to 55c. The theatre has engaged a ten-piece local band.

The Strand with seven men is now in its twelfth week and going strong. On the same date, March 23rd, the Hotel Syracuse opened with top-flight bands, starting with Dick Stabile, followed by Johnny McGee.

## San Francisco

THE Golden Gate, San Francisco, has the biggest vaude budget of all Levey-booked houses. Last year it paid as high as \$12,500 a week for the Ritz Brothers. Other full-week stands are Beacon, Vancouver, B. C.; the Palomar, Seattle; the Orpheum, Portland, Oregon; and the Orpheum, Los Angeles. There are many half-week and one-day stands thereabouts.

## Vaudeville Overseas

NOT only in America, but in cities all over the world is vaudeville returning to the boards. Three vaudeville houses in Paris, France, are managing to put on vaudeville shows even in these strenuous times. The Circus Medrano has Professor Christy who produces music from the air and the dancing trio, Renee Plat, Nandy and Jacqueline Figus. The Bobino and European are also going strong, securing one big name each week and picking up any other talent to round out the program.

Sir Ben Fuller is planning to bring back vaudeville to Melbourne, Australia. He is re-routing vaudeville chains to include that city. From Honolulu for a Lenten opening came a Hawaiian troupe of twenty-four players, a unit backed by Gogia Pasha, Indian illusionist, and a local ballet. Arrangements will also be made to route attractions through New South Wales and New Zealand.

The Hoyts circuit in Australia is dealing with the situation of wartime restrictions (precluding the transportation of the usual number of films) by playing stage shows, plus newreels and shorts. The move will probably result in a return to single-feature bills.

## TOP-FLIGHT BANDS

MUSICAL attractions, especially top-flight bands, continue to be the chief drawing card of houses running vaudeville. Cab Calloway and his orchestra turned in a \$10,300 take at the Riverside Theatre, Milwaukee, for the week ending March 7th. Horace Heidt the next week grossed a substantial \$14,100. The average business of the house is \$7,000. Major Bowes' unit, in Lincoln, Nebraska, ran up a nifty \$3,150 for a March 1st to 3rd turn, a total which bettered by twenty-five per cent the record of the previous year.

## New York City

AT the Paramount, for the week ending February 28th, Dick Stabile made a second satisfactory profit of \$36,000. The following week that which loomed up as a catastrophe turned out to be a windfall.

When Glenn Miller came down with the grippe, on the eve of his opening at the house (the 28th), Tommy Dorsey pinch-hit for him, for a few of the shows, Dick Stabile, Gene Krupa and Charlie Barnet filling in on the others. Miller returned March 3rd, and made more booming business. All in all, a mighty \$55,000 was rolled up in the initial seven days. The following week, ending March 13th, \$43,000 was brought in. For the week ending March 21st Tommy Dorsey and Red Skelton replacing Miller at the Paramount pounded through to an immense \$56,000, making this one of the half-dozen best stanzas the house has known under its current policy.

The Strand ran the Paramount a close second in intake. Tommy Tucker there, for the week ending February 29th, rode to a fine \$44,000. The following week \$35,500 was the intake. The week after, with the Johnny McGee orchestra replacing Tucker, the wheels slowed down a bit to \$19,000, getting even slower the next week, ending March 21st (end of Lent), with \$12,000 to show.

At the State, Ted Lewis did good business, week ending February 29th, to the tune of \$27,000. Richard Himber's orchestra the following week brought receipts to \$28,000. Then George Hall's orchestra stepped in, for the week ending March 14th, and netted a bright \$23,000.

Vaudeville policy is proving successful in the Brandt Theatres (New York City and thereabouts) and the booker, Arthur Fisher, is now lining up three of the four houses which originally formed the Brandt vaudeville time. Charlie Barnet orchestra was booked March 28th.

## Washington

THE Ted Lewis revue led the town, week ending March 14th, with a good \$16,000.

## Boston

PHIL SPITALNY'S all-girl band brought a bright \$18,000 into the coffers, week ending February 29th.

## Baltimore

EDDY DUCHIN'S orchestra weathered the Lenten-week drought to a profitable \$15,000—this for the seven days ending March 21st.

## Cleveland

PAUL WHITEMAN'S orchestra added up to a neat \$15,000 at the Palace, week ending February 29th.

## Pittsburgh

THE Stanley had an exciting three-week stretch from February 29th to March 21st. The first week Clyde McCoy's orchestra oiled the wicket to the tune of \$17,750. The second, Maurice Spitalny's orchestra drew \$11,500. The third week Buddy Rogers' third appearance at this theatre, touched the tape at about \$15,000.

## Cincinnati

EDDY DUCHIN'S orchestra at the Schubert grossed a nice \$12,500, for the week ending February 29th. The following week, Paul Whiteman's orchestra pounded to a smash \$15,000, best in some time. Shep Fields' orchestra, week ending the 1st, did rather well, too, with a gross of \$11,000.

## Indianapolis

AT the Lyric, Hal Kemp's orchestra brought in a good \$10,000. Paul Whiteman's men the next week netted a profitable \$11,500.

## Chicago

PENNY GOODMAN'S orchestra at the Chicago, week ending February 29th, brought in \$20,000. At the State-Lake, the week ending March 7th, Jimmy Dorsey's orchestra came through with a neat \$18,000. The week before Art Kessel's orchestra brought in a bouncing \$18,200.

## Minneapolis

WEEK ending March 7th Horace Heidt at the Orpheum went to town with a fine \$21,000.

## Kansas City

THE Bowes' unit on the stage at the Tower whirled the wicket to a fine \$8,000. The week before Don Bestor hauled in \$3,500. For the week ending March 21st, Joe Veaut's orchestra finished to a tremendous \$4,600.

## Seattle

HARRY OWEN'S band was the reason for the \$6,500 realized at the Palomar, for the week ending March 21st.

## Los Angeles

JIMMY LUNCEFORD'S orchestra on the stage brought proceeds up to a profitable \$14,000, week ending March 7th at the Paramount.

## LEGITIMATE

### Baltimore

FOR the week ending February 24th, "Tobacco Road", in for its fifth visit, chalked up the biggest take of all, a socko \$14,531 as against \$10,500 last time here. The same week the Columbia Opera Company (Maryland) in its annual visit under the direction of Armand Bagarozz, held up fairly well to \$7,200.

"Key Largo" at Ford's realized a take of \$10,000 for the week ending March 9th, and "Goodbye in the Night", in the city at the same time, being given its pre-Broadway trial, failed to please and came through with less than \$3,000. The New York opening is postponed for repairs.

### Boston

"THE FIFTH COLUMN" in its second and final week (ending February 24th) at the Colonial, brought in an okay \$14,500. All agree Franchot Tone is doing himself proud in the starring role. The same week (its first), "Margin for Error" at the Plymouth garnered a nice \$11,000. The following week it looked good for an indefinite run with \$10,000 to show. But the next week, ending March 9th, was its final. It checked out to the tune of \$10,000. Good!

Cornelia Otis Skinner at the Wilbur for the week ending February 24th showed that she had a strong following, although many fans were snowbound; \$7,300 was the total. The same week "Passenger to Bali" played four performances, got four reviews and about \$4,000. The following week business was again on the dull side, with around \$7,500 to show. The third week it bowed out to the tune of \$8,500.

"A Night at the Folies Bergere" at the Opera House brought in its first week, ending March 2nd, with twelve performances (including a good girlie-comedy), \$24,000. Still going strong its second week, it hauled in an unusual \$16,000. Its third week it finished off with \$10,000.

"The Little Foxes" at the Colonial, in its first week (ending March 2nd) and with the backing of the Guild subscription list added up to an interesting \$15,500. In its second stanza, with good, steady pull, it whirled the wicket to the tune of \$16,000. Its third and final week brought in \$14,000.

"Worth a Million" at the Wilbur got negative notices and depressing word-of-mouth comments. It crawled through to a \$2,000 week ending March 9th. The following week, its last, the total was \$1,500. The week ending March 16th, "Higher and Higher" hove in town. This new Rodgers and Hart musical garnered—what with press raves—in the first week all of \$18,000.

## Washington

THE town turned out for Katharine Cornell's "No Time for Comedy" and brought receipts up to \$23,000 in the sole legitimate theatre open in Washington. This for the week ending February 24th.

"Streets of Paris" got red-hot reviews and benefited thereby, collecting \$25,000 for week ending March 9th. Rumor reported Paul Muni's "Key Largo" was on the heavy side with consequent slump in the box office returns. Intake for the week ending March 16th was \$15,000.

## Pittsburgh

"HOLLYWOOD VANITIES" rolled up a rather quiet \$14,500 for the week ending February 24th at the Nixon. Came in better on the home stretch, but not good enough to get entirely out of the red.

"No Time for Comedy" snared, for the week ending March 2nd, a good \$18,500. Francis Lederer helping in the feminine draw.

## New Haven

"FOLIES BERGERE", in expanded version, opened in New Haven for four nights and two matinees. In the week ending February 24th it captured \$9,500, mighty good business.

## Philadelphia

"THE STREETS OF PARIS" hopped to a tall \$17,000 in the week ending February 24th, justifying the decision to hold the revue for the following week.

when it netted a bright \$19,500. Katharine Cornell's "No Time for Comedy" followed it at the Forrest with its first week's rating (not counting a performance for Finnish relief) a strong \$22,000. It wound up the following week, ending March 16th, with a robust \$25,500. On March 23rd, "Folles Bergere" came to the Forrest.

"The Little Foxes" at the Locust jumped in its second week, ending February 24th to a sensational \$21,000. When it checked out, "Key Largo" checked in (February 26th) for one week only, this week finishing to an okay \$15,000.

Returning to Philadelphia for its seventh repeat, "Tobacco Road" at the Erlanger went over the top with \$10,000 for the week ending March 9th. The following week the \$10,000 still holding good, the management decided to hold it over another week.

"Margin for Error" stayed only one week at the Locust. Got for this week, ending March 16th, a fair \$6,500.

**New York**

THE legitimate season, due to dip in its seasonal slump, was given a start in that direction by the snowstorm February 27th. Even the leading musical of Broadway, "DuBarry was a Lady", though it had held to a new high, week ending February 24th (\$32,000) dived a bit the following week, netting \$28,000. Still

business, with a take of \$18,500. The week ending the 16th of March "Hollywood Vantiles" copped \$16,000. Bill Robinson's "Hot Mikado" opened there March 17th.

**Indianapolis**

"THREE AFTER THREE" at the Erlanger, with three nights and a matinee winding up March 6th got just \$6,800. The following evening "Mamba's Daughters" rated \$1,200 for a single performance.

**Kansas City**

GEORGE WHITE'S "Scandals" put in a three-day stand in the Music Hall, March 4th to 6th, and got \$12,500. March 16th Bill Robinson's "Hot Mikado" closed a four-day stand with an add-up of \$9,500 for six performances.

**Milwaukee**

THOUGH legitimate shows in Milwaukee have been few and far between, lovers of the drama still don't seem inclined to go for Ibsen in a big way. Two performances of "The Master Builder" with Eva LeGallienne the main drawing card, brought in (March 8th and 9th) only a fair \$5,000.

Three nights of Ethel Waters in "Mamba's Daughters" which arrived at



ETHEL MERMAN, HUGH CAMERON and BERT LAHR in "DuBarry Was a Lady"

commanding excellent attendance the week ending March 9th, it nevertheless paled off a bit to \$27,000, but the next week bounced up sharply again to a fine \$30,000.

"Hellzapoppin'" showed the same easing off, with the same come-back during these weeks. The totals were: for the weeks ending February 24th, March 2nd, March 9th and March 16th, respectively, \$30,000, \$25,000, \$24,000 and \$27,000.

The labor unionists' intimate revue, "Pins and Needles", had nothing to complain of during these weeks, however. With excellent attendance and limited operating cost, the play continued to make money. It held to an identical \$7,000 for each of the weeks in question. Considering that the last of these weeks (ending March 16th) was its 120th, congratulations are in order.

"Too Many Girls" had lavish returns, the week ending February 24th, jumping to around \$30,000. The slump caught it, however, the following weeks, with takings respectively around \$24,000, \$22,000 and \$22,000.

An excellent gross, \$15,500 to be exact, was the good news of "Two for the Show" at the Booth, in its third week (ending February 24th). The following week it slithered a bit to \$13,500, which became \$13,000 the week after that. However, it gained ground the week ending March 16th with \$22,000 to show.

"Reunion in New York" a refugee review, grossed a barely profitably \$3,500 the week ending March 9th, increased the following week to \$4,000.

**St. Louis**

GEORGE WHITE'S "Scandals" came through, the week ending February 24th, with a spanking \$23,000, the banner intake of the season. This was accomplished, moreover, in spite of snow, sleet and stiff opposition from a rodeo-thrill show. "Three after Three" closed on March 2nd, crossing the finish line to the tune of \$16,000. "Ladies and Gentlemen" in St. Louis the following week, did good

the Davidson March 14th, brought raves from the critics, sell-out performances and a not-to-be-sniffed-at \$6,000. The audience was treated to an unexpected bit of realism on the opening night when Miss Waters, in her stage fight with Willie Bryant, mauled him so vigorously that she tore a ligament and burst a blood vessel in his left arm. The show returned to New York for a reopening, March 23rd.

**Chicago**

"ABE LINCOLN IN ILLINOIS" at the Grand grossed, for the week ending February 24th, with additional matinee, \$17,000. The next week it slipped to \$13,500, and lost ground a bit the following week, with \$13,000 to show. In its tenth week (ending March 16th) it continued coasting, with takings \$12,000. Left the following week.

In its first week at the Blackstone (ending February 24th) "Life With Father", with great notices and good advertising, touched the tape at \$16,700. The following week capacity houses boosted receipts to more than \$18,000. In its third week the powerful pace continued with more than \$17,000 poured into the coffers. In the fourth week (beginning March 16th), when there was a slump in all legitimate business in Chicago, it still came through with flying colors and an excellent \$15,500.

"The Man Who Came to Dinner", in its ninth week, which ended February 24th, held its high average with \$17,500 garnered. It slumped to \$15,500 the next week, but can toboggan further than that and still not be a drug on the market. It held to the same total the week ending March 9th, and the following week, touched by the current blight, came through with only \$12,000. It is, nevertheless, looking to stay the summer.

Good word-of-mouth build-up brought "Thanks for My Wife", at the Selwyn, in the week ending February 24th (its third) to nearly \$7,000. It dipped to \$6,500 the following week in spite of excellent exploitation. The next week it snagged

**THE MODERN WAY TO DRUMMING ELASTICITY**

By NAT SATTLER

Comm. Education Division, American Drummer's Association

**WE ANSWER SOME OF THE MAIL**



NAT SATTLER

SINCE starting this column we have had many letters from drummers all over the world asking specific questions on drumming technique, and presenting personal problems that we have endeavored to answer through correspondence. Some of these questions affect many of the drummers, and we present herewith a question of Joe Sandweiss, of St. Louis, Mo. He says, "In playing slow or medium tempos, my drumming is fairly clean; however, in fast tempos, if I have to take an eight-bar solo, all goes well until I try to play sixteenth triplets, or thirty-second notes. During this, my left hand seems to choke on me. In practice, I use a pad and the left hand is not so badly gripped or choked, but on the snare drum or tom toms it feels as though my left hand is paralyzed, and the beats become very rough."

So many drummers have this same trouble that we decided to print Mr. Sandweiss' question. His problem is really nothing new, for it happens to the best. I would say the trouble is in the transition, from the pad to the drum. If this were put to a test, and all reaction measured and observed, he would soon realize that this is simply a mental as well as visual reaction. It is a normal condition and really nothing out of the ordinary, but bear in mind that it is strictly a mental condition.

As a test, suppose we could blindfold a drummer who has the same trouble that Mr. Sandweiss has, and then if we could plug his ears so that he could not hear, then let him play alternately on the pad to the drum and back and forth, he would play the same on either provided the feel of the pad is the same as that of the drum. In fact, this is the most common complaint in the use of the practice pad—in that the work is silent, and when transferred to the drum, the ears become confused through excessive sound, and inhibitions are set up.

The only absolute cure for this trouble is to do practice work on the drum and tom toms and forget the pad for at least a month. While doing this check up on the height of the stocks. See that the left stick goes up as high as the right and vice-versa, as evenness is so important in the production of speed.

Quite a few of the boys have written in asking about the Second Annual A. D. A. Drumming Competition. I am sorry to say that I do not know the precise date that this annual international contest will be held, but we expect to stage it again in New York sometime the latter part of August. Again, there will be contests for senior, junior, and juvenile soloists, duets, quartets, and drum sections. A new feature will be added this year to cover competition for drum ensembles.

Drum ensembles consist of drum students playing drum outfits, properly orchestrated into first, second, third, and fourth drum parts. Very interesting rhythmic combinations can be formed and played in ensembles ranging from eight to twelve or more students. I have been experimenting in my New York studios with this sort of an idea, as have other drum studios in the east. We find that it gives a drum student a greater conception of orchestrating, and acquaints him with the difficulties confronting the drummer at all times.

Many drummers who read this column, living in fairly large metropolitan areas, will find it to their advantage to contact their local dealers with the view in mind of organizing drum ensembles to augment their weekly earnings. It is enjoyable work and I can highly recommend it because of the service that you are doing to young drummers. Anyone interested in this idea can obtain more details by communicating with me, care of the INTERNATIONAL MUSICIAN.

another \$5,500, and closed its stay on the 16th of March with \$5,000 rung up. Then it hopped to Boston to continue its tour on the way to New York.

"Three After Three" at the Erlanger, in its fourth and last week, held to the \$14,000 mark of the week before. Then the house went dark for a week and relit with Earl Carroll's "Vantiles" coming in for eight days. By the time March 10th swung around they had hardly managed \$10,000. Seemed to miss fire all around. The following week at the Erlanger "Ladies and Gentlemen" hove in and got, in its first week, \$14,000. While Helen Hayes has always been surefire, the play failed to arouse excitement. The show will close March 30th.

**Cincinnati**

NEWS of the passing of Helen Hayes' father came during the performance of "Ladies and Gentlemen" at the Taft, the evening of March 1st, and was withheld from her until after the final curtain. The Saturday performances (on the 2nd) were cancelled, and prevented Cincinnati's biggest legitimate gross of the season. Despite the fact that refunds of \$8,000 were made the theatre registered an approximate \$19,500 for six days.

Fair returns of approximately \$8,000 were registered by "Three After Three" on four performances in the week ending March 9th. The following week "The Master Builder", starring Eva LeGallienne, got a meager \$4,500.

**Detroit**

"EASY VIRTUE", starring Constance Bennett, drew in a pale \$12,000 for the week ending February 24th at the Cass. On the 25th Earl Carroll's "Vani-

ties" came in and grossed a fair-to-middlin' \$16,000 for a week's stay. Bill Robinson, in "Hot Mikado", always big bait in Detroit, shoved the Cass income up for the week ending March 9th to a favorable \$19,000. "Three After Three" opened on the 10th, but was withdrawn at the end of that week with \$14,000 to show. Not bad at that.

**Los Angeles**

"THE MAN WHO CAME TO DINNER", with Alexander Woolcott, wound up three profitable weeks at the Biltmore on March 2nd, and opened on the 11th at the Curran, San Francisco. In the second week at the Biltmore, ending February 24th, the play picked up a bit, owing to Woolcott's return to the cast after an illness. Takings rang up to a neat \$17,500. In its last week the gross totaled \$17,000.

The ninth week of "Meet the People" at the Playhouse, Hollywood, garnered, with extra holiday matinee, a nifty \$8,500. The next week, \$8,000 were the countings, which creosced the week after that to \$9,000. For the week ending March 16th it held to a good \$8,500.

Ruth Draper at the Biltmore annexed \$6,000 for a six-day stay, ending March 9th, highly profitable for both the star and house. "Suspect" at the Biltmore failed to arouse the interest expected, but hit \$3,500 in its initial week, ending March 16th.

**Toronto**

"MAMBA'S DAUGHTERS", after a slow start, skyrocketed to a fine \$9,500 the week ending February 24th. Two weeks later Maurice Evans' "Hamlet" came to town, and, like Mamba, also began slowly but worked up to a triumphant \$15,000 for the week ending March 16th.

# PEDAGOGICS

## HERE'S HOPING, BUT "DON'T QUOTE ME"

THIS IS NOT A EULOGY  
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By JACK REBOCK

As in a court of law they do,  
I'm going to make a plea;  
The judges will be you and you,  
The evidence—"Don't Quote Me."

The case is based upon the number  
Printed down below;  
If you find I'm causing slumber,  
Skip it—let it go.

Should you fail to read it though,  
You won't create terror;  
But your score will surely show  
No hits, no runs, ONE error.

You're right, it is a requisition  
Suggesting, obviously,  
A trial for my new composition  
Titled, "Don't Quote Me."

A lively tempo for this piece,  
Will prove much more effective;  
You can play it 'up' with ease,  
If you make speed your objective.

Watch dynamics all the way through,  
'Riffs', 'rides', 'bends' and 'licks';  
You know what effects will do,  
That's where you get the 'kicks'.

Syncopations, figurations,  
Various progressions;  
Wait for your interpretation,  
Also your discretion.

You'll find rhythm and melody  
Combined in this selection;  
What's the verdict going to be,  
Acceptance or rejection?

My charge is ended—come what may,  
I've cast my vote, you see;  
I'm waiting now for your O. K.,  
Here's hoping, but "Don't Quote Me".

Watch the May  
INTERNATIONAL MUSICIAN  
for another new number called  
"Soft Shoulders".

## "DON'T QUOTE ME"

Jack Rebeck

Tempo Ad Lib Solo Solo-Sempres

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## "ARRANGING"

By PAUL HILL

NOTE: Mr. Joe Bishop, who has been conducting this column, is on the road with an orchestra and therefore unable to devote his time to writing.

During Mr. Bishop's absence the column will be written and edited by Paul Hill, well known arranger, composer and teacher.



PAUL HILL

### Four-Part Voicing

WE continue our discussion of four-part voicing from where we left off in the last issue.

There, we found the fourth part by adding the sixth of the chord to tonics and sub-dominants; adding the seventh of the chord to any other chord of the key.

Of course, you remember that we are applying these chords to a four-way harmonization in which the melody of the piece is the uppermost of the four parts.

### Using the Ninth as the Fourth Part

When we're dealing with a dominant seventh chord, the use of the four fundamental tones of the chord isn't the only way of obtaining four-part harmony. Another way is to substitute the ninth of the chord for the root whenever the root appears in any part other than the melody.

For illustration, as in the following:

ILL. 1.

Chords 2, 3, 4, 5 and 6 showing the use of the ninth replacing the root. The ninth couldn't be used in Chords 1 and 7 since the root is in the melody.

This and the previous method of obtaining the fourth part is good wherever we are writing for four instruments of the same type (four saxes, four trumpets, four clarinets, four violins) within whose range the notes lie.

### Opening the Harmony

Suppose we wanted to arrange something in close four-part harmony for, let's say, three trumpets and a trombone, or, two altos, tenor and baritone sax. And, when planning the four parts in close position, we find that, in some of the chords, the lowest note is too high for our lowest instrument (in this case, the trombone or baritone). To overcome this, we have to change the position of the tones so that they are all within easy reach of the instruments for which they are intended. This is usually accomplished by "opening" the chord. And, how is this done? By simply writing the chord tone that is directly below the top note an octave lower than it would be in close position harmony.

To illustrate:

ILL. 2.

And, before we go any further, I'd like to mention that this process of opening up the chord is just as useful in three-part voicing as it is in four. Whenever, in writing a melody trio, you find that the lowest note of the trio is too high for the instrument for which it is intended, simply open up the chord by writing the middle note an octave lower. For example:

ILL. 3.

### Don't Kid Yourself!

Many of our modern dance bands have a habit of kidding themselves into thinking that they're playing four-part harmony when they play a plain, ordinary trio with a fourth instrument playing the melody an octave below the top part.

For example, they would call this "four-way writing":

ILL. 4.

whereas there are really only three different harmony parts, the fourth being merely a duplication of the top part. However, this is a perfectly valid (and quite effective) way of voicing, but—please—don't call it "four-part harmony". In order for a setting to rate the name "four-part" harmony, it must move in four distinct parts, of which no one part moves in parallel octaves with the other.

### While We're Talking About Doubling

Let's look into another aspect of it. Many novices (and arrangers) when they are scoring, let's say, a chord of four tones for three saxes and three brass, think in terms of "doubling" two of the notes so that each instrument will have something to play. Of course, when there are four notes to be played and six instruments to play them, some of the instruments will have to play notes that other instruments are playing. But, we should think in terms of "sections" of the orchestra instead of in terms of "doubling".

In distributing a four-tone (or any other number of tone) chord, for a combination of instruments belonging to different sections of the band, our main concern is to see that each section plays a complete chord. Or, if there aren't enough men in the section to play the complete chord, the most important intervals of the chord should be assigned to the men that are there. And, by following this principle, we completely eliminate the question of "which instrument to double on what note?"

For example, in arranging, say, a "G 7th" chord for three saxes and three brass in ensemble, there are many settings possible, the one to be selected depending upon the effect desired.

And these, again, are the most simple settings for a combination of saxes and brass. In the next issue, we will talk about adding harmonic color to these and other combinations of saxes and brass.

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**FOUR-STAR ESSAY CONTEST**

(Continued from Page One)

formation, including the rules and regulations to anyone who is interested in writing an essay in this nation-wide contest. Simply address the Union Label Trades Department, American Federation of Labor, Washington, D. C.

It is most important that every contestant read the rules carefully before he starts to write an essay.

We believe that the writing of these four-star essays will increase the membership in labor unions and will stimulate the buying of union label products and the use of union services.

We especially urge students in grade schools, high schools, and colleges to take part in this essay contest. If full information about the union label can not be obtained from local libraries, a small pamphlet containing the history of all union labels, shop cards and service buttons will be mailed upon request.

Everyone is eligible to write on the essays entitled "Why I Buy Union Label Goods" and "Why I Use Union Services". They are free for all. Any person, man or woman, boy or girl of any age, can compete for the prizes given for these two essays. The essay entitled "Why I Am a Labor Unionist" is confined to members only of labor unions, and the essay, "Why I Joined a Women's Auxiliary", is naturally confined to members of women's auxiliaries. All we ask is that the essays be original productions and not copied from any source except as indicated by quotation marks. The essays will be judged soon after May 30th of this year by three prominent Americans, and considerable publicity will be given to the winners of each essay contest.

**TELEVISION GREEN LIGHT SUDDENLY TURNS RED**

(Continued from Page One)

tion, while Du Mont, Zenith and Philco, experimenting with higher lineages images, indicated they favored the action. Cath-Ray claims a "stability control" on its sets which can cover not only 441 lines but up to 700 lines if needed.

The entire situation has been further complicated by some of the advocates of frequency modulation broadcasting, who claim that television is "operating in channels not best suited to its use and which should, as a matter of practical operation, be assigned to the 'FM' broadcasters."

R. C. A. surprised and confounded a number of the "FM" broadcasters by not only endorsing the new broadcasting Commission on March 27 but also by making application for permission to construct five "FM" stations for its own use.

Among those joining R. C. A. and N. B. C. in their protest against the suspension of limited commercial television will be the Zenith Radio Corporation, United States Television Manufacturing Corporation, Don Lee Network and a number of dealers, many of whom will be represented by the Electric and Gas Association of New York.

The "FM" hearings before the FCC ended on March 28. Further hearings on television will open on April 8.

**MET. OPERA FUND IS AT THE THREE-QUARTER MARK**

(Continued from Page One)

friends of opera who are able to give substantially."

An analysis of contributions, exclusive of radio gifts, shows:

One gift of \$73,357.

Ten gifts of \$10,000 to \$24,999, amounting to \$112,000.

Eleven gifts of \$5,000 to \$9,999, amounting to \$59,000.

Nine gifts of \$2,500 to \$4,999, amounting to \$25,500.

Fifty gifts of \$1,000 to \$2,499, amounting to \$74,205.

Five hundred and forty gifts of \$100 to \$999, amounting to \$97,684.

Five thousand two hundred and thirty-nine gifts of less than \$100, amounting to \$44,756.

The future of the Metropolitan really holds in the hollow of its hand the entire future of opera in America, for the Metropolitan acts as a feeder for artists in the Chicago Civic Opera, the St. Louis Grand Opera Company, the San Francisco Opera Company and many other less important grand opera ventures. If the Metropolitan were taken out of the field, it is doubtful if these other companies could continue to exist.

From the standpoint of the professional musician, it is a question of whether or not there will be a further lessening of employment opportunities through the demise of grand opera. A number of local unions and a great number of individual members have made contributions to the fund, and there is little reason to doubt that others will add their donations and do everything possible to persuade friends of opera to contribute to help save the Metropolitan.

**TRADE TALK**

**Questions and Answers**

A special service to readers of THE INTERNATIONAL MUSICIAN has been arranged whereby any inquiries sent to the Editor regarding the design or construction of instruments will be referred to Fred A. Holtz, president of the National Association of Band Instrument Manufacturers and of the Martin Band Instrument Company.

Questions that are of sufficient import to be of interest to all our readers will be answered through this column.

—THE EDITOR.

**Welcome!**

We welcome back to the columns of THE INTERNATIONAL MUSICIAN the VEGA Company of 155 Columbus Avenue, Boston, Mass. This company manufactures the Vega power trumpet and specializes in banjos and guitars. We trust that our readers will give this advertiser a hearty response.

A grand new flat type steel for Hawaiian players has just been announced by the Vega Company. Made of the best grade of very hard stainless steel, it will last a lifetime and is guaranteed not to rust or wear out. Excellent balance and a "non-skid" cork grip contribute toward a really nice steel. One of its advantages is that either edge can be used in playing and will not peel since there is no plating.

**Fifteenth Anniversary**

Paul Klepper, head of the standard and foreign departments of the Edward B. Marks Music Corporation, celebrates this Spring his fifteenth anniversary with this firm. This decade and a half has seen the Marks foreign department become one of the most efficient and far-reaching branches of the organization. Thousands of dealers throughout the country are selling the Marks foreign publications with satisfaction and are availing themselves of Mr. Klepper's wide knowledge in this field. His experience covers a period of more than thirty years, during which time he learned the business and worked with leading publishers in France and then in this country. In recent years he has become expert in the knowledge of thousands of publications of South and Central America also.

His fifteenth anniversary finds him known to the trade not only in New York City, but around the country as well. He is also popular with the profession and particularly with artists who need to make use of his musical erudition. In fact, if the Marks Corporation has won a unique reputation for being strong in both the popular and standard music divisions, it is in no small part due to Paul Klepper's untiring efforts in the latter category.

**Woody Herman—Martin Freres**

Woody Herman is making quite a name for himself with his fine organization known as "Herman's Herd" and his band that plays the blues. Woody plays a Martin Freres clarinet exclusively and recommends it to his famous sax section.



**WOODY HERMAN**

Playing His Martin Freres Clarinet

As a result, Nick Clara in Woody's band just switched to a Martin Freres and is wondering why he never bought one before.

Martin Freres woodwinds are going places with professional woodwind artists around town. There is a lot of favorable comment being passed around by the boys

about Martin Freres reeds and mouthpieces. They all say these accessory items give unusually good results.

All Martin Freres merchandise is sold through music stores only but if you are interested in getting more information about this popular line, you may write to Buegeleisen and Jacobson, 5 Union Square, New York, N. Y., for one of the free booklets they are distributing, describing the complete line of Martin Freres woodwinds, reeds and mouthpieces, and you might mention THE INTERNATIONAL MUSICIAN.

**American Academy of Music, Inc.**

The New Publishing House Sponsored by Irving Mills

The American Academy of Music is a publishing organization whose object is to exploit authors, composers and arrangers of tomorrow.

Irving Mills, its president, enjoys an established reputation as a successful builder of bands, singers and other artists, whose names, through his untiring efforts, have become internationally known. With no other thought save one of helpfulness,



**IRVING MILLS**

he is now determined to repeat the same process for the advancement of composers, authors and arrangers. Adhering to the standards of musical excellence, those who possess capabilities for the creation of meritorious compositions will be given every opportunity and encouragement to present their works in a fertile field provided by the American Academy of Music.

The organization realizes fully the condition which prevails in regard to worthy talent. It knows also that there is an abundant amount available. This fact will have to be taken into consideration, but the American Academy of Music pledges itself to strive unceasingly to render every assistance in its power with the assurance of adequate recognition.

This is a manifestation of respect and admiration for those who possess the necessary qualifications. The American Academy of Music feels that this policy is worth the special effort it involves. It is, in the last analysis, a demonstration of confidence in authors, composers and arrangers of tomorrow. Eligibility moves in and overshadows in size and potential splendor the barriers which heretofore seemed impossible to overcome.

Composition will embrace every form from popular songs to symphonic works with no restrictions except that it be of quality worthy of a place in the catalog.

The American Academy of Music is determined to stress the importance of the arranger. As an interior decorator, through the art of harmonization, acquires warmth, appeal, effects, coloration, and comfort, so the arranger performs this all-important task in music, and attains the same essential results.

Therefore, like the composer and author, he should and will receive full credit plus a build-up.

This organization has, in reality, a two-fold ambition; that of co-operating with genius and the publication of quality compositions.

A precedent has been set in the foregoing statements and it will remain the unchanging policy of the American Academy of Music.

**Pedler**

The Pedler Company of Elkhart, Ind., recently issued its latest booklet entitled "Pedler Notes". This booklet not only catalogues the latest musical instruments produced by this company but also contains a number of interesting items and humorous anecdotes.

**Rudy Muck Introduces New Instrument**

To meet the demand of school and semi-professional musicians, Rudy Muck has just introduced the new Rudy Muck "Series 97" trumpet, cornet and trombone. Finally available after several months of experimentation, the Rudy Muck "Series 97" Instruments have been heart-

ily endorsed by New York "top-flight band" players in preview tests.

"In designing my lower priced models", says Rudy Muck, "I determined that there would be no sacrifice of workmanship or quality material. I'm confident that I've created the best trumpet, cornet and trombone at the price".

A lively two-color folder, describing the new Rudy Muck "Series 97" Instruments and illustrating their features will be sent to brass players who address Sorokin Music Company, exclusive wholesale distributors of Rudy Muck instruments, 251 Fourth Avenue, New York City.

**How a Record Is Made**

It takes just thirty-six seconds to transform a shapeless lump of plastic into Beethoven's Fifth Symphony or the Streamline Strut.

But that, as you can imagine, isn't the complete picture. The complete picture, in the RCA Victor record manufacturing plants in this country, is made up of studios in New York, Chicago, and Hollywood; factories in Hollywood, Camden and Indianapolis. In the Camden plant alone the process of capturing sound waves in tiny whirling grooves involves 84,479 square feet of floor space in which 1,356 people are turning out millions of records a year.

The saga of a phonograph record actually begins in India and Central Europe and the Dutch East Indies where a few of the ten different ingredients that go into a record are gathered and packed. It continues then through five principal stages before it is ready for the market.

Contrary to popular conception, records are not made of wax. In fact there is no wax—or rubber—in them. They are compounded and treated from resins and shellac and various different types of fillers in a formula that is constantly being changed and improved.

Actually there are two separate discs that are referred to as records in the recording of music: one the plastic platter on sale in the corner music store, and the other the studio disc on which the music or sound is first engraved. The studio disc contains no wax either but a blend of substances more resembling soap. This is melted, centrifuged and poured through a very fine mesh to remove all foreign particles, then allowed to flow out smooth on a circular metal plate, ready for the studio.

In the studio control room, similar to those seen in radio stations, this disc is revolved at the same speed at which the finished record is to be played while a recorder, with sapphire cutting point, inscribes the spiral grooves. Music is transferred to the record through a microphone which changes the sound waves into electrical impulses which in turn vibrate the cutting head as it travels its spiral path.

At this point it would be entirely possible to "play back" the transcribed disc, but it would only be possible once and the circular grooves, so carefully engraved, would be no good for any further reproductions. Consequently the next step is to use the disc as a mould in producing a "matrix", a negative of the record with tiny ridges corresponding to the record's grooves.

This is accomplished through a refined technique of coating the entire surface of the compound with a film of silver or gold—which are of high electrical conductivity—and placing the whole in an electroplating copper bath. When the copper has formed on the disc in sufficient thickness, the compound is stripped off and the result is the matrix, or "original" or "master".

At this point again, it would be possible to use this copper duplicate to press out records. To do so would be unwise however, lest it be damaged beyond repair. So, the whole process is repeated, with minor variations, to produce first another positive and then a number of negatives from the positive. These final negatives or matrices are used for the stamping of records while the master is kept for the files.

At this stage the matrices are introduced to the "record biscuits", the plastic whose ingredients have come from all over the world. These materials have been weighed out into proper proportions, carefully mixed and converted into a plastic by the application of heat in closed milling chambers. They are then sheeted into a blanket, cut into biscuits, cooled and delivered to the press room.

The actual stamping operation is performed in a hydraulic press which first heats then cools the biscuit to insure perfect duplication. The circular labels are not glued on or pasted but actually pressed into the record materials. Only remaining steps now are to round and smooth off the edges, inspect the finished discs and place them in envelopes ready for buyers all over the world.

These are the principal steps in the process, developed in more than forty years of experience, of bringing music you want when you want it.



## "THE MUSICIAN—AN AID TO THE PSYCHIATRIST"

IRA M. ALTSCHULER, M. A., M. D.

Member of the Psychiatric Staff, Eloise Hospital, Detroit, Michigan.  
Honorary Member, Local No. 5.

MUSIC has always been identified with culture, aesthetics, education, recreation and entertainment. The musician's talents and skills have very seldom been converted to psychiatric use. Yet, as recent experiments with music have shown, the musician is increasingly becoming an important factor in the care and treatment of hospital patients. We know of no greater force which has been able to borrow from nature—and that includes electricity, oxygen, water, heat, minerals, plants and glands—so potent and versatile as music. Music indeed is the only therapeutic agent which in the same breath attacks the body, mind and soul. Strange to say, music and the musician have not been made regular adjuncts in hospital curricula. Musicians have not been utilized in hospital work in the same fashion as the occupational therapist, physiotherapist or dietitian. There are numerous reasons why music has not gained ground as a remedy: the complexity of the nervous system, as well as music, the difficulty of studying the action of music objectively, and the fact that music cannot be taken by mouth or hypodermic. Then, too, music is taken as something ephemeral, at its best a medium for recreation and entertainment.

### The Spoken Word—A Complex Form of Human Communication

If one compares music with the spoken word, this extensive instrument of communication of civilized people—the stimulating effect of the former is obvious. Music is capable of attracting attention more readily than the spoken word, for music attacks the feeling, not the thinking sphere. The spoken word carries power behind it, and having a meaning stimulates associations and works on the memory. Words in order to influence the feeling sphere and produce action must first register in the conscious sphere (cortex). Only after the spoken word has passed the conscious sphere can it affect the emotion or feeling sphere. Music attacks first the thalamus—a center of feeling, and from there ascends to the thinking sphere (cortex). The thalamus is a subcortical center which appeared earlier in the evolutionary scale than the cortex. It is the seat of all sensations, emotions and feelings. Even aesthetic feelings must pass through the thalamus in order to register in the conscious sphere.

Among mental patients in whom the faculty of attention is disturbed (in some patients it is completely absent, while in others it travels so fast that contact with reality is considerably hindered), and the sensorium barricaded off from the world, music becomes a medium par excellence in arousing attention, prolonging its span—bringing the patient nearer to reality. Music, as mentioned, attacks the thalamus whose function is not impaired in insanity.

### The Signal Call

Besides the above mentioned physiological facts concerning the cortex and thalamus, music possesses other important capacities. Music, a sequence of tones rhythmically arranged, has a close affinity to the human organism as a whole. Long before complex musical compositions came to exist, our aboriginal precursors were giving careful heed to the signal call or sound. These signal calls meant a great deal to them; perhaps the calls of love, the approach of prey or the imminence of death. Until language came into use, signal calls were the only means of communication and understanding between the tribe members. Man's ear became very much sharpened to these collective communications; the sounds having been associated for generations and generations with important life and social functions of the human organism, became more than simple informers.

Sounds, because of their symbolic and associative meanings, became also powerful emotional inciters. We venture to say that beyond each musical tone and design still lurks the primitive signal call with all its biological passion.

### Rhythm

Rhythm is an integral part of life. It is present in the electron—the basis of all matter and of life. All protoplasm is affected by rhythm. From the lowly amoeba upward to man, rhythm affects the habits, behaviour and well-being of both plants and animals. The marine animals such as sponges, jelly fish and clams are affected by the rhythmic movement of the water, which enables them to obtain food, and by the rhythm of the waves which carry them to and fro. In

the higher animals, such as insects and birds, rhythm plays a part in flying and walking movements, in singing, in mating, in eating and in fact all phases of life.

Rhythm reaches its summit in man. The man's whole organization, including the brain is subject to rhythm. Professor Berger of Jena has demonstrated the presence of brain waves. These waves which are also known as "Berger Rhythms" change during sleep, wakefulness, illness, intoxication, epileptic attacks and under the influence of music. What would happen to a human being if the rhythms of the organs and nervous system were suddenly altered is not difficult to surmise. Such an unfortunate individual would have the talk and walk of a drunkard, move his eyeballs in a "tremolo", have an "agitato" pulse, "staccato" respiration, and perhaps a "presto" bowel. Deprived of the normality, order and efficiency which rhythm typifies, the human organism would cease to carry on its regular activities. The rhythmical organization of the organs is also significant in other respects. Being rhythmically organized within constitutes a bulwark against perpetual bombardment of millions of noises and sound from without. One wonders if music, one of the greatest inventions of man's brain, is to be valued more as a protection than aesthetic delight. Man's compulsion for rhythm and music has other causes. The entire universe is in a state of perpetual rhythm. The periodic change of seasons, the flow of day into night, resulting from the revolution of the earth around the sun and its own axis; the whole harmonious course of the celestial bodies impresses itself upon man throughout his life, impelling him to blindly follow this rhythmic and harmonic dance of the Cosmos. Rabindranath Tagore spoke the truth in these words: "The same stream of life that runs through my veins day and night runs through the world and dances in rhythmic measure."

### The Physical and Mental Action of Music

Tarchanoff, Dutton, Teres, Weed and others have demonstrated that music affects basal metabolism, is capable of increasing or decreasing muscular energy, accelerates respiration and decreases its regularity. Music also has an influence upon the pulse, blood pressure, etc. That music is capable of modifying the mood, inciting emotionally and exercising a tonic effect upon the nervous system is an every day experience and has been known for a long time.

### Observations and Experiments

Our attention to music as a therapeutic agent was attracted about three and one-half years ago, when we inaugurated group work with mental patients at Eloise. We have observed that music is not only useful as a lure for drawing the patients to join the resocialization classes, but can also be used to arouse their attention, prolong its span, stimulate associations, modify the mood and soothe. While watching the reactions of mental patients to music, our attention was attracted by the following phenomena. Patients apparently indifferent to the outer world would either tap with their feet, drum with their fingers or sway their bodies when music was played. These were purely unconscious automatic responses to music. They were actions coming from below the threshold of awareness. We have adapted for these expressions the name "thalamic response." The thalamic response phenomena is of paramount importance in the investigation of the therapeutic value of music. This response, appraised as to intensity, frequency and regularity, offers more intimate and objective information as to the action of music. Patients' reactions as manifested through the thalamic response not only reveal the various effects of music, but also the reaction to tempo, volume, etc. "Massaging," as it were, the thalamus with music, one can gradually incite the conscious center—the cortex. Particularly is it noticeable with familiar tunes. When these are played, patients are noted to brighten up as if awakened from slumber, move their heads, limbs, and otherwise follow the tempo of the music. If the song has a stronger appeal, patients will whistle, hum or sing it. And while words could not arouse these patients before, familiar tunes were capable of arresting attention. These tunes carry words and meanings into the conscious sphere, as though "on wings." One can go further and select songs which have a suggestive meaning and a moral lesson. Thus from a simple (thalamic) response, a higher,

Welcome Delegates

to the

45TH ANNUAL CONVENTION

of the

American Federation of Musicians

"RADIO IN EVERY ROOM"

HOTEL SEVERIN

INDIANAPOLIS, INDIANA

more intellectualized kind of response is evoked. The importance of the familiar tune lies not only in arousing and holding the patients' attention. Familiar tunes also stimulate associations and recall to the mind various experiences of the past. Appearing in the mind now, these realities of the past, by their very presence, are capable of directing attention away from morbid moods, hallucinations, illusions and delusions. This mechanism also produces a quieting effect in the patient. If only temporary, such rendezvous with reality are highly beneficial. Bringing back more and more basic realities from the past, one can not only absorb the patient's interest, but stimulate also the present and make it more attractive. Then, too, singing in a group strengthens the reality principle. Patients hearing the words of the song from one another, become more conscious of events. Singing in a group in addition to collective stimulation of emotions, cultivates solidarity, stimulates cooperation, friendship, self-discipline, and liberates inhibitions. Group singing also offers a facile means of self-expression.

There are numerous ways to force greater attention on the part of mental patients. For example, in wards in which there are 50% American, 20% Polish, 10% German patients, etc., corresponding percentages of American, Polish and German music are played. It stands to reason that a Polish patient would respond more readily to "Jeszcze Polska nie Zgineta", an American to "America, the Beautiful", and a German to "Ach du Lieber Augustin". Knowing the nationalities of the patients, their average age, emotional tempo, the types of psychoses, one is in the position to offer a more rational musical prescription.

In order to condition the patient to the daily sessions, we have a theme song (conditioned reflex song) for each ward. The first thing our musicians do when they arrive in a ward is to play the theme song. When the theme song is being played one can observe patients coming to the circle from various corners. It has been our experience that if there are for instance 70% overactive and 30% withdrawn or underactive patients in a ward, the tempo of the initial music must be 70% allegro to reach the overactive patients and 30% andante to reach the withdrawn ones. This form of adaptive music we call "isotempic" music. Contrary to general belief, music allegro should be played to hyperactive patients, while andante music is most suitable for withdrawn or quiet patients. We have also coined the term "isovolumic" music, the volume of which must adapt itself to the volume of noise in the mental ward. One cannot naturally play in a volume which is lower than that of the noise of the ward, for the music will simply not reach the ears of the patients. Usually after the volume is adjusted it can be changed.

"Isomodic" music tends to modify the mood. Sad music reaches the sad patient more readily, while jolly music reaches the euphoric patient. On the assumption that rhythm, evolutionarily speaking, is the most primitive form of musical expression, and melody and harmony—more recent forms of music, we begin our sessions with compositions predominantly rhythmical. I emphasize the word "predominantly" since there is no music which is purely rhythmical melodic or harmonic.

After having aroused patients at the lower, primitive level, predominantly melodic and then predominantly harmonic music is played. Mood-modifying com-

positions follow, in order to relieve tension and adjust the mood for pictorial effect producing compositions. Pictorial music operates on the intellectual level.

As far as therapy is concerned, such ingredients as melody, harmony, mood-modifying tunes, pictorial music, tempo and volume, etc., are more important than the aesthetic value of the composition proper. It stands to reason, that victrola records cannot replace the musician because of constant necessity for adjusting music to the patients' condition and needs. In the mental hospital, more than anywhere else, the personality of the musician, his ability, skill and talent are essential. The kind and number of instruments is also of importance in hospital work. A trio, we found, carries the strongest appeal and has a good penetrating power. At present we have twenty-two musicians at Eloise engaged in the work of music therapy. About 800 patients are benefited daily by the music.

We hope that the time is not far removed when medical boards, hospital commissions, and other authorities concerned with the policies in mental hospitals, will recognize the significance of music and the value of musicians in the treatment of mental patients. It should give the musician great pride and much pleasure to know that his talent and skill, having delighted mankind in the realm of aesthetics, culture, and education, can be offered to assist the psychiatrist in his important and difficult task of redeeming mental patients.

## "There Were Giants In Those Days"

By DR. CHARLES STEZLE

Thirty-five years ago, in the City of Pittsburgh, I attended my first convention of the American Federation of Labor as a fraternal delegate, although I was then an active member of the International Association of Machinists, as I have been throughout the years. This convention stands out in my mind as among the greatest in all my experience, because of the personalities participating in the convention, the vital human subjects discussed, and the conditions under which they were considered.

My first impression was the profound respect of the delegates for President Samuel Gompers. He was always absolute master of every situation. He rarely spoke from the chair upon a subject which was under consideration, but upon those occasions when he handed his gavel to a vice-president so that he might present his viewpoint he seemed to speak as an oracle. But his real greatness was shown in his generous treatment of those who disagreed with him. In a sense, he was the frontiersman of trade unionism in America, and being a frontiersman, he developed many of the characteristics found among pioneers. He was a tremendous individualist but also a wise statesman, as was revealed by the manner in which he guided the convention in its decisions.

Even more impressive were the delegates themselves. Most of them were big men physically, but their grasp of the questions considered was masterly—and they knew how to express their convictions. To be a "labor leader" in those days was to be looked upon with con-

tempt, even by otherwise intelligent people. He was despised and suspected of being a "radical", and perhaps slightly unbalanced. Instead of being a guest of honor at banquets of employers, he was an outcast from society. He was spied upon by private detectives. He was compelled to go about his work conscious that outside of those whose battles he was fighting, he was looked upon as a grafter and a crook. No doubt there were some labor leaders who, through human frailty, fell for the tempting offers that were made by men who were themselves the greatest gainers from such perversity.

But the great body of the men who were at the forefront of the labor battle were men of integrity and honor. Many of them were devoted members of the church, civic-minded citizens, loyal to the principles of democracy, decent husbands and fathers, whose major purpose in life was to lift the level of living for all workers who were helplessly suffering from economic injustice, low standards of living, and high death rates. That these evils are today being recognized is to a large extent due to the long fight made by these pioneers of another day and by those who have followed in their footsteps.

One might easily catalogue the benefits which labor now enjoys, as compared with the hardships and even the horrors of a former generation, in spite of the sincere desire of decent employers to wipe them out. But were it not for these pioneers who fought for labor, many of these benefits would even today be denied the workers. All honor to those employers who helped win the battle, but the greater glory goes to those who sweat blood to obtain them.

Recalling the men who attended that Pittsburgh convention, I am mindful that most of them having passed on to their reward. Of the eleven members of the Executive Council only one remains—Frank Morrison, the Federation's secretary for over forty years. I take off my hat in memory of Samuel Gompers, James Duncan, John Mitchell, James O'Connell, Max Morris, Denis Hayes, Dan Keefe, William Huber, Joseph Valentine and John Lennox.

To these might be added the names of a hundred or more whom I knew well—all valiant in spirit, faithful in service, loyal to the high principles of democracy. These were the "giants" in their day and generation. And today there are others who follow in their train, eager to finish the task so long ago begun. But these latter need to be reminded of the debt they owe to the pioneers, who, in faith, "subdued kingdoms, wrought righteousness, obtained promises, stopped the mouth of lions, quenched the violence of fire, escaped the edge of the sword, out of weakness were made strong, waxed valiant in fight", so that others might be saved from their oppressors.

And to continue this quotation from the record in sacred history: "These all, having obtained a good report through faith, received not the promise, God having provided some better things for us, that they without us, should not be made perfect". Which, being interpreted, means that you and I must complete the work to which these pioneers in the labor movement gave so much at so great a cost.

**SUSPENSIONS, EXPULSIONS, REINSTATEMENTS**

**SUSPENSIONS**

- Allentown, Pa., Local No. 94—Dorothy S. Math.
- Antigo, Wis., Local No. 338—Dale Bacon, Ben Bart, Alfred Hahala, Edward Holmes, Frank Venton, Archer Tamm.
- Barnstable, Calif., Local No. 398—Dixie Mason, Steve Clark.
- Baltimore, Md., Local No. 46—George Meth, Clinton Joyce, Louis Blumens.
- Boston, Mass., Local No. 9—Myron Albert, Frank Allen, George Rappin, Louis No. 127—Leo F. Akhousi, Joe G. Lewis.
- Cambridge, Mass., Local No. 28—Vernon Thurston.
- Galien, Texas, Local No. 147—Ben W. Arthur, Duke Morris, W. J. Moroney, Drew Page, R. K. (Dick) Reinhart.
- Danvers, Ohio, Local No. 26—H. I. Albert, J. Henry Hull, Helen Donovan, Margaret Housh, E. F. McCoy, Jerry Henry, Harry Rosenfeld, Clayton R. Simons, Kenneth Smith, J. A. Taylor, J. A. Vincent, Leon Wallace.
- Easton, Wis., Local No. 983—Ralph Rose, Robert Lewis.
- Corvallis, Calif., Local No. 338—Art Evans, Gerald Gieger, Herb Walker.
- Fort Dodge, Iowa, Local No. 684—Floyd Huddleston, Gene Reed, Wayne Walters, John Hinka, Herbert Dehner, Ed. Debusack, Leslie Constantine Barstow, Pat E. O. Arty.
- Frankford, Ind., Local No. 332—Donald Meyer, Ledell Haggard.
- Great Lakes, Pa., Local No. 686—Peter Argenti, James Davis, Michael Keady, Joseph Tucker, Thomas Turner, Harrison Morrison, Harry Balliet, Alfred Ashton.
- Janesville, Wis., Local No. 328—Frank Morrison, Raymond Sullivan, Kenneth Feasible, E. F. Sessler, Burr Todd, Lawrence Donald, Clair Gushering.
- Lafayette, Ind., Local No. 163—William Douglas, Eugene Davis, John Holakamp, Dale Koenig, Albert Klinger, Edward Martin, Paul Miller, George Reed, Bert Elmer Transmitta, Donald Wolters, Ben Walzner.
- Pittsfield, Mass., Local No. 3—W. Bridgman, E. Condon, F. Eric, W. Craven, T. Gilbert, A. Jenny, D. Krampton, G. Lomax, J. Manno, R. Noyling, A. Sorensen, Bert Townsend, W. L. Wood, No. 317—George Stanzler, William Cornett.
- Pueblo, Colo., Local No. 66—Gene McDonald, Chester Lutz.
- St. Paul, Minn., Local No. 36—Frank S. Javorki.
- St. Paul, Minn., Local No. 290—Frank S. Javorki, C. E. Trout.

- Shrewsbury, La., Local No. 116—Jack Roup, O. Lincoln Icau, George Whitehouse.
- Southbridge, Mass., Local No. 464—Paul A. Default, Walter Mochalski, Maria Rodzwicki, John Osterhoudt, Norman Winslow, Paul McQuay.
- Spokane, Wash., Local No. 108—Don Brown, Paul Kus, Harold McCabe, Elmer Mead, Martha Miller, Harold Murray, James Survan, Tom Thayer.
- Syracuse, N. Y., Local No. 76—Barth Stame.
- Waukegan, Ill., Local No. 284—Arthur Crittenden, M. J. Galvin, Lester Leach, Arthur Wierel.
- Wausau, Wis., Local No. 480—J. Huchornus, V. Rees, H. Williams, E. Rye, R. Ott, A. Friedrich.
- Wilmington, Del., Local No. 511—H. F. Brewington, D. Carl Brown, Robert S. Cummins, Harry C. David, Edw. F. Dillon, Francis E. Dillon, Ray Duffy, David H. Ford, LeRoy Garret, John C. Hanlon, Harold W. Marquart, Charles Bach, Harvey W. Scott, Louis V. Walsh, John B. Wilson.

**EXPULSIONS**

- Ashtabula, Wis., Local No. 237—Marty Stabel, Ray Francis.
- Dumas, Colo., Local No. 23—Millon Blake, W. F. Gorsch, Buble Laitner, Robert Moore, Edward Sherman, Billie Stein.
- Detroit, Mich., Local No. 9—Leslie Johnson, Wardell Jetter, Mable Gay, Richard George Krupp, Adeline Lapsack, Gilbert Lana, Bernice C. MacPherson, Arthur J. Mana, Herbert W. Mason, Robert Niz, Theo. R. Poinceter, Bobbie Robbins, Charles E. Schada, Gordon (Bert) Spear, Frank Udey, Clement A. Boudreau, Al. (Brookhead) Cameron, Raymond L. Chasles, John Christoph, Paul Clark, Edwidge D. Collins, Wm. (Bud) Connell, Pasquale (Patsy) DeGanias, Shirley Mae Dostator, John M. (Jack) Elliott, Gordon Hartford, Alvin Hayes, Leon Hilliker, J. J. William Hornath.
- Malcom, Mich., Local No. 235—Wyllie Rosenberger, Roy Burlington, Wilma Pfelester, Mrs. Frieda Wald, Eugene Robinson, Arnold Mattson.
- Salt Lake City, Utah, Local No. 174—Earl Oldstein.
- Condon, Bruce Gilchrist, Clyde Schofield, Herbert Simpson, Terry Wilkins.
- Seattle, Wash., Local No. 78—Bob Evans, Frank Miskutin, Louise Ingalls, Fern Sumner, John M. Black.
- Saskatoon, Sask., Canada, Local No. 853—Mel Wallace, Waukegan, Ill., Local No. 284—Charles Philrav.

**REINSTATEMENTS**

- Baltimore, Md., Local No. 46—Hendrik A. Easters, Russ Perry, Thomas J. Michr.
- Chicago, Ill., Local No. 286—Otto J. Klucka.
- Boston, Mass., Local No. 9—John E. Hagan, Joseph Genovese.
- Chicago, Ill., Local No. 16—Edw. L. Haas, Glen Johnson, Jack Levinson, Joe L. Williams, Joe Glad, George F. Arnold, Frank L. Lee, Charles W. Kays, Ralph Johnston, II, John W. Hedges, Judd Preston, Raymond (George) Konratowicz, Raymond (Barrett) Baird, Mura Corina, Arthur J. Gullberg, Helen Liddell.
- Chicago, Ill., Local No. 16—Edw. L. Haas, Fred Robinson, Frank Smith, Richard Vance, George Warden, Elmer Williams, William (Bill) Winston, Sammie Yates, William Bates, Johnny Duda, Lawrence Hazlet, Walter Jones, Walter Lee, Otto Mallard, William Williams, Leo Matthews.
- Cleveland, Ohio, Local No. 4—Sydney H. Mitchell.
- Detroit, Mich., Local No. 8—Hannibal LaVina, Alphonso Ford, Andrew Lada, Larry Vincent (Allaris).
- Dayton, Pa., Local No. 378—Aurora Ungaro.
- Escondido, Calif., Local No. 683—Richard McGee.
- Corvallis, Calif., Local No. 333—Vernon H. Thompson.
- Frankford, Ind., Local No. 332—Charles Leonard Lemco, Frank Alicia Paga.
- Grand Island, La., Local No. 777—Don Bigstrom.
- Hammond, Ind., Local No. 288—Dick Herzhelder.
- Lafayette, Ind., Local No. 162—Maakali Voorlies.
- Lansing, Pa., Local No. 284—Kenneth R. Nestel.
- Madison, Wis., Local No. 108—Ray Merland, Bob Cole, Don Schaefer, Wm. C. Platt, Bill Kramer.
- Minneapolis, Minn., Local No. 73—Emory White, James E. McDonough, Stephen W. Cooper, Harold (Ted) Ryan, Elmer N. D., Local No. 686—Pat Lilly.
- Minneapolis, Minn., Local No. 438—E. Y. Hamner, Francis N. Jackson, Basil Nettrover, A. E. Yarwood.
- Nashville, Tenn., Local No. 331—Jewell Kitson.
- Nowark, Ohio, Local No. 123—Leo Howarth, H. W. Lindquist, Carl Schillingman.
- New Haven, Conn., Local No. 234—Earl Foch, Anthony Pisani, Isadore Brown.
- New Orleans, La., Local No. 174—Ralph Pottis, Don Trudala.
- New York, N. Y., Local No. 885—Thomas Parker, Vincent Pillero, Charles Pullaris, Allan Ray, Edmond Bugliari, Terry Shand, Milton Shofner, George D. Stoney, Tava Tullamantian, Morry Turner, Curt J. Victorius, Mary Washburn, Walter Williams, Sigmond Shohel, Gene Feudick, Nelem Fricks, Stephen Gerstler, Louis Guidetti, Leonard Hayton, J. A. Johnson, Peter Kars, Harry Lorenthal, Pedro Marrano, Joe Marala, Robert Matas, Julius Miller, Jerry Monroe, William Moore, Leo Mosley, Alvin North, Charles O'Brien, Joseph P. O'Brien, Jules J. Barry, Alex Bakin, Elsie Eber, Manuel D. Case, William Burke, Joseph M. Cadoppo, Jack Cooper, Austin Corrigan, Fred E. Deland, Jack Denay, M. E. Drifler, Fred E. Hagan, Dorcas Frazier.
- Oil City, Pa., Local No. 81—Red Smith, Joseph A. Kennedy, Don Bostro.
- Pateron, N. J., Local No. 248—Joseph Tutini, Benjamin Manigault.
- Philadelphia, Pa., Local No. 77—George M. Bohrin, Richard Cameron, John A. Ciabattaro, Kenton F. Terry.
- Pittsfield, Mass., Local No. 3—D. Morell, C. Cady.
- Pueblo, Colo., Local No. 29—Edward L. Gibbler, Thomas B. O'Keller.
- St. Cloud, Minn., Local No. 686—Karl Focht.
- St. Paul, Minn., Local No. 36—Ervin G. Friemuth.
- St. Petersburg, Fla., Local No. 427—Elna Plich.
- Salt Lake City, Utah, Local No. 174—Earl Oldstein.
- San Antonio, Texas, Local No. 23—Joe Cortis, Cliff V. Grady, Dolly Harris, O. Luna, Jose Villa, Harry Warner, Lee France, Charles Raines.
- San Diego, Calif., Local No. 425—George A. Simpson.
- San Francisco, Calif., Local No. 35—Guy McKeen.
- San Jose, Calif., Local No. 292—E. D. Sewell.
- Seattle, Wash., Local No. 78—Harold Olson.
- Spokane, Wash., Local No. 108—Don Brown, Arthur Green.
- Stratford, Ill., Local No. 131—Fred Price.
- Terre Haute, Ind., Local No. 23—Lander Barnes, Earl Bradshaw, Fred Fisher, Deemer Shepard.
- Troy, N. Y., Local No. 148—Victor W. Hart, Walter Cole, Murray McKeethen, W. A. (Bub) Muir, J. P. Perry, A. G. Poltras.
- Vallejo, Calif., Local No. 347—Al Pallotta.
- Vancouver, B. C., Canada, Local No. 148—Fred N. Elliott, Donald E. Kay, Alan Thompson, Mac Mawer.
- Windsor, N. J., Local No. 588—Leslie C. Selim, Christian B. Selim, Norman Thekstein.
- Newark, N. J., Local No. 148—Thomas J. Murphy.
- Matteo Tur.
- York, Pa., Local No. 678—Lawrence E. Miller.

**LOCAL REPORTS**

(Continued from Page Thirteen of the Supplement)

- Bismuth, Jack Byard, John A. Cyrion, George Chabert, Lillian F. Burwitz, Charles E. Kenner, Harold G. Kessler, Albert J. Lemmo, Fritz Louis, Paul Lema, John E. Macdonald, Robert S. Moore, Edrie Temple.
- Non-active list: Robert R. Olinga.
- Transfer withdrawn: Elmer Matman.
- LOCAL NO. 145, VANCOUVER, B. C., CANADA
- New members: Arthur Benjamin, Rene Baccus, Louis Gony, Peter Gorkov, Adam Wasilow, D. R. Williams.
- Transfer members: Paul Delano, A. C. Bentley, Fred E. Hill.
- Transfer deposited: Mervyn Coulter, W. F. Frothing, Gregori Gubowitzki, G. Gutsmann, Leo Martin.
- LOCAL NO. 167, SAN BERNARDINO, CALIF.
- Change in Officers for 1940: Vice-President, W. E. Gunn; Secretary-Treasurer and Business Agent, H. F. Hedges.
- LOCAL NO. 176, WAMANOY CITY, PA.
- Dropped: Thomas Kelly, William Yonast, Joseph Pelogitis, Frank Todd, F. A. Kluck, Matt Blask, Anthony Blask.
- LOCAL NO. 174, NEW ORLEANS, LA.
- New members: Helen Schwartz, Alfred Castro, Ramon Pineda.
- Resigned: Burt Massaglia.
- Transfer issued: Yvonne Dill, Zonia Dill, Lita Nilson Marsh.
- Transfer deposited: Alag Fildier, J. Edwin Johnston, Hal Munro, Leon Kaplan, C. N. Gomon, David Beckover, Arthur Groh, Jas. E. Williamson, Wm. A. Hendrich, Manuel Contreras, Arthur Waters, Anton Jagodnik, Jesus Villa, Juan Diaz, Jimmy Dorsey, Milton Yener, Harry Smith, Ed. Haysler, Nathan Solomonson, Tom Hall, Leo, Don M. Matison, Samuel Rubinitz, Jack Ryan, Dolph M. Schultz, Jerry Rosa, Joseph Lipman, John Napolitan, Charles Frazier, Nathan Kessler, Leo Fildier, Al Davidson, Seymour Hoffman, Johnny Pitt, Herb Loran, Martin Lantz, John Sarra.
- Transfer withdrawn: Milton Raymond, Lon Lewis, F. Maurino, V. Paul Allinger, George Constantinides, Justus Gelfus, Harry M. Jacobs, Milton Cherry, Joyce Michel, Alvin Fildier, Frank Strang, John Gilliland, Bill Morgan, Ted Miner, Wm. Borway, Paul McCurdy, Kearney Floyd, Harry Bussa, John Carlson, Murray Williams, Joseph Turf, Arthur Rando, Don Bradford, Windell L. Mayhew, Pat Virgadamo, Earl Hargreth, Charles W. Yant, Melvin N. Hurwitz, Wm. Hunter, Robert G. Noble, Howard H. Blatt, J. Edwin Johnston, Hal Munro, Leon Kaplan, C. N. Gomon, David Beckover, Arthur Groh, Jas. E. Williamson, Wm. A. Hendrich.
- Transfer issued: John Anderson.
- Dropped: Felix Fozgan.
- LOCAL NO. 183, WAUKESHA, WIS.
- New members: Albert Schaefer, Kenneth Grodler, George Praso, Adelia Volozky, Severa Quade, Joe Guttiler, Lawrence Kuczy, George Vozicky, Marie Vozicky, Edwin Whiteley, John Houser, Floyd Wannaneder, Robert Vozicky, Howard Vozicky.
- Resigned: John Woolfer, Ray Friedrichs, Cecil Gest, Bill Kohl, Myron Hitzman, Carl Gullikson, Duke Irtli, M. Wolfe.
- Transfer issued: Ed. Aldrich, Bussel Luft, Norm Kranich.
- LOCAL NO. 283, HAMMOND, IND.
- New members: George Selegny, Joe Slany, Bert Bendall, Harry L. Ashby.
- Resigned: Albert E. Hagerstrom.
- Transfer deposited: R. E. Aho, Iris Janette Matthews, Elizabeth Bennett, Frank T. Matras, Peter Umesa, Robert Stewart, Donald Ferro.
- Transfer returned: Marlon Palack, Bertrand Ever, Henry A. Yohanan.
- Transfer withdrawn: Albert Mulvaney, Robert Kennedy, Frank Patterson, Harry Hill, Melvin Hountray, Norman Maxwell, Donald Fairchild, Irwin Bendel, Paul Padock, Kermit R. Coffey, Robert Kramer, John Noreini, Carl J. Schmidt, Dialmo Tomiasso, Charles Jones, Frank Capolletti, Wm. R. Huntington, Robert Leininger.
- List member: Wm. C. Guistart.
- Transfer members: Art Kessel, D. Gorman, F. Shaw, A. Wayne, all 10; J. Eogro, 34; E. Barbach, 3; H. Crawford, 28; C. Newton, 11; F. Polmer, J. Gilliland, both 147; B. Wolfe, 489; Joe Sanders, E. Phillips, H. Tied, R. Johnson, H. Finlay, J. Nicholson, L. Esterdahl, W. H. Hodgson, E. Downing, F. Street, W. T. Edwards, D. Stevenson, all 10.
- LOCAL NO. 286, GREEN BAY, WIS.
- New members: Leonard R. Buehler, Miss Jane Bender, Bob Connolly, Harley D. DeGraf, Miss Mary B. Weiss, Bill Nicholson, Wm. Barabas, Dick Schmechel, Harry Ullmann, Oris W. Manteloff, Alton Hoffman, Clarence Parr.
- Transfer withdrawn: Luntia Johnson, Helen Kornivad, both 486; Beatrice Sibole, 28.
- LOCAL NO. 286, CHICAGO, ILL.
- New members: William Brown, Jr., John Croch, Alfonso Foot, Edwin Johnson, James T. Hall, Paul King, Marie Sanford Lewis, Addison Measler, Earl Fayton, Charles Stewart, Edward Stovall, James Hayes.
- Transfer issued: Nettie Hayes Saunders, Alfonso Thompson.
- Transfer deposited: Roselle Clanton, 637; Herman Plant, all 274; Bulle (Bill) Gaillard, John (Jack) Jarvis, Louise Margaret, Robert E. Pottaway, H. Thomas Stevenson, all 908; Leslie Pyyra, 533.
- Transfer withdrawn: Wilmore Jones, John W. Smith, Cedric Wallace, Eugene F. Bedie, John Hamilton, Theo. (Paul) Waller, Elliot Jones, LeRoy (Burr) Smith, Herbert Campbell, James W. Williams, C. Bailey, William O. Kyle, Russell Proctor, Charles Shure, O'Neil Sawyer, John Kirby, all 893; Eric Henry, 529; George Clark, Luke Stewart, both 553; Herman Finlay, 274; Bulle (Bill) Gaillard, both 553; Robert E. Pottaway, H. Thomas, Hubert E. Pottaway, H. Thomas Stevenson, all 892.
- LOCAL NO. 312, ELY, NEV.
- New member: George Cornelia.
- Transfer deposited: Joseph Carter, 298.
- Transfer issued: Lynn Halverson.
- Transfer returned: George Cornelia, 288.
- Transfer withdrawn: Ed. Moore, 345.
- LOCAL NO. 316, MARQUETTE, MICH.
- New members: Marie Clayton, Harold Katan.

**LOCAL NO. 148, TORONTO, ONT., CANADA**

New members: John Evans, Bert Maunder, Byron Pickett, Mickey Ryan, Bernice Winstone.

Transfer issued: Byron Pickett.

Resigned: Herbert Brittain.

**LOCAL NO. 158, MARYSVILLE, CALIF.**

Officers for 1940: R. L. Cleveland, president; E. M. Fairchild, secretary; Mrs. Alice Taylor, treasurer.

**LOCAL NO. 161, WASHINGTON, D. C.**

Traveling members: Eddie Scott, 47; Jack Carroll, 802; Eddie A. Hunt, Bernice Rose, Emmet Callin, George Stern, Jack Eaton, Ernest John Stranella, all 802; Eddy Ducha, Horace Dias, Sidney Eblea, Gene Baumgardner, E. P. Campbell, C. F. Harris, W. Troutman, Leo Sherwood, S. T. Friedman, Fred Morrow, Arthur Brookes, J. W. McAfee, Alex Laalo, Ted Lewis, Sol Klein, Sam Blank, Henry Cowan, Sam Shapiro, William Newman, Sal Genasio, Sydney Tucher, Herbert Lesiner, Oliver Hatch, Adrian Tsa, Herman Schachfield, Charles Ponte, Tomm Parante, all 802; Robert Clithero, 10.

**LOCAL NO. 162, LAFAYETTE, IND.**

Transfer deposited: J. R. Crigler, Charles Lenn, both 353.

**LOCAL NO. 163, GLOVERSVILLE, N. Y.**

Transfer deposited: Anthony Bapilio, Vernon Robertshaw, both 133; W. Stanley Wilson, 60; Milton Chilmones, Richard Gordon, both 14.

**LOCAL NO. 156, MADISON, WIS.**

New members: E. L. Morko, Willis Hagen, Charles Bartholomew, Russ Brausen, Norbert Schwartz, Donovan Chambers, Joe E. Wolters, Herman Falkenstein, Al. Graman, George Schaefer, Hermy Harrod, Don Barrows, Leo Kemerich, Rich. McFarlane, Wm. P. Dixon, Jas. McCloskey, G. P. Brady, R. A. Mitchell.

Transfer members: Francis Anderson, Bob Milka, Wayne Griffin, Charles Linah.

Resigned: Bill Allen, Bob Martin, Merrill Messeri, June Murley, Willis Perchbacher, Charles Balcom, Jay Van de Lint, Arnold Williams, Margaret Rose, Jas. Watson, Allison Kessel, Jas. Timbar, R. W. Damp, Grant West.

Resigned: Roy J. Olson, Hortense Barata, Herb Cook, Clayton Northrup, Stan Johnson, Douglas Breenland, Leo Sagner, Burton Quant, Harry Yoder, Earl Harney, John King, Vern Schroeder, Richard Foster, Joe Kovacic.

Transfer issued: Vern Seifert, Gene Steinbach, Don Steffler, Wm. Schuffert, Scott Dooop, Virginia Pelligione, Russ Grondler, Bert Bates, Taylor Walis, Connie Wendell, Walter Blis, Harry Iudeman, Nora Bartels, Elmer Evenson, Alvin Kruman, Jerry Belman, Cal Calloway, George Haseman.

Transfer deposited: F. L. Reed, John Hayhurst, George Carwin, Ray Schmidt, Harry Kay, John Kay, John Phipps, Cecil Gullikson, Ken Meyers, Joe Pfeiffer, Douglas DeKarske, Harold Hanboller, Douglas Gush, Arthur Benas.

Transfer withdrawn: Rosemary Blackburn, Cecil Gullikson, Jack Krause, Kenny Jagger, E. A. Davis, Linda Davis, Harry Chappell.

**LOCAL NO. 167, SAN BERNARDINO, CALIF.**

Change in Officers for 1940: Vice-President, W. E. Gunn; Secretary-Treasurer and Business Agent, H. F. Hedges.

**LOCAL NO. 176, WAMANOY CITY, PA.**

Dropped: Thomas Kelly, William Yonast, Joseph Pelogitis, Frank Todd, F. A. Kluck, Matt Blask, Anthony Blask.

**LOCAL NO. 174, NEW ORLEANS, LA.**

New members: Helen Schwartz, Alfred Castro, Ramon Pineda.

Resigned: Burt Massaglia.

Transfer issued: Yvonne Dill, Zonia Dill, Lita Nilson Marsh.

Transfer deposited: Alag Fildier, J. Edwin Johnston, Hal Munro, Leon Kaplan, C. N. Gomon, David Beckover, Arthur Groh, Jas. E. Williamson, Wm. A. Hendrich, Manuel Contreras, Arthur Waters, Anton Jagodnik, Jesus Villa, Juan Diaz, Jimmy Dorsey, Milton Yener, Harry Smith, Ed. Haysler, Nathan Solomonson, Tom Hall, Leo, Don M. Matison, Samuel Rubinitz, Jack Ryan, Dolph M. Schultz, Jerry Rosa, Joseph Lipman, John Napolitan, Charles Frazier, Nathan Kessler, Leo Fildier, Al Davidson, Seymour Hoffman, Johnny Pitt, Herb Loran, Martin Lantz, John Sarra.

Transfer withdrawn: Milton Raymond, Lon Lewis, F. Maurino, V. Paul Allinger, George Constantinides, Justus Gelfus, Harry M. Jacobs, Milton Cherry, Joyce Michel, Alvin Fildier, Frank Strang, John Gilliland, Bill Morgan, Ted Miner, Wm. Borway, Paul McCurdy, Kearney Floyd, Harry Bussa, John Carlson, Murray Williams, Joseph Turf, Arthur Rando, Don Bradford, Windell L. Mayhew, Pat Virgadamo, Earl Hargreth, Charles W. Yant, Melvin N. Hurwitz, Wm. Hunter, Robert G. Noble, Howard H. Blatt, J. Edwin Johnston, Hal Munro, Leon Kaplan, C. N. Gomon, David Beckover, Arthur Groh, Jas. E. Williamson, Wm. A. Hendrich.

Transfer issued: John Anderson.

Dropped: Felix Fozgan.

**LOCAL NO. 183, WAUKESHA, WIS.**

New members: Albert Schaefer, Kenneth Grodler, George Praso, Adelia Volozky, Severa Quade, Joe Guttiler, Lawrence Kuczy, George Vozicky, Marie Vozicky, Edwin Whiteley, John Houser, Floyd Wannaneder, Robert Vozicky, Howard Vozicky.

Resigned: John Woolfer, Ray Friedrichs, Cecil Gest, Bill Kohl, Myron Hitzman, Carl Gullikson, Duke Irtli, M. Wolfe.

Transfer issued: Ed. Aldrich, Bussel Luft, Norm Kranich.

**LOCAL NO. 283, HAMMOND, IND.**

New members: George Selegny, Joe Slany, Bert Bendall, Harry L. Ashby.

Resigned: Albert E. Hagerstrom.

Transfer deposited: R. E. Aho, Iris Janette Matthews, Elizabeth Bennett, Frank T. Matras, Peter Umesa, Robert Stewart, Donald Ferro.

Transfer returned: Marlon Palack, Bertrand Ever, Henry A. Yohanan.

Transfer withdrawn: Albert Mulvaney, Robert Kennedy, Frank Patterson, Harry Hill, Melvin Hountray, Norman Maxwell, Donald Fairchild, Irwin Bendel, Paul Padock, Kermit R. Coffey, Robert Kramer, John Noreini, Carl J. Schmidt, Dialmo Tomiasso, Charles Jones, Frank Capolletti, Wm. R. Huntington, Robert Leininger.

List member: Wm. C. Guistart.

Transfer members: Art Kessel, D. Gorman, F. Shaw, A. Wayne, all 10; J. Eogro, 34; E. Barbach, 3; H. Crawford, 28; C. Newton, 11; F. Polmer, J. Gilliland, both 147; B. Wolfe, 489; Joe Sanders, E. Phillips, H. Tied, R. Johnson, H. Finlay, J. Nicholson, L. Esterdahl, W. H. Hodgson, E. Downing, F. Street, W. T. Edwards, D. Stevenson, all 10.

**LOCAL NO. 286, GREEN BAY, WIS.**

New members: Leonard R. Buehler, Miss Jane Bender, Bob Connolly, Harley D. DeGraf, Miss Mary B. Weiss, Bill Nicholson, Wm. Barabas, Dick Schmechel, Harry Ullmann, Oris W. Manteloff, Alton Hoffman, Clarence Parr.

Transfer withdrawn: Luntia Johnson, Helen Kornivad, both 486; Beatrice Sibole, 28.

**LOCAL NO. 286, CHICAGO, ILL.**

New members: William Brown, Jr., John Croch, Alfonso Foot, Edwin Johnson, James T. Hall, Paul King, Marie Sanford Lewis, Addison Measler, Earl Fayton, Charles Stewart, Edward Stovall, James Hayes.

Transfer issued: Nettie Hayes Saunders, Alfonso Thompson.

Transfer deposited: Roselle Clanton, 637; Herman Plant, all 274; Bulle (Bill) Gaillard, John (Jack) Jarvis, Louise Margaret, Robert E. Pottaway, H. Thomas Stevenson, all 908; Leslie Pyyra, 533.

Transfer withdrawn: Wilmore Jones, John W. Smith, Cedric Wallace, Eugene F. Bedie, John Hamilton, Theo. (Paul) Waller, Elliot Jones, LeRoy (Burr) Smith, Herbert Campbell, James W. Williams, C. Bailey, William O. Kyle, Russell Proctor, Charles Shure, O'Neil Sawyer, John Kirby, all 893; Eric Henry, 529; George Clark, Luke Stewart, both 553; Herman Finlay, 274; Bulle (Bill) Gaillard, both 553; Robert E. Pottaway, H. Thomas, Hubert E. Pottaway, H. Thomas Stevenson, all 892.

**LOCAL NO. 312, ELY, NEV.**

New member: George Cornelia.

Transfer deposited: Joseph Carter, 298.

Transfer issued: Lynn Halverson.

Transfer returned: George Cornelia, 288.

Transfer withdrawn: Ed. Moore, 345.

**LOCAL NO. 316, MARQUETTE, MICH.**

New members: Marie Clayton, Harold Katan.

**LOCAL NO. 222, SALEM, OHIO**

Resigned: Kenneth Morris.

**LOCAL NO. 224, MATTOON, ILL.**

New members: Earl Crawford, J. Leo Carter, Virgil H. Benson, Jerry Egan, Grover J. Logan, Leon L. Vorel, Clarence Warren.

Transfer deposited: Herbert Johnston, 10; Robert J. Mills, 53; Floyd Furman, Alger Bray, both 432.

Resigned: Henry B. Wright.

**LOCAL NO. 228, KALAMAZOO, MICH.**

Officers for 1940: President, E. F. Whittington; Vice-President, Flutell Bowman; Secretary-Treasurer, Mrs. Maude E. Stern; Executive Board: Clara Travis, Don Warren, Ted Calder, Don Bartington, Don Brooks, Austin Westerman; delegates to M. M. A. and National conventions: E. F. Whittington, Mrs. Maude E. Stern; delegate to Michigan Federation of Labor convention: Flutell Bowman.

New members: Richard Bowers, Hull S. Chew, Raymond Fuller, Robert Ives, Murlin Reeves, Dale Stimpson, Gordon Vanderbock, Anton Voot, Maud H. Land, J. Lewis Zuech, Elton G. Tuller, William E. Andrus, Vance J. Hargis, William E. Snyder, Raymond Cook, Matthew Ogrin, Matt Hautala, William D. Hale, Louis Loomis, John L. Todd, Harvey M. Thompson, James E. Williamson.

Resigned: William Brown, Herbert Fox, Mason Hibop, Frank Smith, Frank Grimes, Billy Finney, Fredland Cornhill, Fran Hartwell, Richard Derrill, Leo Conner, Francis Horton.

**LOCAL NO. 234, NEW HAVEN, CONN.**

Delegate to A. F. of M. Convention: Arthur J. Knecht.

New members: Stanley Barclay, John Beatrice, Francis Fraser, James Milgrone, Ernest Lindberg, Hugo Montano, Norman V. Hall, Howard E. Jordan, Lloyd C. Smith, Sheldon Loria, Paul A. Johnson, Edward (Bill) Broderick, Stanley Volpe, Angelo Morvaco, Carlton Merwin.

Transfer members: Mrs. Isabel Hopkins, Anthony P. Grant, Gerald Grimes, Billy Finney.

Resigned: James V. Odion, Maurice MacIntich.

Transfer deposited: Louis Korb, Jack Eisenberg, Boris Smolin, Bernard Tessler, all 892; Mrs. Margie Hopkins, 171.

Transfer members: E. L. Kratzinger, 10; Robert McCandless, 69; Robert G. Wyman, Walter Carl, both 8.

**LOCAL NO. 235, WHITE PLAINS, N. Y.**

Transfer deposited: George McFarland, Arthur McFarland, Sidney Horvath, Frank Giranga, George Howard Harewitz, William Roberts, Jr., Geoffrey Chavasse, Paul Zanker, S. V. Savino, A. L. Mitchell, J. A. DeBos, all 892.

Transfer members: Anthony Rizzo, H. Ford, Ed. Grem, H. Sulkis, Eddie LeRoy, D. Roberts Nick White, Johnny Green, Max Silverman, Joe Kahn, William Quack, Joe Herron, Max Leppos, Frank Henninger, Sam Fiedle, Max Zidenoff, Esley Heins, George Wilin, Dudd Smith, James Rosenti, Murray Chidley, Ferdinand Kaufman, James Sarraple, Walter B. Bravato, F. Willet, F. Horington, N. Broadbeck, N. Hayford, J. Shirk, J. Disket, N. Bieert, C. Buckman, F. Weitzel, Isham Jones, Stanley Helba, M. Schuler, Joseph Fogazio, Herbert Awer, Frank Savino, Frank Grimes, Billy Finney, Fredland Addition, Elmer Hartell, Elwyn Ross, all 602; Otto Herman, Abe Raushobk, K. Howland, Bob Gross, Angelo Solis, P. Chide, all 250; Robert Guntner, Anthony Fonticello, Howard Nallton, H. Nelson, all 893; Paul Price, Al. Orient, Abe Porcino, Bonnie Ayres, Lie Weiser, John Ward, Walter Brudinski, Ed. Stevens, Ralph Emerson, Don Macie, Frank Hunter, Walter Liddle, Earl Housmond, all 77.

**LOCAL NO. 248, PATERSON, N. J.**

New members: John Ochips, Elmer (Kant) Ochips.

Resigned: James Boidin.

Transfer issued: Alfred Urbach.

Transfer cancelled: Matty Cortese, Vincent Proffo, Alfred La Vergna, Mervin Trotter.

Transfer issued: Eugene Trabbly.

New members: Joseph Michal, Fred Heilmuth.

Transfer deposited: Albert Theba Beuma.

Transfer issued: Maurice Ansoidi.

**LOCAL NO. 256, BIRMINGHAM, ALA.**

Transfer issued: Bert Traiter.

Transfer deposited: Frank Giranga, John Gilliland, Bill Moran, all 842; Wm. Borway, Ted Miner, both 84; Paul McCurdy, 37; Kearny Flood, 38.

Transfer deposited: Jules Duke, Harry A. Myers, John Miller, Clay Smith, all 4; Fred Ampokor, 34.

Traveling members: Paul Lewis, 221; Fred Nell, 824; Joseph Chevinski, Raymond Hanj, both 135; Art Parol, 528; Bob Sylvester, 802; Lloyd Horan, Charles Oltner, both 10; Joe Fox, Julius Toole, both 444; Paul Sutti, 35; Marvin Hines, Louis Berg, 373; Harold Hays, 173; Mathew Winegard, 21; Charles Randle, 13; Fred Butlin, 283; Albert DeHans, 506; Wm. Stewart, 582; Paul Griffin, 133; Cecil Scott, 232; John White, 181; Frank Gradiano, 117; John Kirtles, 333; Floyd Seward, 588; Del Smith, 419; Wilbur Gurdin, 18; Harry Kenier, both 288; Bob Page, 352; Clyde Moore, 280; Anthony Antonelli, Arnold Fishkind, Bill Feller, all 8; John, Joe Fennell, Jose Guterry, Nest Jaffe, Tom Goss



UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kings-ton, N. Y. Conway, Everett, Band, Seat-tle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Crane Band and Drum Corps, Rehnshaler, N. Y. Guards Band, The, Boyer-town, Pa. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. High School Band, Mattoon, Illinois. Judge, F. I. and His Band (Francis Judge), Middle-town, N. Y. Lehigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Sokol Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

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

ORCHESTRAS

Ambassador Orchestra Kingston, N. Y. Basha, Touss, and His Evening Stars Orchestra, Plain-field, N. J. Becker, Bela, and His Royal Hungarian and Gipsy Orchestra, New York, N. Y. Borta, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charles, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarke, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Downcasters Orchestra, Port-land, Maine. Dunbar Wayne, Orchestra, Poughkeepsie, N. Y. Durst, Frank, Orchestra, Cassinville, Wis. Erantline's Orchestra, Han-over, Pa. Farrell, Gene, Traquing Or-chestra, Cassinville, Wis. Gaudin, Hugh, Orchestra, Cassinville, N. H.

French, Bud, and His Orchestra, Springfield, Ohio. Gilbert, Ten'Brook, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarkburg, W. Va. Gouldner, Rene, Orchestra, Wichita, Kan. Graf's, Karl, Orchestra, Fair-field, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, La Falce Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Mose, and His Mel-ody Kings Orchestra, Vir-ginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del. Collegians, San Luis Obispo, Calif. Oliver, Al., and His Ha-wallians, Edmonton, Alb., Canada. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall, Ray), and His Orchestra, Kingst-on, N. Y. Ryerson's Orchestra, Stough-ton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Ellis-abeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheim, Arthur, Orchestra, Abilene, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruksi 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 Audi-torium. MOBILE: Murphy High School Audi-torium.

ARIZONA

PHOENIX: Emile's Catering Co. Taggart, Jack, Mgr., Ori-ental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre. University of Arizona Audi-torium.

ARKANSAS

ELDORADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du'Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Audi-torium.

CALIFORNIA

CHICOHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. HOLLYWOOD: Cohen, M. J. Hanson, Fred. Maggard, Jack. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop. Lake Shore Cafe. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack. Newcorn, Cecil, Promoter. Poonera, Ralph

COLORADO

DENVER: Canino's Casino, Tom Ca-nino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. Oberfelder, Arthur M. GRAND JUNCTION: Mile Away Ballroom. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnock Ballroom. PUEBLO: Congress Hotel.

CONNECTICUT

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. MERIDEN: Green Lantern Grill, Mich-ael Krupa, Owner. NEW HAVEN: Nixon, C. E., Dance Pro-moter. NEW LONDON: Palmer Auditorium, Con-necticut College for Women. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack.

DELAWARE

LEWES: Lewis, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, Al.

FLORIDA

JACKSONVILLE: Sellers, Stan. LAKE WORTH: Elliott, J. H. MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Berlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, In-ternational Restaurant. Hotel Wofford. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Audi-torium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. Huntington Hotel. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegrum, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawton Memorial Hall. VALDOSTA: Wilkes, Lamar.

IDAHO

BOISE: White City Dance Pavilion.

ILLINOIS

AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl. MANTECA: Kaiser, Fred. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Faust, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Blumberg, Lulu. Kahn, Ralph. SAN JOSE: Triena, Phillip. STOCKTON: Port Arthur, C. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.

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AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

INDIANA

EVANSVILLE: Adams, Frank. Green Lantern Ballroom, Joe. Beltman, Manager. National Guard Armory. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Man-ager, Uptown Ballroom. Reader, Jack. GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Highland Country Club. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Wetsy, Elwood. ROSE CITY: Kintsel, Stanley. SOUTH BEND: DeLeury - Reeder Advertis-ing Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hooser Ensemble. Ulmer Trio.

IOWA

AUBURN: American Legion Auxiliary. Holmbeck, Mrs. Mary. BOONE: Dorfman, Laurence. CASCADES: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher. Iowa Unionist. Laman, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. SUBURB: Julien Dubuque Hotel. EAGLE GROVE: Ort, James. FORT DODGE: Yotman, George. IOWA CITY: Fowler, Steve. LEWIS: Wagner, L. F., Manager, Whitewave Pavilion.

KANSAS

HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall. LEAVERWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Pro-moter. SALINA: Cottage Inn Dance Pavillon. Dreamland Dance Pavillon. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Hall. Henry, M. A. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John.

KENTUCKY

HOPKINSVILLE: Steels, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett. Saxton, Vertner. Wilson, Sylvester A. LOUISVILLE: Elks' Club. Greenwell, Allen V., Prop. Greenwell's Nite Club. Greyhound Club. Inn, Loggia, Arch Wetteter, Proprietor. Memorial Auditorium, Wm. Camp, Manager. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlanc, Manager. BOSSIER CITY: "41" Club, Howler & Wil-iams, Props. MONROE: City High School Audi-torium. Neville High School Audi-torium. Ouchita Parish High School Auditorium. Ouchita Parish Junior Col-lege. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Ches Paree. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Tompkins, Jasper, Booking Agent.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. PORTLAND: Smith, John P.

MARYLAND

BALTIMORE: Alber, John J. Carrick, Julian. Continental Arms, Old Phil-adelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. E. Keller and F. G. Buch-holz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fra-ternity. Pythian Castle (colored). The Summit, J. C. Lipsey, Manager.

MASSACHUSETTS

ANDOVER: Memorial Auditorium. BOSTON: Fisher, Samuel. Ford Theatrical Enter-prises, Inc. Lomas, William. Moore, Emmett. Paladino, Rocky. CAMBRIDGE: Montgomery, A. Frank, Jr. CHELSEA: Howe, Fred. DORCHESTER: Desnoyers & Son. SCARLETON: Golden Gate. Thomas George, Manager. ST. PAUL: Fox, E. M. WINDHAM: Czapiewski, Harry L. Owner, Manhattan Night Club.

MISSISSIPPI

MEMPHIS: Junior College of Meridis. Senior High School of Meriden. MISSOURI

JOPLIN: Central High School Audi-torium. KANSAS CITY: Fox, E. M. Holm, Maynard G.

CHAMPAIGN: Piper, R. N., Piper's Beer Garden.

CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al A. Travers, Proprietor. Bernat, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Opera Club. Pacelli, William V. Pintossi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independ-ent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Morace. Stanton, James B. Thomas, Otis. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hillie, Kenneth & Fred. I. O. O. F. Temple. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. SALESBURG: Clark, Horace G. MERRIN: Williamson County Fair. WANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. OTTAWA: Cotton Club, W. J. Mathes, Manager. PAYTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Hammond, W. Quincy College Auditorium. Quincy High School Audi-torium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ball-room. ROCK ISLAND: Beauvette Night Club. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W.

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**Kansas City Club.**  
Lucile Paradise Nite Club,  
Sam D. and Lucille Webb,  
Managers.

**McFadden, Lindy, Booking Agent.**  
Thudium, H. C., Asst. Mgr.,  
Orpheum Theatre.

**Watson, Charles C.**  
Wildwood Lake.

**MEXICO:**  
Gilbert, William.

**SOUTH KANSAS CITY:**  
Cook, Bert, Manager, Ball-  
room, Winnwood Beach.

**KANSAS:**  
Hubert, J. B.

**ST. JOSEPH:**  
Thomas, Clarence H.

**ST. LOUIS:**  
Johnson, Jesse.  
Sokol Actives Organization.

**MOBILE:**  
Smith Cotton High School  
Auditorium.

**WHEATON:**  
Boyer, Hubert.

**MONTANA**

**BILLINGS:**  
Billings High School Audi-  
torium.

Tavern Beer Hall, Ray  
Hamilton, Manager.

**HELENA:**  
Chateau, The.

**MISSOULA:**  
Dishman, Orin, Prop., New  
Mint.

**BOZEMAN:**  
Hamrock.

**NEBRASKA**

**FAIRBURY:**  
Bonham.

**GRAND ISLAND:**  
Scott, S. F.

**LINCOLN:**  
Avalon Dance Hall, C. W.  
Hoke, Manager.

Garden Dance Hall, Lyle  
Jewett, Manager.

Johnson, Max.

**OMAHA:**  
Davis, Clyde E.  
Omaha Credit Women's  
Breakfast Club.  
United Orchestras, Book-  
ing Agency.

**NEW JERSEY**

**ARCOLA:**  
Corrington, Eddie.  
White, Joseph.

**ATLANTIC CITY:**  
Knickerbocker Hotel,  
Larosa, Tony.  
Savoy Bar.  
Slifer, Michael.  
St. Charles Hotel.

**ATLANTIC HIGHLANDS:**  
Kaiser, Walter.

**BLOOMFIELD:**  
Brown, Grant.

**GARDEN:**  
Walt Whitman Hotel.

**CLIFTON:**  
Silberstein, Joseph L., and  
Ettelson, Samuel.

**OLEN GARDNER:**  
Green Hills Inn, Mr. and  
Mrs. John Sandago.

**IRVINGTON:**  
Club Windsor.  
Philhower, H. W.

**LONG BRANCH:**  
Shapiro, Mrs. Louise Rem-  
bar, Manager, Hotel  
Scarboro.

**NEWARK:**  
Angster, Edward.  
Blue Bird Dance Hall.  
Clark, Fred R.  
Club Miami.  
Devanney, Forest, Prom.  
Kruvant, Norman.  
Meyers, Jack.  
N. A. A. C. P.  
Pat & Don's.  
Robinson, Oliver, Mummies  
Club.  
Rutan Booking Agency.  
Santorio, V.  
Sapienza, J.  
Skyway Restaurant, New-  
ark Airport Highway.  
Stewart, Mrs. Rosamond.  
Triputti, Miss Anna.

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

**ORANGE:**  
Schlesinger, M. E.

**PATERSON:**  
De Ritter, Hal.

**PLAINFIELD:**  
Slifer, Michael.

**PRINCETON:**  
Lawrence, Paul.

**TRENTON:**  
Laws, Oscar A.

**WEST COLLINGSWOOD HEIGHTS:**  
Conway, Frank, Owner.  
Frankie Conway's Tave-  
rna, Black Horse Pike.

**UNION CITY:**  
Head, John E., Owner, and  
Mr. Scott, Manager, Back  
Stage Club.

**WILDWOOD:**  
Bernard's Hofbrau.  
Club Avalon, Joseph Tota-  
rella, Manager.

**NEW MEXICO**

**ALBUQUERQUE:**  
Blue Ribbon Nite Club.  
Maertz, Otis.

**NEW YORK**

**ASTORHACK:**  
O'Connell, Nora, Proprie-  
tress, Watch Rock Hotel.

**ALBANY:**  
Bradt, John.  
Flood, Gordon A.  
Kessler, Sam.  
New Goblet, The.

**ARMONK:**  
Embassy Associates.

**BALSTON SPA:**  
Francesco, Tony.  
Hearn, Gary.

**BACON:**  
Neville's Mountside Farm  
Grill.

Wonderbar, The

**BINGHAMTON:**  
Bentley, Bert.

**BROOKLYN:**  
Hared Productions Corp.

**SUFFALO:**  
Clare, Wm. R. and Joseph,  
Operators, Vendome Hotel.  
Erickson, J. M.  
German-American Musi-  
cians' Association.  
Kaplan, Ken., Mgr., Buffal-  
o Swing Club.  
King Productions Co., Geo.  
McVan's, Mrs. Lillian Mc-  
Van, Proprietor.  
Michaels, Max.  
Miller, Robert.  
Nelson, Art.  
Shultz, E. H.  
Vendome Hotel.  
W. & J. Amusement Corp.

**CAROLINA LAKE:**  
Christiano, Frank, Holly-  
wood Cafe.

**CARTHAGE:**  
Gaffney, Anna, Manager,  
National Hotel.

**CATSKILL:**  
50th Annual Convention of  
the Hudson Valley Volun-  
teer Firemen's Ass'n.

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

**ELMIRA:**  
Goodwin, Madalyn.  
Rock Springs Dance Pa-  
villion.

**FISHKILL:**  
Oriental Inn.

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

**HIGHLAND FALLS:**  
Police Department.

**KIAMESHA LAKE:**  
Mayfair, The.

**KINGSFORD:**  
Yocan Dance Studio, Paul  
Yocan, Owner.

**LACKAWANNA:**  
Chic's Tavern, Louis Cica-  
relli, Proprietor.

**LARCHMONT:**  
Morris, Donald  
Theta Kappa Omega Fra-  
ternity.

**LOCH SHELDRAKE:**  
Club Riviera, Felix Amstel,  
Proprietor.

**MT. VERNON:**  
Capitol Grill

**NEWBURGH:**  
Matthews, Bernard H.

**NEW LEHANN:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Albin, Jack  
Benson, Edgar A.  
Hlythe, Arthur, Booking  
Agent.  
Dodge, Wendell P.  
Dyrufl, Nicholas.  
Dwyer, Bill.  
Gluskin, H. John  
Grant & Wadsworth and  
Casimir, Inc.  
Harris, Bud.  
Herik, I. H., Theatrical Pro-  
moter.  
Immerman, George.  
Jermon, John J., Theatrical  
Promoter.  
Joseph, Alfred.  
Katz, George, Theatrical  
Promoter.  
Levy, A. and Nat, Former  
Owners of the Merry-Go-  
Round (Brooklyn).  
Lowe, Emil (Bookers' Li-  
cense No. 802).  
Makler, Harry, Manager,  
Foley Theatre (Brook-  
lyn).  
Maybohm, Col. Fedor.  
Miller, James.  
Moore, Al.  
Murray, David.  
New York Coliseum.  
Palais Royale Cabaret.  
Pearl, Harry.  
Phi Rho Pi Fraternity.  
Radio Station WOV  
"Right This Way," Carl  
Reed, Manager.  
Rosen, Matty.  
Rosenroer, Adolph and  
Sykes, Operators, Royal  
Tours of Mexico Agency.  
Royal Tours of Mexico  
Agency.  
Seldner, Charles.  
Seldner, Chas. E.  
Shayne, Tony, Promoter.  
Solomonoff, Henry.  
Sonkin, James.  
"SO" Shampoo Company.  
Wade, Frank.  
Weinstock, Joe.

**OLEAN:**  
Young Ladies' Sodality of  
the Church of the Trans-  
figuration.

**ONEONTA:**  
Oneonta Post No. 259,  
American Legion, G. A.  
Dockstader, Commander.

**OWEGO:**  
Woodland Palace, Joe Ci-  
notti, Prop.

**PORT KENT:**  
Klages, Henry C., Owner,  
the Mountain View  
House.

**POUGHKEEPSIE:**  
Poughkeepsie High School  
Auditorium.

**PURLING:**  
Cloyer Club.

**ROCHESTER:**  
Genesee Electric Products  
Co.  
Corin, Arthur.  
Medwin, Barney.  
Pulsifer, E. H.  
Todd Union of University  
of Rochester and Gym-  
nasium.

**SCHENECTADY:**  
Maurillo, Anthony.

**STONE RIDGE:**  
DeGraff, Walter A.

**SYRACUSE:**  
Horton, Don.  
Feinglos, Norman.  
Most Holy Rosary Alumni  
Association.  
Syracuse Musical Club.

**TONAWANDA:**  
Shuman, George, Operator,  
Hollywood Restaurant.

**TROY:**  
Circle Inn, Lathams Cor-  
ner, in jurisdiction of  
Troy.

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

**UTICA:**  
Molinioux, Alex.

**WHITE PLAINS NORTH:**  
Charlie's Rustic Lodge.

**WHITESBORO:**  
Guido, Lawrence.

**WINDSOR BEACH:**  
Windsor Dance Hall.

**LONG ISLAND, N. Y.**

**HICKSVILLE:**  
Ferver, Mgr., Hicksville  
Theatre.

**LINDENHURST:**  
Fox, Frank W.

**NORTH CAROLINA**

**CHARLOTTE:**  
Associated Orchestra Cor-  
poration, Al. A. Travers,  
Proprietor.

**DURHAM:**  
Alston, L. W.  
Ferrell, George.  
Mills, J. N.  
Pratt, Fred.

**FAVETTEVILLE:**  
Bethune, C. B.

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

**RALEIGH:**  
Carolina Pines.  
Hugh Morson High School.  
Needham Broughton High  
School.  
New Armory, The.  
Rendezvous.  
Washington High School.

**WILMINGTON:**  
Ocean Terrace Hotel, Mrs.  
John Snyder, Owner and  
Mgr., Wrightsville Beach.

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

**NORTH DAKOTA**

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

**GRAND FORKS:**  
Point Pavilion.

**OHIO**

**AKRON:**  
Akron Saengerbund.  
Brady Lake Dance Pa-  
villion.  
Katz, George, DeLuxe The-  
atres.  
Williams, J. P., DeLuxe  
Theatres.

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

**BRYAN:**  
Thomas, Mort.

**CAMBRIDGE:**  
Lash, Frankie (Frank La-  
shinsky).

**CANTON:**  
Beck, L. O., Booking Agent.

**CHILLICOTHE:**  
Rutherford, C. E., Manager,  
Club Bavarian.  
Scott, Richard.

**CINCINNATI:**  
Cincinnati Club, Milnor,  
Manager.  
Cincinnati Country Club,  
Miller, Manager.  
Elks' Club No. 5.  
Hartwell Club.  
Jones, John.  
Kenwood Country Club,  
Thompson, Manager.  
Lawndale Country Club,  
Hutch Ross, Owner.  
Maketawah Country Club,  
Worburton, Manager.  
Overton, Harold.  
Queen City Club, Clemen,  
Manager.  
Raney, Lee.  
Spat and Slipper Club.  
Western Hills Country Club,  
Waxman, Manager.  
Williamson, Horace G.,  
Manager, Williamson En-  
ertainment Bureau.

**CLEVELAND:**  
Hanna, Rudolph.  
Order of Sons of Italy,  
Grand Lodge of Ohio.  
Sennes, Frank.  
Sindelar, E. J.  
Weisenberg, Nate, Mgr.,  
Mayfair or Euclid Casino.

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

**DAYTON:**  
Club Ark, John Hornis,  
Owner.  
Dayton Art Institute.  
Stapp, Phillip B.  
Victor Hugo Restaurant.

**ELYRIA:**  
Cornish, D. H.  
Elyria Hotel.

**GREENVILLE:**  
Darke County Fair.

**KENT:**  
Kent State University  
Freshman Class Dance,  
Kent State University.  
Sophomore Class of Kent  
State University, James  
Ryback, President.

**MANFIELD:**  
Foley, W. R., Mgr., Col-  
iseum Ballroom.  
Leland Hotel.

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

**MARION:**  
Anderson, Walter.

**WEDINA:**  
Brandow, Paul.

**OXFORD:**  
Dayton-Miami Association.  
Wm. F. Drees, President.

**PORTSMOUTH:**  
Smith, Phil.

**SANDUSKY:**  
Anchor Club, Henry Leit-  
son, Proprietor.  
Boulevard Sidewalk Cafe.  
The.  
Brick Tavern, Homer Rob-  
erts, Manager.  
Burnett, John.  
Crystal Rock Nite Club,  
Alva Halt, Operator.  
Fountain Terrace Nite Club,  
Alva Halt, Manager.  
Wonderbar Cafe.

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

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

**WARREN:**  
Windom, Chester.  
Young, Lin.

**YOUNGSTOWN:**  
Lombard, Edward.

**OKLAHOMA**

**ADA:**  
Hamilton, Herman.

**OKLAHOMA CITY:**  
Buttrick, L. E.  
Walters, Jules, Jr., Man-  
ager and Promoter.

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

**OREGON**

**KLAMATH FALLS:**  
James, A. H.

**SALEM:**  
Steelhammer, John F. and  
Carl G.

**PENNSYLVANIA**

**ALLEGHENY:**  
Young Republican Club,  
Robert Cannon.

**ALLENTOWN:**  
Connors, Earl.  
Sedley, Roy.

**ALTOONA:**  
Wray, Eric.

**AMBRIDGE:**  
Colonial Inn.

**BERNARD:**  
Snyder, C. L.

**BETHLEHEM:**  
Reagan, Thomas.

**BOYERTOWN:**  
Hartman, Robert R.  
Keystone Fire Co.

**BRADFORD:**  
Fissel, Francis A.

**BROWNVILLE:**  
Hill, Clifford, President.  
Triangle Amusement Co.  
Puskarich, Tony.

**CHESTER:**  
Falls, William, Proprietor.  
Golden Slipper Cafe and  
Adjacent Picnic Grounds.  
Reading, Albert A.

**COLUMBIA:**  
Hardy, Ed.

**CONNEAUT LAKE:**  
McGuire, T. P.

**DRYSDALE:**  
Yarns, Max.

**DRUMS:**  
Green Gables.

**ELMHURST:**  
Watro, John, Mgr., Show-  
boat Grill.

**EMERSON:**  
McNarney, W. S.

**ERIE:**  
Masonic Ballroom and Grill  
Oliver, Edward.

**FRACKVILLE:**  
Casa Loma Hall.

**GIRARDVILLE:**  
Girardville Hose Co.

**GLEN LYON:**  
Gronka's Hall.

**GREENVILLE:**  
Moore Hall and Club.

**HAMBURG:**  
Schlenker's Ballroom.

**HOMETOWN (TAMM):**  
Baldino, Dominic.  
Gilbert, Lee.

**HUSTON:**  
Trianon Club, Tom Vlachos,  
Operator.

**IRWIN:**  
Crest Hotel, The.  
Jacktown Hotel, The.

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

**JENKINTOWN:**  
Beaver College.

**KELLYVILLE:**  
Coudora, Joseph.

**KULPMONT:**  
Liberty Hall.  
Neil Rich's Dance Hall.

**LAKE WINOLA:**  
Frear's Pavilion.

**LAKEWOOD:**  
Echo Dale Inn, The.  
Greiner, Thomas.

**LANCASTER:**  
Parker, A. R.  
Weinbrum, Joe., Manager,  
Rocky Springs Park.  
Wheatland Tavern, Palm-  
room, located in the Man-  
ner Hotel; Paul Helms,  
Sr., Operator.

**LATROBE:**  
Yingling, Charles M.

**LEBANON:**  
Fishman, Harry K.

**LENIGHTON:**  
Reiss, A. Henry.

**LEWISTOWN:**  
Smith, G. Foster, Proprietor  
Log Cabin Inn.

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

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

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

**NEW SALEM:**  
Maher, Margaret.

**NORRISTOWN:**  
Norrystown High School  
Auditorium.

**PHILADELPHIA:**  
Arcadia, The International  
Restaurant.  
Berg, Phil.  
Glass, Davey.  
Hirst, Issey.  
Martin, John.  
Nixon Ballroom.  
Philadelphia Federation of  
the Blind.  
Radio Station WPEN  
Stone, Thomas.  
Street, Benny.  
Swing Club, Messrs. Walter  
Finacey and Thos. Moyle.  
Temple Ballroom.  
Tioga Cafe, Anthony and  
Sabatino Marrara, Mgrs.  
Willner, Mr. and Mrs. Max.  
Zeldt, Mr. Hart's Beauty  
Culture School.

**PITTSBURGH:**  
Eland's Night Club.  
Gold Road Show Boat, Capt.  
J. W. Menkes, Owner.  
Matesic, Frank.  
New Penn Inn, Louis, Alex  
and Jim Passarella, Pro-  
prietors.

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

**QUAKERTOWN:**  
Benigni, Silvio.

**SCRANTON:**  
Liberty Hall.

**SHAMOKIN:**  
Boback, John.  
Shamokin Moose Lodge  
Grill.  
St. Stephen's Ballroom.

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

**SHENANDOWN:**  
Ritz Cafe.

**STONY CREEK MILLS:**  
Eagles' Mountain Home.

**SUNBURY:**  
Sober, Melvin A.

**TANIMONT:**  
Camp Tanimont.  
Maher, Margaret.

**UPPER MERY:**  
Almeyer, Gustave K.

**WEAVERVILLE:**  
South Mountain Manor  
Hotel, Mr. Berman, Man-  
ager.

**WEST ELIZABETH:**  
Johnson, Edward.  
WILKES-BARRE:  
Cohen, Harry.  
Kosley, William.  
McKane, James.

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

**WYOMISSING:**  
Lunine, Samuel M.

**YATESVILLE:**  
Blanco, Joseph, Operator,  
Club Mayfair.

**YORK:**  
Weinbrum, Joe.

**RHODE ISLAND**

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

**PROVIDENCE:**  
Bangor, Rubes.  
Goldsmith, John, Promoter.  
Kronson, Charles, Promoter.  
Moore, Al.

**WARWICK:**  
D'Antuono, Mike.  
Hollywood Casino.

**WOONSOCKET:**  
Kornstein, Thomas.

**SOUTH CAROLINA**

**CHARLESTON:**  
Hamilton, E. A. and James.

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

**ROCK HILLS:**  
Rolax, Kid.  
Wright, Wilford.

**SPARTANBURG:**  
Spartanburg County Fair  
Association.

**SOUTH DAKOTA**

**BERESFORD:**  
Mublenkott, Mike.

**LEBANON:**  
Schneider, Joseph M.

**SIOUX FALLS:**  
Plaza (Night Club).  
Yellow Lantern.

**TRIPP:**  
Maxwell, J. E.

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

**TENNESSEE**

**BRENTWOOD:**  
Palms Night Club.

**BRYSTOL:**  
Pinehurst Country Club,  
J. C. Rates, Manager.

**CHATTANOOGA:**  
Doddy, Nathan.  
Haves, Harry A.

**JACKSON:**  
Clark, Dave.

**JOHNSON CITY:**  
Watkins, W. M., Mgr., The  
Lark Club.

**KNOXVILLE:**  
Tower Hall Supper Club.

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

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

**TEXAS**

**ABILENE:**  
Sphinx Club.

**AUSTIN:**  
Gregory Auditorium.  
Hogg Memorial Auditorium.  
Howlett, Henry.

**BRECKENRIDGE:**  
Breckenridge High School  
Auditorium.

**CLARKSVILLE:**  
Dickson, Robert G.

**DALLAS:**  
Bagdad Night Club.  
Goldberg, Bernard.  
Johnson, Clarence M.  
Malone, A. J., Mgr., Troca-  
dero Club.

**DENTON:**  
North Texas State Teach-  
ers' Auditorium.  
Texas Women's College  
Auditorium.

**FORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert, Owner.  
Show Boat, Lake Worth.  
Merritt, Morris John.  
Plantation Club.

**FREDERICKSBURG:**  
Hilltop Night Club.

**SALVESTON:**  
Page, Alex.  
Purple Circle Social Club.

**MARLINEM:**  
Municipal Auditorium.

**HOUSTON:**  
Beust, M. J., Operator of  
El Coronado.  
El Coronado Club, Roger  
Seaman and M. J. Beust,  
Managers.  
Grigby, J. B.  
Lamantia, A.  
Merritt, Morris John.  
Orchestra Service of Amer-  
ica.  
Pasner, Hanek, Owner and  
Manager, Napoleon Grill.  
Piver, Napoleon, Owner and  
Manager, Napoleon Grill.  
Richards, O. K.  
Robinson, Paul.  
Seaman, R. J., Operator of  
El Coronado.

**PORT ARTHUR:**  
Lighthouse, The, Jack Mey-  
ers, Manager.  
Silver Slipper Night Club,  
V. B. Berwick, Manager.

**RANGER:**  
Ranger Recreation Building.

**SAN ANTONIO:**  
Shadowland Night Club.

**TEXARKANA:**  
Gant, Arthur.  
Marshall, Eugene.  
Texarkana, Texas, High  
School Auditorium.

**WACO:**  
Williams, J. R.

**WICHITA FALLS:**  
Hyatt, Roy C.  
Malone, Eddie, Operator,  
Klub Trocadero.

**UTAH**

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

**VIRGINIA**

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

**BLACKSBURG:**  
V. P. I. Auditorium.

**DANVILLE:**  
City Auditorium.

**HOPEWELL:**  
Hopewell Cotillion Club.

**LYNCHBURG:**  
Happy Landing Lake, Cas-  
sell Beverly, Manager.

**NEWPORT NEWS:**  
Newport News High School  
Auditorium.

**NORFOLK:**  
Club 500, F. D. Wakley,  
Manager.  
DeWitt Music Corporation,  
U. H. Maxey, president;  
C. Coates, vice-president.

**NORTON:**  
Pegram, Mrs. Erma.

**PETERSBURG:**  
Royal Lodge of Elks.

**RICHMOND:**  
Julian's Ballroom.  
University of Richmond In-  
terfraternity Council and  
their Associated Bodies;  
Junior, Sophomore and  
Senior Classes, Dr. Her-  
man P. Thomas, presi-  
dent, Interfraternity Col-  
lege; Dexter Abeloff,  
chairman of Music Com-  
mittee; Mark Willing of  
Sophomore and Freshman  
Bodies.  
Wm. Byrd Hotel.

**ROANOKE:**  
Lakeside Swimming Club &  
Amusement Park.  
Mill Mountain Ballroom,  
A. R. Rorer, Manager.  
Morris, Robert F., Manager,  
Radio Artists' Service.  
Wilson, Sol., Mgr., Royal  
Casino.

**SOUTH WASHINGTON:**  
Riviera Club.

**VIRGINIA BEACH:**  
Gardner Hotel.  
Links Club.  
Village Bar.

**WASHINGTON**  
**SEATTLE:** Meany Hall. West States Circus.  
**WOODLAND:** Martin, Mrs. Edith. Woodland Amusement Park.  
**WEST VIRGINIA**  
**BLUEFIELD:** Florence, C. A.  
**CHARLESTON:** Brandon, William. Embassy Inn, E. E. Saunders, Manager. Gypsy Village. Lee Hotel. White, R. L., Capitol Booking Agency.  
**FAIRMONT:** Carpenter, Samuel H.  
**MUNTINGTON:** Epperson, Tiny, and Hewitt, Tiny, Promoters, Marathon Dances.  
**MORGANTOWN:** American Legion Armory. Elks Club.  
**PARKERSBURG:** Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.  
**WHEELING:** Lindelof, Mike, Proprietor, Old Heidelberg Inn.  
**WISCONSIN**  
**ALMOND:** Bernatos, George, Manager, Two Lakes Pavilion.  
**ANTIGO:** Langlade County Fair Grounds & Fair Association.  
**APPLETON:** Apple Creek Dance Hall, Sheldon Stammer, Mgr., Eagles' Lodge. Hunts, Frank. Koneisen, E. Miller, Earl.  
**ARCADIA:** Schade, Cyril.  
**SARASOTA:** Dunham, Paul L.  
**BRILLION:** Novak, Rudy, Manager, Hi-Wa-Ten Ballroom.  
**CUSTER:** Bronk, Karl. Glodosek, Arnold.  
**DAKOTA:** Passarelli, Arthur.  
**EAU CLAIRE:** Associated Orchestra Exchange (Ben Lyne and L. Porter Jung, Bookers).  
**HEAFFORD JUNCTION:** Killinski, Phil., Prop., Phil's Lake Nakomis Resort.  
**JANESVILLE:** Cliff Lodge.  
**JUMP RIVER:** Erickson, John, Manager, Community Hall.  
**KENOSHA:** Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shangri-La Nite Club.  
**LA CROSSE:** McCarthy, A. J. Mueller, Otto.  
**LEPOLIS:** Brackob, Dick.  
**LUXEMBURG:** Scarbour Hall, Frank Novak, Owner.  
**MAQUOKET:** Malt House, Oscar Lochner, Proprietor.  
**MANITOWOC:** Chops Club.  
**MARSHFIELD:** Bakerville Pavilion, Mr. Wensel Seidler, Prop.  
**MERRILL:** Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner.  
**MILWAUKEE:** Caldwell, James. Cubie, Iva. Thomas, James.  
**ST. CALVARY:** S'Jack, Steve.  
**NORTH FREEDOM:** Klingensmeyer's Hall.  
**OSCONOWOOD:** Jones, Bill, Silver Lake Resort.  
**POTOSI:** Stoll's Garage. Turner's Bowery.  
**RESEVILLE:** Firemen's Park Pavilion.  
**ROTHSCHILD:** Rhyner, Lawrence.  
**SHEBOYGAN:** Bahr, August W. Kohler Recreation Hall.  
**SLINGER:** Sue, Andy, alias Buege, Andy.  
**SPLIT ROCK:** Fabitz, Joe, Manager, Split Rock Ballroom.  
**STEVENS POINT:** Midway Dance Hall.  
**STOUTON:** Barber Club, Barber Brothers, Proprietors.  
**STRATFORD:** Kraus, L. A., Manager, Rosellville Dance Hall.  
**STURGEON BAY:** DeFoe, F. G.  
**SUPERIOR:** Willett, John.  
**TIGERTON:** Mechiske, Ed., Manager, Tigerton Dells Resort.  
**TOSAN:** Cramm, E. L.  
**VALDENS:** Mallman, Joseph.  
**WAUSAU:** Vogl, Charles.  
**WAUTOMA:** Passarelli, Arthur.

**WHITWATER:** Whitewater State Teachers College. Hamilton Gymnasium and the Women's Gymnasium.  
**WYOMING**  
**CASPER:** Schmitt, A. E. Whinnery, C. L., Booking Agent.  
**CHEYENNE:** Wyoming Consistory.  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:** Alvis, Ray C. Ambassador Hotel. Bergner, A. C. Burroughs, H. F., Jr. Columbia Musicians' Guild. W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dude Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hodges, Edwin A. Hule, Lim, Manager, La Paros Restaurant. Hurwitz, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den.  
**CANADA**  
**ALBERTA**  
**CALGARY:** Dowsley, C. L.  
**BRITISH COLUMBIA**  
**VICTORIA:** Shrine Temple.  
**MANITOBA**  
**WASSAGAMING:** Pedlar, C. T., Dance Hall, Clear Lake.  
**ONTARIO**  
**CORUNNA:** Pier, William Richardson, Proprietor.  
**HAMILTON:** Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.  
**LAKEFIELD:** Yacht Club Dance Pavilion, Russel Brooks, Mgr.  
**LONDON:** Palm Grove.  
**NIAGARA FALLS:** Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.  
**OTTAWA:** Lido Club.  
**PETERBOROUGH:** Collegiate Auditorium. Peterborough Exhibition.  
**TORONTO:** Andrews, J. Brock. Casa Loma. Central Toronto Liberal Social Club. Ches Mol Hotel, Mr. B. Broder, Proprietor. Clarke, David. Cockerill, W. H. Eden, Leonard. Eisen, Murray. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. King, Edward. Mitford, Bert. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie.  
**WOODSTOCK:** South Side Park Pavilion.  
**QUEBEC**  
**MONTREAL:** Sourkes, Irving. Weber, Al.  
**QUEBEC CITY:** Sourkes, Irving.  
**SHENBROOKE:** Eastern Township Agriculture Association.  
**SASKATCHEWAN**  
**SASKATOON:** Avenue Ballroom, A. R. Macinnis, Manager. Cuthbert, H. G.  
**MISCELLANEOUS**  
 American Negro Ballet. Azark, Larry. Blaufox, Paul, Manager, Bee Gee Production Co., Inc. Bowley, Ray. Bogaca, William. Brau, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darktown Scandals, Ida Cox and Jack Shankie, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Bolea, Manager. Gabel, Al J., Booking Agent. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolic. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter.

Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jassmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp. F. A. Scheffel, Secretary. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody) Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Four, Inc. Plumley, L. D. Robinson, Paul. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Russell, Ross, Manager. "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Shavitch, Vladimir. Slebrand Brothers' 3-Ring Circus. Snyder, Sam, Owner, International Water Follies. Sponler, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Eddie Smith Barn Dance Frolic Co." Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Sty Shows. Wiley, Walter C., Promoter of the "Jitterbug Jamborees." Wolfe, Dr. J. A. Woody, Paul. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

**THEATRES AND PICTURE HOUSES**  
 Arranged alphabetically as to States and Canada  
**ARIZONA**  
**PHOENIX:** Rex Theatre.  
**YUMA:** Lyric Theatre. Yuma Theatre.  
**ARKANSAS**  
**BLTNEVILLE:** Ritz Theatre. Roxy Theatre.  
**MOY SPRINGS:** Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre.  
**PARIS:** Wiggins Theatre.  
**CALIFORNIA**  
**BRAWLEY:** Brawley Theatre.  
**CARMEL:** Filmart Theatre.  
**CRONA:** Crona Theatre.  
**DINUBA:** Strand Theatre.  
**EUREKA:** Liberty Theatre. Rialto Theatre. State Theatre.  
**FORT BRASS:** State Theatre.  
**FORTUNA:** Fortuna Theatre.  
**GILROY:** Strand Theatre.  
**HOLLYWOOD:** Andy Wright Attraction Co.  
**LONG BEACH:** Strand Theatre.  
**LOS ANGELES:** Ambassador Theatre. Burbank Theatre. Follies Theatre. Follies Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator.  
**LOVELAND:** Rialto Theatre.  
**MANTOYA:** El Roy Theatre.  
**MARYSVILLE:** Liberty Theatre. State Theatre.  
**MODESTO:** Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.  
**UKIAN:** State Theatre.  
**VUBA CITY:** Smith's Theatre.  
**COLORADO**  
**COLORADO SPRINGS:** Liberty Theatre. Tompkins Theatre.

**CONNECTICUT**  
**BRIDGEPORT:** Park Theatre.  
**DARIEN:** Darien Theatre.  
**EAST HARTFORD:** Astor Theatre.  
**HARTFORD:** Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre.  
**MYSTIC:** Strand Theatre.  
**NEW CANAAN:** Play House.  
**NEW HAVEN:** White Way Theatre.  
**TAFTVILLE:** Hillcrest Theatre.  
**WESTPORT:** Fine Arts Theatre.  
**WINSTED:** Strand Theatre.  
**DELAWARE**  
**MIDDLETOWN:** Everett Theatre.  
**FLORIDA**  
**HOLLYWOOD:** Florida Theatre. Hollywood Theatre. Ritz Theatre.  
**LAKELAND:** Lake Theatre.  
**WINTER HAVEN:** Ritz Theatre.  
**WINTER PARK:** Annie Russell Theatre.  
**IDAHO**  
**BLADEFOOT:** Mission Theatre. Nuart Theatre.  
**IDAHO FALLS:** Gayety Theatre. Rio Theatre.  
**REXBURG:** Elk Theatre. Romance Theatre.  
**ST. ANTHONY:** Rialto Theatre. Roxy Theatre.  
**ILLINOIS**  
**FREEPORT:** Winnahlek Players Theatre.  
**LINCOLN:** Grand Theatre. Lincoln Theatre.  
**ROCK ISLAND:** Riviera Theatre.  
**STREATOR:** Granada Theatre.  
**INDIANA**  
**INDIANAPOLIS:** Civic Theatre. Mutual Theatre.  
**NEW ALBANY:** Grand Picture House. Kerrigan House.  
**TERRE HAUTE:** Rex Theatre.  
**VINCENNES:** Moon Theatre. New Moon Theatre.  
**IOWA**  
**COUNCIL BLUFFS:** Liberty Theatre. Strand Theatre.  
**DUBUQUE:** Spensley-Orpheum Theatre.  
**SIoux CITY:** Seif Theatre Interests.  
**WASHINGTON:** Graham Theatre.  
**KANSAS**  
**EL DORADO:** Eric Theatre.  
**INDEPENDENCE:** Beldorf Theatre.  
**KANSAS CITY:** Art Theatre. Midway Theatre.  
**LAWRENCE:** Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Patee Theatre. Varsity Theatre.  
**LEAVENWORTH:** Abdallah Theatre. Ritz Theatre.  
**M'PHERSON:** Ritz Theatre.  
**PARSONS:** Ritz Theatre.  
**WICHITA:** Crawford Theatre. Nomar Theatre.  
**WINFIELD:** Ritz Theatre.  
**KENTUCKY**  
**ASHLAND:** Capitol Theatre. Grand Theatre.  
**LAKE CHARLES:** Palace Theatre.  
**WEST MONROE:** Happy Hour Theatre.  
**LOUISIANA**  
**LAKE CHARLES:** Palace Theatre.  
**WEST MONROE:** Happy Hour Theatre.  
**MARYLAND**  
**BALTIMORE:** Belinor Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprises. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.  
**ELKTON:** New Theatre.  
**MASSACHUSETTS**  
**ATTLEBORO:** Bates Theatre. Union Theatre.

**BOSTON:** Casino Theatre. Park Theatre. Tremont Theatre.  
**BROCKTON:** Majestic Theatre. Modern Theatre.  
**CHARLESTOWN:** Thompson Square Theatre.  
**FITCHBURG:** Majestic Theatre. Strand Theatre.  
**HAVERHILL:** Lafayette Theatre.  
**HOLYOKE:** Holyoke Theatre. Inca Theatre.  
**LOWELL:** Capitol Theatre. Crown Theatre. Gales Theatre. Tower Theatre.  
**MEDFORD:** Medford Theatre. Riverside Theatre.  
**NEW BEDFORD:** Bayliss Square Theatre.  
**ROXBURY:** Liberty Theatre.  
**SOMERVILLE:** Capitol Theatre. Somerville Theatre.  
**SOUTH BOSTON:** Strand Theatre.  
**STOUGHTON:** State Theatre.  
**MICHIGAN**  
**BAY CITY:** Temple Theatre. Washington Theatre.  
**DETROIT:** Adam Theatre. Broadway Theatre. Downtown Theatre.  
**DOWAGIAC:** Century Theatre.  
**GRAND HAVEN:** Crescent Theatre.  
**GRAND RAPIDS:** Rialto Theatre. Savoy Theatre.  
**LANSING:** Garden Theatre. Orpheum Theatre. Plaza Theatre.  
**ST. CLEMENS:** Bijou Theatre. Macomb Theatre.  
**MILES:** Riviera Theatre.  
**SAGINAW:** Michigan Theatre.  
**SAULT STE. MARIE:** Temple Theatre.  
**MINNESOTA**  
**HIBBING:** Astor Theatre.  
**NEW ULM:** Lyric Theatre. Time Theatre.  
**MISSISSIPPI**  
**JACKSON:** Alamo Theatre. Booker Theatre.  
**LAUREL:** Arabian Theatre. Jan Theatre. Strand Theatre.  
**PASCAGOULA:** Nelson Theatre.  
**PAGE CHRISTIAN:** Avalon Theatre.  
**ST. LOUIS:** A. and G. Theatre. Yazoo Theatre.  
**MISSOURI**  
**CHARLESTON:** American Theatre.  
**KANSAS CITY:** Liberty Theatre.  
**MAPLEWOOD:** Powhattan Theatre.  
**SIKESTON:** Malone Theatre. Rex Theatre.  
**ST. JOSEPH:** Crystal Theatre. Lewis Charwood Theatre. Royal Theatre.  
**ST. LOUIS:** Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Fox Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. Missouri Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Sallabury Theatre. St. Louis Theatre.  
**WEBB CITY:** Civic Theatre.  
**WEBSTER GROVES:** Ozark Theatre.  
**NEBRASKA**  
**GRAND ISLAND:** Empress Theatre. Island Theatre.  
**KEARNEY:** Empress Theatre. Kearney Opera House.  
**NEW HAMPSHIRE**  
**NASHUA:** Colonial Theatre. Park Theatre.  
**NEW JERSEY**  
**ATLANTIC CITY:** Royal Theatre.  
**BOGOTA:** Queen Ann Theatre.  
**BOND BROOK:** Lyric Theatre.  
**BUTLER:** New Butler Theatre.  
**CARTERS:** Ritz Theatre.

**CLIFTON:** Strand Theatre.  
**FLEMINGTON:** Strand Theatre.  
**FRENCHTOWN:** Gem Theatre.  
**HACKETTSTOWN:** Strand Theatre.  
**JERSEY CITY:** Transfer Theatre.  
**LANBERTVILLE:** Strand Theatre.  
**LAKEWOOD:** Palace Theatre. Strand Theatre.  
**LITTLE FALLS:** Oxford Theatre.  
**LONG BRANCH:** Paramount Theatre.  
**LYNDHURST:** Ritz Theatre.  
**NETCONG:** Palace Theatre.  
**NEWARK:** Court Theatre.  
**NEWTON:** Newton Theatre.  
**PATERSON:** Capitol Theatre. Plaza Theatre. State Theatre.  
**POMPTON LAKES:** Pompton Lakes Theatre.  
**TOMS RIVER:** Traco Theatre.  
**WESTWOOD:** Westwood Theatre.  
**NEW YORK**  
**AMSTERDAM:** Orpheum Theatre.  
**AUBURN:** Capitol Theatre.  
**BEACON:** Beacon Theatre. Roosevelt Theatre.  
**BROOK:** Bronx Opera House. Tremont Theatre. Windsor Theatre.  
**BROOKLYN:** Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Star Theatre.  
**BUFFALO:** Eagle Theatre. Old Vienna Theatre.  
**CATSKILL:** Community Theatre.  
**DOBS FERRY:** Embassy Theatre.  
**DOLBEVILLE:** Strand Theatre.  
**FALCONER:** State Theatre.  
**GLENS FALLS:** State Theatre.  
**GOENEN:** Goshen Theatre.  
**JOHNSTOWN:** Electric Theatre.  
**MT. NISCO:** Playhouse Theatre.  
**NEWBURGH:** Academy of Music.  
**NEW YORK CITY:** Arcade Theatre. Belmont Theatre. Henon Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouses. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre. Hippodrome Theatre.  
**PAWLING:** Starlight Theatre.  
**PELHAM:** Pelham Theatre.  
**POUNKEEPSIE:** Liberty Theatre. Playhouse Theatre.  
**SAUGHEITES:** Orpheum Theatre.  
**TROY:** Bijou Theatre.  
**LONG ISLAND, N. Y.**  
**FREEPORT:** Freeport Theatre.  
**NICKSVILLE:** Hicksville Theatre.  
**HUNTINGTON:** Huntington Theatre.  
**LOCUST VALLEY:** Red Barn Theatre.  
**MINEOLA:** Mineola Theatre.  
**SAB HARBOR:** Sag Harbor Theatre.  
**SEA CLIFF:** Sea Cliff Theatre.  
**SOUTHAMPTON:** Southampton Theatre.  
**NORTH CAROLINA**  
**DURHAM:** New Duke Auditorium. Old Duke Auditorium.  
**GREENSBORO:** Carolina Theatre. Imperial Theatre. National Theatre.  
**HENDERSON:** Moon Theatre.  
**HIGH POINT:** Center Theatre. Paramount Theatre.  
**KANAWHATA:** New Gem Theatre. Y. M. C. A. Theatre.  
**LENOIR:** Avon Theatre.  
**NEWTON:** Catawba Theatre.  
**WINSTON-SALEM:** Colonial Theatre. Hollywood Theatre.

**NORTH DAKOTA**  
**FARGO:**  
 Princess Theatre.

**OHIO**  
**AKRON:**  
 DeLuxe Theatres.

**FREMONT:**  
 Fremont Opera House,  
 Paramount Theatre.

**LIMA:**  
 Fauriol Theatre.  
 Lyric Theatre.  
 Majestic Theatre.

**MARIETTA:**  
 Hippodrome Theatre.  
 Putnam Theatre.

**MARION:**  
 Ohio Theatre.  
 State Theatre.

**MARTINS FERRY:**  
 Elzane Theatre.  
 Fenray Theatre.

**SPRINGFIELD:**  
 Liberty Theatre.

**OKLAHOMA**  
**BLACKWELL:**  
 Bays Theatre.  
 Midwest Theatre.  
 Palace Theatre.  
 Rivoli Theatre.

**CNICKABAWA:**  
 Ritz Theatre.

**ENID:**  
 Aztec Theatre.  
 Criterion Theatre.  
 New Mecca Theatre.

**NORMAN:**  
 Sooner Theatre.  
 University Theatre.  
 Variety Theatre.

**OKMULGEE:**  
 Orpheum Theatre.  
 Yale Theatre.

**PICHELL:**  
 Winter Garden Theatre.

**SHAWNEE:**  
 Odeon Theatre.

**OREGON**  
**MEDFORD:**  
 Holly Theatre.  
 Hunt's Criterion Theatre.

**PORTLAND:**  
 Broadway Theatre.  
 Moreland Theatre.  
 Oriental Theatre.  
 Playhouse Theatre.  
 Studio Theatre.  
 Venetian Theatre.

**PENNSYLVANIA**  
**BELLEFONTE:**  
 Plaza Theatre.  
 State Theatre.

**ERIE:**  
 Colonial Theatre.

**FRACKVILLE:**  
 Garden Theatre.  
 Victoria Theatre.

**GIRARDVILLE:**  
 Girard Theatre.

**HAZLETON:**  
 Capitol Theatre, Bud Irwin,  
 Manager.

**KANE:**  
 Temple Theatre.

**PALMERTON:**  
 Colonial Theatre,  
 Palm Theatre.

**PHILADELPHIA:**  
 Apollo Theatre.  
 Bijou Theatre.  
 Breeze Theatre.  
 Lincoln Theatre.  
 Stanley-Warner Theatres.

**PITTSBURGH:**  
 Pittsburgh Playhouse.

**READING:**  
 Berman, Lew, United Chain  
 Theatres, Inc.

**YORK:**  
 York Theatre.

**RHODE ISLAND**  
**EAST PROVIDENCE:**  
 Hollywood Theatre.

**PAWTUCKET:**  
 Strand Theatre.

**PROVIDENCE:**  
 Bomes Liberty Theatre.  
 Capitol Theatre.  
 Hope Theatre.  
 Liberty Theatre.  
 Uptown Theatre.

**SOUTH CAROLINA**  
**COLUMBIA:**  
 Town Theatre.

**TENNESSEE**  
**FOUNTAIN CITY:**  
 Palace Theatre.

**JOHNSON CITY:**  
 Criterion Theatre.  
 Liberty Theatre.  
 Majestic Theatre.  
 Tennessee Theatre.

**MEMPHIS:**  
 Princess Theatre.  
 Susore Theatre, 869 Jack-  
 son Ave.  
 Susore Theatre, 279 North  
 Main St.

**TEXAS**  
**BROWNSVILLE:**  
 Capitol Theatre.  
 Dittman Theatre.  
 Dreamland Theatre.  
 Queen Theatre.

**BROWNWOOD:**  
 Queen Theatre.

**EDINBURGH:**  
 Valley Theatre.

**FORT WORTH:**  
 Little Theatre.

**LA FERIA:**  
 Bijou Theatre.

**LONGVIEW:**  
 Liberty Theatre.

**LUSBOCK:**  
 Lindsey Theatre.  
 Lyric Theatre.  
 Palace Theatre.  
 Rex Theatre.

**LUFKIN:**  
 Texan Theatre.

**MEXIA:**  
 American Theatre.

**MISSION:**  
 Mission Theatre.

**PHARR:**  
 Texas Theatre.

**PLAINVIEW:**  
 Fair Theatre.

**PORT NECHES:**  
 Lyric Theatre.

**RAYMONDVILLE:**  
 Ramon Theatre.

**SAN ANGELO:**  
 City Auditorium.  
 Ritz Theatre.  
 Texas Theatre.

**SAN ANTONIO:**  
 Joy Theatre.  
 Zaragoza Theatre.

**SAN BENITO:**  
 Palace Theatre.  
 Rivoli Theatre.

**TEMPLE:**  
 High School Auditorium.

**TYLER:**  
 High School Auditorium  
 Theatre.

**UTAH**  
**LOGAN:**  
 Capitol Theatre.

**VIRGINIA**  
**LYNCHBURG:**  
 Belvedere Theatre.  
 Gayety Theatre.

**RICHMOND:**  
 Patrick Henry Theatre.

**ROANOKE:**  
 American Theatre.  
 Park Theatre.  
 Rialto Theatre.  
 Roanoke Theatre.

**WINCHESTER:**  
 New Palace Theatre.

**WEST VIRGINIA**  
**CHARLESTON:**  
 Capitol Theatre.  
 Kearse Theatre.

**CLARKSBURG:**  
 Opera House.  
 Robinson Grand Theatre.

**GRUNDY:**  
 Lynwood Theatre.

**HOLIDAYSCOVE:**  
 Lincoln Theatre.  
 Strand Theatre.

**HUNTINGTON:**  
 Palace Theatre.

**NEW CUMBERLAND:**  
 Manos Theatre.

**WEIRTON:**  
 Manos Theatre.  
 State Theatre.

**WELLSBURGH:**  
 Palace Theatre.  
 Strand Theatre.

**WISCONSIN**  
**ANTIGO:**  
 Home Theatre.

**CHIPPewa FALLS:**  
 Loop Theatre.  
 Rivoli Theatre.

**MENASHA:**  
 Orpheum Theatre.

**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
 Rialto Theatre.  
 Universal Chain Theatrical  
 Enterprises.

**CANADA**  
**MANITOBA**  
**WINNIPEG:**  
 Beacon Theatre.  
 Dominion Theatre.  
 Garrick Theatre.  
 Rialto Theatre.

**ONTARIO**  
**HAMILTON:**  
 Granada Theatre.  
 Lyric Theatre.

**OTTAWA:**  
 Center Theatre.  
 Little Theatre.  
 Rideau Theatre.

**PETERBOROUGH:**  
 Regent Theatre.

**ST. CATHARINES:**  
 Granada Theatre.

**ST. THOMAS:**  
 Granada Theatre.

**TORONTO:**  
 Brock Theatre.  
 Capital Theatre.  
 Century Theatre.  
 Community Theatre.  
 Crown Theatre.  
 Kenwood Theatre.  
 Madison Theatre.  
 Paradise Theatre.  
 Pylon Theatre.

**QUEBEC**  
**MONTREAL:**  
 Capitol Theatre.  
 Imperial Theatre.  
 Palace Theatre.  
 Princess Theatre.  
 Stella Theatre.

**SHERBROOKE:**  
 Granada Theatre.  
 His Majesty's Thea

**SASKATCHEWAN**  
**REGINA:**  
 Grand Theatre.

**SASKATOON:**  
 Capitol Theatre.  
 Daylight Theatre.

**FIFE AND DRUM CORPS**  
 Perth Amboy Post 45, Amer-  
 ican Legion Fife, Drum  
 and Bugle Corps, Perth  
 Amboy, N. J.

**FOR SALE**—Will sacrifice for cash, \$120.  
 Schmidt Double Horn, like new and fine  
 intonation. Mrs. Tessey Ferrazza, 323 East  
 Moshulu Parkway, Bronx, New York, N. Y.

**WANTED**

**HELP WANTED**—Violinist; largest conser-  
 vatory west of Rockies requires services of  
 several teachers; knowledge of winds asset;  
 permanent position; state age, qualifications,  
 references in reply. National Institute of  
 Music and Arts, Inc., 951 South Western  
 Ave., Los Angeles, Calif.

**WANTED**—Buescher Trumpet Mouthpiece,  
 Model 6 C. B., made around 1930. Trumpet  
 Player, 263 West 85th St., New York, N. Y.

**WANTED**—Silver Alto Flute, key of G; give  
 details and price. Harry Baxter, 837 South  
 Olive, Los Angeles, Calif. Member Local 47.

**WANTED TO BUY**—D Flat Flute and C  
 Piccolo, closed G sharp, silver. Haynes  
 preferred; price must be reasonable. W. F.  
 Kraus, 909 Grant St., Charleston, W. Va.

**TREASURER'S REPORT**

**FINES PAID DURING MARCH, 1940**

Ambrose, John W.	10.00
Alexander, Fanchon	25.00
Amsler, Clyde	10.00
Aquarulo, Andy	10.00
Anderson, Ernest	5.00
Alperin, Jack	3.53
Bonafato, Jack	15.00
Bennett, Murray	5.00
Bowman, David	10.00
Black, John	10.00
Bonesteel, Ken	10.00
Balms, Leonard	5.00
Beaman, Arnold	10.00
Bessmer, John	10.00
Bison, Bill	5.57
Blaco, Leslie	5.00
Byas, Douglas	2.50
Bell, Bob	25.00
Bernstein, Eugene	18.00
Branker, Roy	25.00
Berry, Parker	25.00
Blank, Walter	5.00
Coguslawski, Isador	5.00
Curtis, Hal	5.00
Casey, John Wm.	5.00
Crawford, Jack	10.00
Courtney, Del	111.44
Campbell, Jan	25.00
Charvat, Edward	5.00
Charvat, James	10.00
Clark, Bob	5.00
Cooke, John, Jr.	7.50
DeGregory, Don	15.00
Davis, Gerson	10.00
DeKarske, Karl	5.00
Dragoo, James	5.00
Davies, Lew	150.00
Dearinger, Sam	10.00
Elmers, Freddie	25.00
Engle, Stella	10.00
Fetz, Edw.	5.00
Faika, Walter C.	10.00
Fabian, Tom	10.00
Flak, Carl	10.00
Fogarty, Bob	10.00
Friml, Rudolf, Jr.	11.77
Ford, Alfonso	5.00
Fenwick, Ted	5.00
Fornear, Thos. S.	10.00
Fusco, Gnbriel	10.00
Glickstein, Harold	18.00
Guy, Buddy	5.00
Gins, Mitchell	2.00
Giardina, Jos.	10.00
Gilliland, John	17.70
Hildeman, Art	5.00
Halferty, Virginia A.	8.63
Hurd, Martin	2.00
Humber, Wilson	5.00
Hoesch, Frank H.	15.00
Holland, John Kingsley	25.00
Jenkins, Edward	18.00
Jerrick, Alan	10.00
Kuniewicz, John	5.00
Krushinski, Bert	4.00
Kadera, Elmer	10.00
Kwiatanowski, Wm.	5.00
Kaseman, Hans	25.00
Kameisha, John	10.00
Kelly, Bond	10.00
Knight, Delmar	5.00
King, Don	15.03
Levine, Isadore Al.	10.00
Ladas, Andrew	25.00
Leone, John	15.00
Leone, Jos.	15.00
Leacox, Brammer	11.84
Liehmman, Oscar	10.00
Lee, Jerry	50.00
Listengart, Harold	10.00
Lovin, Art	10.00
Larkin, Clarence	17.00
Minichini, Salvatore	5.00
Moran, Jose	5.00
Mann, James A.	5.00
Meisel, Louis	10.00
Medland, Clyde	5.00
Matthews, Joe	5.00
Mandel, Sanford (Sammy)	20.00
Maschek, Melvin	10.00
Masters, West	25.00
Maulola, Gregory	5.00
Manners, Chas. W.	25.00
Merlino, John	5.00
Merlino, Joseph	5.00
Merlino, Louis	5.00
Merlino, Nick	5.00
Merlino, Paul	5.00
Madera, Simon	5.00
Minnitti, Anna	25.00
McDonald, James	10.00
Nickerson, E. Kay	10.00
Oehmier, Jos. C.	5.00
Olliver, Jos.	5.00
Owens, Bill	5.00
Pope, Louis L.	30.00
Poma, Jack	1.00
Peraky, Harvey	10.00
Potter, Jimmie	25.00
Pollkoff, Herman	5.00
Reed, Forrest	15.00
Runkle, Harry Irvin	25.00
Rathje, Max	25.00
Royce, Paul	10.00
Reah, Benny	120.00
Sample, Jack	5.00
Schwartz, Lou	18.00
Struharik, Michael	.87
Steinberg, Moe	10.00
Sampson, E. Carl	5.00
Sellen, Chorlton	25.00
Sellen, Leslie C.	25.00
Spencer, David	5.00
Sambo, Frank	10.00
Schneider, Jerry	25.00
Sheldon, Nellie	50.00
Storey, Mark	5.00
Simon, Elimon	2.00
Strong, Benny	50.00
Tafarella, Santl	2.00
Theakston, Norman	25.00
Taxler, Maurice	10.00

Tavalon, Clement	5.00
Vincent, Larry	25.00
Virga, Wm.	10.00
Wehrhof, Jos.	50.00
Watts, Wm.	15.00
Winnick, Wm.	20.00
Waterfield, Stuart	7.34
Wied, Al.	10.00
Williams, Loring Bucky	5.00
Welland, Arthur	5.00
Williams, Walter	25.00
Whyte, Eddie	25.00
Weyermann, Carl	10.00
Walker, Franklin E.	5.00
Wellington, George C.	5.00
Zahradka, Jos.	10.00
Zimmerman, Millt	10.00
Zarat, Wm.	10.00

\$2,196.64

**CLAIMS PAID DURING MARCH, 1940**

Ashman, Eddie	5.00
Ahles, Andrew	10.00
Andre, Mildred	10.00
Amusements, Inc.	50.00
Berigan, Bunny	107.38
Brinckley, Chas.	10.00
Beck, Martin	10.00
Bandy, Robert G.	1.13
Blaine, Jerry	5.40
Cross, Maury	45.00
Cornish, Herbert	62.50
Candullo, Joe	15.20
Calloway, Blanche	40.00
Contreras, Manuel	1.88
Danal, Albert	500.00
DeRouler, Ed	5.00
Daly, Duke	50.00
Erwin, Victor	25.00
Filashnick, Sam	20.00
Frazier, Kip	19.85
Ferdinando, Felix	3.29
Ferrara, Don Wm.	16.15
Frederic, Marvin	77.95
Funk, Larry	10.00
Graystone Ballroom	25.00
Gardner, Billy	4.00
Grabek, Walter	28.18
Hayes, Edgar	3.00
Hendricks, Dick	5.00
Hamilton, George	18.10
Hart, Little Joe	20.00
Hodgson, W. H.	3.00
Harvey, Ned	5.00
Harris, Harlan	5.75
Lorch, Carl	78.08
Lord Baltimore Hotel	855.00
Longshore Beach and Country Club	182.00
Millinder, Lucky	54.27
Mills, Jay	13.00
Marsella, Mark	5.00
Marshall and F. Ray	17.81
Molina, Carlos	157.30
Matsu, Robert	15.00
Marx, Lloyd	64.00
Magel, Milton	50.00
Nichols, Loring Red	10.00
Nebbe, Carl	5.00
Norvo, Red	8.55
Pettis, Jack	50.00
Price, Irvin	5.75
Price-Powier	10.00
Roberts, Jos. Red	20.00
Reiter, Bill	20.00
Rockwell General Amusements	531.45
Rendezvous Club	35.00
Ravazza, Carl	20.00
Resh, Benny	75.00
Shelley, Lee	10.00
Smith, LeRoy Stuff	58.77
Sedley, Roy	12.50
Sears, Wait	14.95
Slevert, Francis	3.00
Stegmeyer, Wm.	7.50
Stoffel, Fred A.	10.00
Teagarden, Jack	14.73
Vernon, Cecil	30.00

\$3,678.22

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

**THE DEATH ROLL**

Allentown, Pa., Local 561—Lewis H. Johnson.

Baltimore, Md., Local 40—John Linsenmyer.

Beaumont, Texas, Local 464—Mrs. A. T. Patterson.

Boston, Mass., Local 9—Ralph H. Corey, Richard Harrington.

Chicago, Ill., Local 10—Ralph Darrow, A. H. Gehrs, George F. Carroll, Louis Bursky.

Cincinnati, Ohio, Local 1—Millard Craft.

Cleveland, Ohio, Local 4—Walter Logan.

Columbus, Ohio, Local 103—Antonio D'Accub.

Detroit, Mich., Local 5—George C. Hanson, Louis Garber.

Evansville, Ind., Local 35—Elbert Underwood, Mrs. Esther Holzman, Ronald Stuart.

Fort Dodge, Iowa, Local 504—William J. Brabbit.

Kalamazoo, Mich., Local 228—Nathaniel Rix, Merritt Calkins.

Minneapolis, Minn., Local 73—Tonnie Cafarella, J. B. Davis.

Newark, N. J., Local 16—Frank J. Higgins, John H. Martin.

New Haven, Conn., Local 234—Zito Benedetto.

New York, N. Y., Local 802—Lodovico Cellommo, Ralph Corey, Rufus Ferabee, Arthur (Joe) Flanagan, Nat Greene, Dennis Johnson, Meyer Leon Lebovitz, Norman "Spencer" Matthews, Bessie Reynolds, Albert Sand, Harry B. Spedick, Berthold Spitzner, Eugene C. Stevenson, Otto Thieme, Charles Ulivert, Rudy Wiedoft.

Olean, N. Y., Local 115—John W. Fitzgerald.

Philadelphia, Pa., Local 77—Nicolo Motola, Emil Picard.

St. Petersburg, Fla., Local 127—J. W. H. Restoff, Joseph F. Coleman.

Salt Lake City, Utah, Local 104—Fred Beasley.

Seattle, Wash., Local 76—W. E. Murray.

Stratford, Ont., Can., Local 418—Norman James Porter.

Wausau, Wis., Local 480—Lloyd Kurtzwell.

Wilkes-Barre, Pa., Local 140—Louis Chasin, Richard Gendall, Edmund Kocavage.

**AT LIBERTY**

**AT LIBERTY**—Arranger-Drummer, experienced at both; age, 26; neat appearance; complete new outfit; excellent background; original style of arranging; would like to connect with active, able group; will travel. Musician, 344 East 59th St., Brooklyn, N. Y.

**AT LIBERTY**—Swing Drummer; age, 21; Union; sober and neat; read or fake; travel or locate; experience in dance work for six years; please give full particulars in first letter. Jack C. Crooks, 422 Summit St., N. W., Warren, Ohio.

**AT LIBERTY**—Trumpeter-Arranger; fine appearance; experienced. Jimmy Darrow, 2020 North 10th St., Milwaukee, Wis.

**AT LIBERTY**—Tenor Saxophone-Clarinet; age, 19; Union; sober and neat; read or fake; travel or locate; fully experienced in dance work; no panics; state full particulars. Lyle Perry, 438 Orchard Place, Warren, Ohio.

**AT LIBERTY**—Flute-Piccolo; wide experience in concert music, orchestra or band; will go anywhere; write full details. Edw. Kasl, 307 South Laurel St., Staunton, Ill.

**AT LIBERTY**—String Bass, doubling Tuba; 10 years' experience with good dance bands; will travel anywhere with good outfit; best of reference. L. Rocco, 110 West Fourth St., Tulsa, Okla.

**AT LIBERTY**—Flute and Piccolo player, doubling Clarinet; wide experience in orchestra and band; capable as leader; taught band in Chicago for two years; would consider teaching high school band or as musician in orchestra or band; travel; Union. Musician, 1223 Eighth St., Beloit, Wis.

**AT LIBERTY**—Young professional Trumpeter; age, 23; single; can play dance or concert; prefer rehearsed orchestra on location or night club; all letters appreciated; member Local 74. James E. Bain, Nickerson, Kan.

**AT LIBERTY**—Guitarist; dependable and ambitious; fake; good reader; age, 22; Union; state full particulars. Guitarist, 35 Walnut St., Springfield, Ohio.

**AT LIBERTY**—All-round Pianist, playing concert, show, dance; open for engagement for ship cruise; played on leading steamships and unit road shows; only reliable show considered. Harry Forman, 468 West 23rd St., New York, N. Y.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Violins, six, hand-made, excellent tone and condition; Heiges, 1910; Heiges, 1912; Lundh, 1923; Edlavit, 1917; Klos, 1774; Neuner Viola, 1921; correspondence invited. Leon Malson, 419 East Lombard St., Baltimore, Md.

**FOR SALE**—Ambassador Tenor Saxophone, silver, gold trim; extra Goldbeck mouthpiece, case; all good condition; \$50.00 net, worth twice that; send cash to cover express both ways. Bert Potter, Vero Beach, Fla.

**FOR SALE**—Library of Music; over 3,000 copies; must sell to settle estate; list on request to anyone interested; no reasonable offer refused. Miss M. Hoppe, 182 Manthorne Road, West Roxbury, Mass.

**FOR SALE**—King, Recording Bass, excellent condition; with stand; at bargain; also Bell-Front, E Flat Alto Horn, brass sniah; fine for Lombardo styled band, cheap. Chuck Cushman, Route 2, Fremont, Neb.

**FOR SALE**—Rare Violins at auction prices: Nicolaus Amatus Facit in Cremona, 1634; Jacobus Stainer, 1665; Vullillaume A Paris, Rue Croix des petits Chamrs, 45; for information write. Thomas Przytuia, 915 South Chapin St., South Bend, Ind.

**FOR SALE**—String Bass, crackproof; swell top and back; full brass machines; Rosewood trimmings throughout; can't be told from new as I took wonderful care of same; cost me \$150, first \$85. A. G. Nocella, % Drake Hotel, 1512 Spruce St., Philadelphia, Pa.

**FOR SALE**—Vega Electric Hawaiian Guitar and 30-Watt Amplifier, only three days old; Airplane canvas covered guitar case and amplifier; extra amplifier cover; cost me \$185, \$100. A. G. Nocella, % Drake Hotel, 1512 Spruce St., Philadelphia, Pa.



## Used and Endorsed BY FAMOUS ARTISTS

FAMOUS artists were first to discover the unique advantages of these new Conn instruments with seamless bells made of Coprion. Unlike anything ever before known in the band instrument world, these bells are as smooth and uniform as though blown from glass, *without a seam* at any point. Such a perfect tone carrying medium became possible only with the perfection of Coprion, an exclusive development of Conn laboratories.

This new metal and new method of bell fabrication has wrought a miracle in performance. It gives amazingly greater flexibility, richer tone quality, easier response and such perfect con-

trol that it's absolutely impossible to overblow or crack a note.

For modern radio and recording work, especially, these characteristics appeal strongly to discriminating artists. That's why Coprion cornets, trumpets and trombones became "best sellers" within a few months of their introduction. Since the demand is still in advance of production and since it takes eight times as long to make a Coprion bell as a conventional one, we urge that you do not delay in placing your order. Ask your Conn dealer to let you try a Coprion cornet, trumpet or trombone today. Or write us for free Coprion book.

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# CONN

BAND INSTRUMENTS



**DEL STAIGERS**, famous soloist with Sousa, Goldman, Conway, Radio City Music Hall. Now doing finest broadcasting and recording. Uses exclusively 12-A Coprion cornet and 12-B Coprion trumpet.



**MICKY BLOOM**, great "hot" trumpet with Matty Malneck, Hal Kemp, Vallee, Kostelanetz. Using 12-B Coprion trumpet. One of first to discover superiority of Coprion seamless bell.



**CAPPY LEWIS**, sensational "hot" man with Woody Herman Orchestra. Using new 12-A Coprion cornet.



Left to right: **WM. KAYLOR**, 12-B Coprion trumpet; **JOLL FARNION**, 12-B Coprion trumpet; **CHAS. STOUT**, 12-H Coprion trombone. All with Glenn Garr's popular orchestra.



**DUDE SKILES**, popular "hot" cornet star with Johnny Green, Fred Waring and other bands. Using 12-A Coprion cornet.



Right—**LEBERT LOMBARDO**, famous first trumpet in Guy Lombardo Orchestra. Now using 12-B Coprion trumpet. Enthusiastic Conn user since 1922.



**BOBBY GUY**, star first trumpet and soloist with Kay Kyser. Uses a 12-B Conn Coprion trumpet exclusively in all his work.

Two-piece bell with seam through bell stem and seam where bottom joins bell stem.

Seamless bell of ordinary metal.

Seamless bell of Coprion, the first and only seamless bell ever made.

Diagrammatic drawing of cross section of ordinary brass, illustrating how crystal structure is irregular and hodge-podge. Note also how large the crystals are compared with Coprion crystals.

Diagrammatic drawing of cross section of Coprion, showing how electrolytic process lays down a pure copper skin by skin in regular conformation and at right angles to surface of the metal.

ALL THESE TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE