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NO. 9

TOSCANINI TO DIRECT 15 CONCERTS FOR N. B. C.

Sixty-Nine-Year-Old Maestro Conducted Farewell Concert With Philharmonic Last April

Arturo Toscanini has accepted a three-year contract to direct a series of from twelve to fifteen symphony concerts each year for the National Broadcasting Company for a period of three years, according to an announcement made by David Sarnoff, president of the Radio Corporation of America. This announcement created a sensation in musical circles, for while it was known that negotiations were being conducted by representatives of Mr. Sarnoff, the general impression was that his services were being sought for a tour of the Philharmonic Orchestra, supplemented by a limited number of radio appearances.

In a cablegram to Mr. Sarnoff accepting the contract Mr. Toscanini said: "I am very happy to accept your invitation to broadcast a series of symphonic concerts over the National Broadcasting Company networks. It is a great pleasure for me to think that I shall be able to put myself once more in touch with the radio public which gave me in my last season with the Philharmonic the greatest proof of its appreciation and sympathy."

The announcement did not say how much Mr. Toscanini would receive for the broadcasts, but it was reported that his contract was for a period of three years. Plans and preparations for the concerts will be formulated soon. Mr. Sarnoff said the concerts are to be non-commercial and will be given the widest possible distribution over the air as sustaining broadcasts of the NBC.

Mr. Sarnoff's statement said: "We are delighted to be able to secure the return of Maestro Toscanini to America. His incomparable genius will further stimulate and enrich musical appreciation in our country. In NBC we are pursuing the policy of giving to our millions of listeners the greatest artists the world has to offer."

"The opportunity to bring his message of music to the countless American listeners has made a great appeal to the Maestro. This is evidenced in the radio-gram which I received from him this morning."

The 69-year-old maestro conducted his farewell concert with the Philharmonic Symphony Orchestra last April 29 before an audience which jammed every available space in Carnegie Hall.

Great apprehension was expressed by many supporters of the New York Philharmonic Orchestra that this development would place the Toscanini NBC orchestra in competition with the Philharmonic and endanger that organization's position in the community. Mr. Sarnoff immediately stated that such would not be the case; that every effort to avoid any conflict would be made.

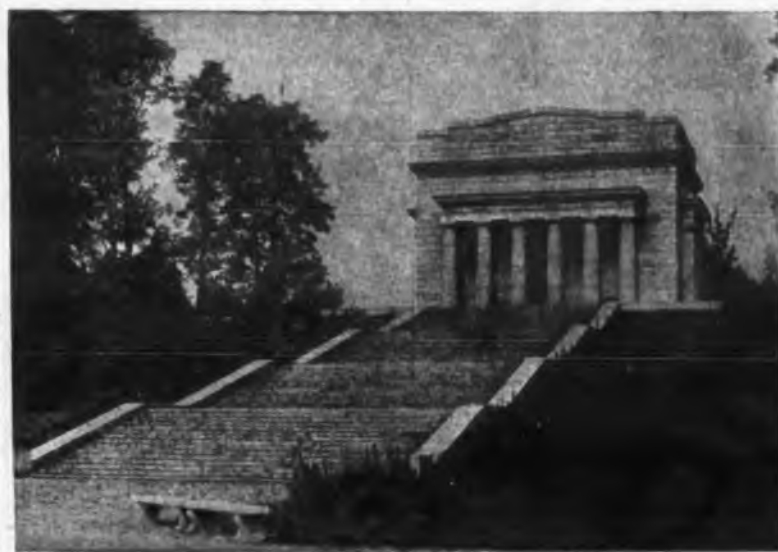
Announcements have already been made that there will be no advertising in connection with the concerts, that the public would not be admitted, and that the time of the concerts would be so arranged as to avoid any conflict in the schedules.

GRUNOW COMPANY ENDS SIX-YEAR STRUGGLE

Long, Hard Fight by Machinists' Union Ends in Union Victory at Chicago.

Two long-standing strikes were settled this week by the International Association of Machinists.

In Milwaukee the 18-month walk-out of the machinists and three other labor organizations at the A. J. Lindemann & Hoverson Company was ended by an agreement granting union recognition, the 40-hour week, a two and one-half per cent increase and no loss of seniority or dis-



ABRAHAM LINCOLN MEMORIAL

One of the outstanding points of historic interest in Kentucky is the Abraham Lincoln Memorial, at Hodgenville, in LaRue County, which has become an objective for many of Louisville's visitors, especially motor tourists and convention delegates. It is reached easily on a "circle tour" via Elizabethtown, on the Dixie Highway, a distance of 62 miles. The return trip may be made via Bardstown, this leg of the journey being 46 miles. It is 84 miles distant by the Illinois Central Railroad. Ample hotel and restaurant facilities are available at Hodgenville for parties caring to stay overnight. The handsome memorial building contains the log cabin birthplace of Lincoln and an interesting collection of Lincoln relics. It has been visited by Presidents Roosevelt, Taft and Wilson. On the return through Bardstown, on the Jackson Highway, the opportunity is afforded to visit "The Old Kentucky Home," where Stephen Collins Foster wrote his immortal song of that name, and also to see the noted Abbey of Gethsemane, maintained by the Trappist Order. For complete information as to road conditions, etc., call Louisville Automobile Club, South 1080.

A. F. OF L. COUNCIL OPPOSES STRIKE SUBPOENA PLAN

Fears New Power Sought by Secretary of Labor Perkins Might Lead to Compulsory Arbitration.

WASHINGTON, D. C.—The Executive Council of the American Federation of Labor, in session here, declared its opposition to the proposal made by Secretary of Labor Frances Perkins that Congress enact legislation conferring power upon the Secretary of Labor to subpoena parties in labor disputes.

The council approved a recent statement by William Green, president of the Federation, disapproving Miss Perkins' proposal on the ground that "it is only a step from compulsory attendance at hear-

ing against the strikers. About 600 men are involved.

In Chicago a settlement was announced of the long controversy between the Machinists and the General Household Utilities Company, manufacturers of Grunow Electric refrigerators and Grunow Teledial and other radios.

A dispatch from Labor's Chicago correspondent said the accord was reached between William Grunow, president of the firm, and Julius J. Uhlman and William H. Jones, business representatives of District No. 8, I. A. of M.

Uhlman and Jones asked all labor organizations that had placed Grunow products on their "unfair lists" to henceforth give them their endorsement.

The Grunow settlement brings an end to a six-year-old controversy between him and the Machinists' Union. It began in 1931 when District No. 8 attempted to negotiate an agreement for its members in the employ of the old Grigsby-Grunow Company.

When the firm went bankrupt, about a year ago, Grunow formed a new concern—the Household Utilities Company. After repeated efforts had failed to secure a

(Continued on Page Two)

(Continued on Page Two)

SWEEPSTAKES EVIL BIG HEADACHE FOR MOVIE MANAGERS

Interferes With the Show, Putting Audience's Mind on Lottery Instead of the Picture.

CRASH CERTAIN TO COME

Crowds So Thick That Persons Desiring to See Picture Comfortably Go Away Disgusted.

Gambling in the theatres is the greatest single factor among the evils of show business. The following article by Charles Washburn, an active and progressive showman, indicates the low estate into which the popular-priced theatres have fallen. Further comment will be found on the editorial page.

The customers at a Queens, N. Y., cinema house were standing six deep in the top and lower portions of the theatre last Wednesday night. Twenty persons out of 215,000 chances scattered throughout this and nineteen other houses—meaning that there would be "twenty sure winners" in twenty theatres—were slated to divide \$1,500. About 9:30 came the drawing. A girl in the balcony held the lucky number, getting herself \$25, after which she was huddled off in a waiting motor to another house on the lottery chain where she still had a chance on the grand prize of \$1,000. Immediately afterward the throng started for the street, grabbing themselves tickets on the drawing for the following week.

In the lobby of this certain Queens cinema theatre stood the manager, gloomy and deep in thought. "Selling out, aren't you?" he was asked. "What are you worried about?" "There's something wrong," he mumbled, "but I don't know what." The answer wasn't long in coming. A little boy, crying, was being dragged by his mother out of the theatre.

"We didn't win," said the woman. "We're going home."

"But we didn't see the pictures," sobbed the boy.

"We didn't come to see the pictures." And so into the rainy night.

"Anyway, the chances are cheaper than sweepstake tickets," said the manager, going into the theatre office for a bit of heavy thinking. It had cost him actually \$75 to pack his house that one evening and he might just as well have saved the price of the films.

This latest come-on is a shrewd device. The tickets say "Free, \$1,500 in cash." Twenty houses share the cost of the awards, \$75 per house plus the cost of printing the tickets. Each theatre gives a prize of \$25 to its own trade and then the twenty winners got together for a chance on \$1,000.

However, this latest giveaway, much more irritating to a cinema lover than the free dish or silver plate, has its catch. It interferes with the show, putting an audience's mind on a lottery instead of "Banjo on My Knee," and that, there are many to argue, isn't good for the films. Already this new \$1,500 weekly lottery is scattering all over town and out into the open spaces. One investigator reports that upward of 5,000,000 tickets are distributed weekly, meaning that this great number of picture fans are not giving full attention to Hollywood's master product.

(Continued on Page Three)

Official
BUSINESS
Compiled to Date

**CONDITIONAL MEMBERSHIP
ISSUED**

A 668—William Carl Warwick (renewal).
A 669—Norman Krone.
A 670—Edward Hess.
A 671—Henry Brandon.
A 672—Chester Dular.
A 673—Leo Gorka.
A 674—Leonard Klonowski.
A 675—Carl Petrick.
A 676—Robt. W. Turkington (renewal).
A 677—Barbara Hobbs.
A 678—Robert J. Hawlett.
A 679—James Dudley Simpson, Jr.
A 680—Gerald E. Martel (renewal).
A 681—Bob Gay (Robert Gafner).
A 682—Hal Kanner.
A 683—Roland Langley.
A 684—Rosamond Cellini.
A 685—George Leslie Goebel.

**CONDITIONAL TRANSFERS
ISSUED**

254—Charles J. Maxon.
255—Freddie Jacchia.
256—Pete Boyd.
257—Merle Mack.
258—Geoffrey Stoughton.

DEFAULTERS

Crystal Club, Jimmie Brink, Manager, Virginia Beach, Virginia, is in default of payment of \$90 due members of the A. F. of M. for services rendered.

Club Riviera, Felix Amstel, Proprietor, Loch Sheldrake, New York, is in default of payment of \$400.94 due members of the A. F. of M. for services rendered.

Bucks Co. Fair, Quakertown, Pennsylvania, is in default of payment of \$306 due members of the A. F. of M. for services rendered.

L. W. Alston, Durham, North Carolina, is in default of payment of \$290.24 due members of the A. F. of M. for services rendered.

Leonard Eden, Toronto, Ont., Canada, is in default of payment of \$225 due members of the A. F. of M. for services rendered.

Central Toronto Liberal Social Club, Toronto, Ont., Canada, is in default of payment of \$225 due members of the A. F. of M. for services rendered.

Oakwood Inn, William Stravino, Manager, Fullerton, Pa., is in default of payment of \$18 due members of the A. F. of M. for services rendered.

J. Marshall, Operator Gypsy Village, Springfield, Ohio, is in default of payment of \$58.50 due members of the A. F. of M. for services rendered.

I. Hirst and John J. Jermon are in default of payment of \$118 due members of the A. F. of M. for services rendered.

The Forge Club, the Forty-One Club, Dorothy Evans, Inc. and Otto Penias, Manager, Miami, Fla., are in default of payment of \$600 due members of the A. F. of M. for services rendered.

Curve Inn Ballroom, Karl Bronk and Arnold Glodoaks, Managers, in Custer, Wisconsin, is in default of payment of \$26 due members of the A. F. of M.

Peacock Alley, Sam Fraser, Operator, Detroit, Michigan, are in default of payment of \$891.20 due members of the A. F. of M. for services rendered.

James B. Stanton, Chicago, Ill., is in default of payment of \$150.00 due members of the A. F. of M. for services rendered.

William Brandon, Charleston, W. Va., is in default of payment of \$350.00 due members of the A. F. of M. for services rendered.

Roy C. Hyatt, Wichita Falls, Texas, is in default of payment of \$550.00 due members of the A. F. of M. for services rendered.

Fontaine Ferry Park, B. G. Brinkman, President, Louisville, Ky., is in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

**CHANGES OF OFFICERS
DURING JANUARY, 1937**

Local No. 11, Louisville, Ky.—President, George P. Laffell, Kentucky Hotel.

Local No. 35, Evansville, Ind.—President, Herman Dreier, 727 W. Illinois St.
Local No. 44, Ocean City, Md.—President, Sol B. Cherry, 222 Camden Ave., Salisbury, Md.

Local No. 67, Davenport, Iowa—President, Arthur A. Petersen; secretary, Al B. Woeckener, 310 Security Bldg.

Local No. 158, Marysville, Calif.—President, R. L. Cleveland, 713 "B" St., Yuba City, Calif.; secretary, Ivan Norris, 656 "B" St., Yuba City, Calif.

Local No. 159, Mansfield, Ohio—President, Fred L. Judd, 7 Granite St.

Local No. 165, Roanoke, Va.—President, D. G. Windley, 102 Third St.; secretary, W. E. Powell, Vinton, Va.

Local No. 212, Ely, Nev.—President, Douglas Hawkins; secretary, Zina Harrison, P. O. Box 1092.

Local No. 229, Bismarck, N. D.—President, Harry Turner, 614 First St.

Local No. 243, Monroe, Wis.—President, George Legler, 1218 22nd Ave.; secretary, Kenneth Gnagi, 1603 15th Ave.

Local No. 300, New London, Wis.—Secretary, William Sohrweide, New London, Wis.

Local No. 305, San Luis Obispo, Calif.—President, W. W. Sutherland, 710 Ida; secretary, Andre Freitas, P. O. Box 615.

Local No. 308, Waco, Texas—President, F. F. Toland, 2615 Colcord Ave.

Local No. 334, Waterloo, Iowa—President, Harry Stewart, 324 1/2 West 4th St.

Local No. 352, Frankfort, Ind.—President, Harold Arman, 1155 South Columbia St.

Local No. 399, Asbury Park, N. J.—Secretary, Chet Arthur, Mayfair Apts., 301 Munroe Ave.

Local No. 442, Yakima, Wash.—President, L. Miller.

Local No. 452, Pittsburg, Kan.—President, John E. Scalet; secretary, Espartero Mannoni, 207 West 18th St.

Local No. 454, Merced, Calif.—President, M. B. Sorensen, Carol Court.

Local No. 479, Montgomery, Ala.—Secretary, W. R. Hurst, 213 Clayton St.

Local No. 566, Windsor, Ont., Canada—President, Thos. S. Crowley, 327 Asklin Blvd.; secretary, Stanley M. Grose, 687 Partington Ave.

Local No. 574, Boone, Iowa—President, Blaine Reid, 1509 Crawford St.

Local No. 578, Michigan City, Ind.—Secretary, R. M. Blande, 226 East 4th St.

Local No. 612, Hibbing, Minn.—President, D. J. Bloom, 115 Garfield St.; secretary, Sverre Elnes, 2902 Fourth Ave.

Local No. 668, Kelso-Longview, Wash.—President, Lee W. Dunlap, 263 24th Ave., Longview, Wash.

Local No. 693, Huron, S. D.—President, G. W. Beddow, 981 Idaho, S. E.

Local No. 809, Middletown, N. Y.—Secretary, Geo. A. Keene, 78 North St.

NOTICE

The Fourteenth Annual Meeting of the Mid-West Conference of Musicians will be held at the Black Hawk Hotel in Davenport, Iowa, on Sunday, April 18th and Monday, April 19th. The first session will convene at 1:30 P. M. Sunday the 18th, and from that time on the business and pleasures of the Conference will claim the attention of the Delegates. A National Officer will be in attendance to help solve the problems and to answer any questions that will be submitted. You can also contact the National Officer in private if you desire. Visitors are welcome. For further information write to Claude E. Pickett, Secretary-Treasurer, 221 Jewett Bldg., Des Moines, Iowa, or to Edward P. Ringus, Assistant Secretary, 436 Wabasha, St. Paul, Minn.

**GREENSBORO SURRENDERS
JURISDICTION**

Local No. 332, Greensboro, N. C., has surrendered jurisdiction over Winston-Salem, N. C. As a result Winston-Salem reverts to neutral territory.

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

**A. F. OF L. COUNCIL OPPOSES
STRIKE SUBPOENA PLAN**

(Continued from Page One)

ings and the compulsory submission of testimony under oath, and the books, papers and records, to the compulsory acceptance of departmental decisions."

The Executive Council held, with Mr. Green, that "the public interest will be best served through the maintenance of the Labor Department as a mediation and conciliation department through which the government may not by the application of forceful methods, but through persuasion, conciliation and mediation, promote settlements of industrial disputes which arise between employers and employees."

Mid-Winter Meeting

—OF THE—
**INTERNATIONAL
EXECUTIVE BOARD**

Everglades, Hotel,
Miami, Florida,
February 22, 1937.

Meeting called to order at 10:00 A. M. by President Weber.

Present: Bagley, Brenton, Hayden, Weaver, Parks, Jarrott, Petrillo, Birnbach and Secretary Emeritus Kerngood.

Case No. 60. Claim of W. J. H. Lloyd of Philadelphia, Pa. (Booker's License No. 818) against Hal J. Ross of the Hal J. Ross Amusement Company of Peoria, Ill., for \$1,707.50 alleged to be due through breach of contract.

The Board holds that under the laws of the A. F. of M. the Federation has no jurisdiction over claims between two non-member booking agents.

Case No. 344. Charges preferred by Local 610, Wisconsin Rapids, Wis., against member Tom Gates of Local 30, St. Paul, Minn., for alleged violation of the laws of the A. F. of M.

Request of Local No. 30 for leniency in matter of the \$50.00 fine imposed on Tom Gates.

On motion, the request is granted and the payment of the fine is held in abeyance pending his further department as a member of the Federation.

Case No. 469. Appeal of member Henry Woelber of Local 9, Boston, Mass., from an action of that local in failing to impose a penalty which in his opinion was commensurate with the offense in a case wherein member Chester Bradley was found guilty of charges preferred by member Woelber.

The Board remands the case back to the local, and the local is instructed that the case should properly be tried under proper local laws of which they will be advised by the secretary.

The report of Chandler and Associates, certified public accountants, is read, studied and approved by the Board.

Request for re-opening of Case No. 299. Claim of member Paul Pendarvis against Tivoli, Ltd., A. R. Macinnis and H. B. Armstrong of Edmonton, Alta., Can., for \$432.00 alleged balance due for services rendered in which a judgment of \$332.00 was allowed in favor of Pendarvis.

(Continued on Page Nineteen)

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Broadway Inn, Portland, Oregon, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 99, Portland, Oregon.

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

Colonial Inn, Singac, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 248, Paterson, N. J.

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

CHARTER ISSUED

392—Helena, Ark.

CHARTER RESTORED

687—Santa Ana, Calif.

CHARTERS LAPSED

157—Little Falls, N. Y.
288—Alexandria, Minn.

WANTED TO LOCATE

Anyone knowing the Local in which Sam Abernathy holds membership kindly advise the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one Jack Case, a Rodeo Promoter, kindly advise the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Kindly forward any information regarding the whereabouts of Arthur O'Donnell, William Campbell and Clarence Pfeiffer to William Haack, Secretary Local No. 95, 1419 Jefferson Avenue, Sheboygan, Wisconsin.

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NOTICE TO TRAVELING BANDS

Local No. 94, hereby serves notice on all traveling bands, that all stand by band laws on miscellaneous engagements in this jurisdiction are hereby repealed, except as provided for in National Constitution By-Laws of the Federation.

Article XIII; Section 10, Paragraph J and Article XIII, Section 13 will be strictly enforced in this jurisdiction.

G. J. FOX,
Secretary.

NOTICE

To All Officers of Local Unions:

Kindly be on the lookout for the following members of the Ladies' Orchestra with a stage unit called "Swing Show."

Val Camp	Cele Schepden
Lorraine Berg	Gertrude Lynch
Bonny Fryts	Rose Montgomery
Louise Fleming	Bernice Bogden
Zella Lindsay	Mary Esther Vrand

Should they appear in your jurisdiction, kindly inspect and confiscate their membership cards forwarding same to this office, as they have terminated their membership in the Federation by rendering services in the Kearsse Theatre, Charleston, W. Va., which is held to be Nationally Unfair.

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

**GRUNOW COMPANY ENDS
SIX-YEAR STRUGGLE**

(Continued from Page One)

wage conference, a strike was called on May 6, 1936. The U. S. Department of Labor, the National Labor Relations Board, and the Chicago Federation of Labor all tried to effect a settlement, but failed.

Under the pact negotiated with officials of the General Household Utilities Company the firm agrees, union officials said, to employ only members of the union and abide by union regulations.

RADIO LICENSE TRAFFIC SOURCE OF FAT PROFITS

Congressman Declares Sales of Franchises Issued Without Cost Build Up Great Monopoly.

WASHINGTON, D. C.—Richard B. Wigglesworth, Representative from Massachusetts, has laid before the House and therefore before the country a story of how radio licenses, issued by the government for nothing, are trafficked in for profit by the persons who get the licenses. Mr. Wigglesworth opened his speech on this subject as follows:

"About a year ago, I called the attention of the House to a situation apparently prevailing in the radio field, and to the part played by the Federal Communications Commission in this connection. I urged at the time that a thorough-going investigation be made of the entire situation.

"I rise at this time to renew that recommendation, in the light of evidence submitted to the Committee on Appropriations by the Communications Commission.

"The testimony given your committee by the Communications Commission indicates that today we are in sight of a virtual monopoly by the big broadcasting companies of the nation, with all the possibilities with which we have been familiar in the past in other fields, for the capitalization of that monopoly into earnings and profits, to the detriment of the American people.

"I further submit that the evidence indicates, in the absence of further explanation, that the FCC has failed to exercise the regulatory functions contemplated by the Federal Communications Act."

Mr. Wigglesworth then quoted from the law two passages, one reserving the ownership and control of the United States over all channels for all time, and the other as follows:

"Section 310(b)—The station license acquired, the frequencies used by the licensee, and the rights therein granted shall not be transferred, assigned or in any manner voluntarily disposed of . . . unless the Commission shall, AFTER SECURING FULL INFORMATION, decide that said transfer is in the public interest, and shall give its consent in writing."

"It is perfectly clear, I think," went on Mr. Wigglesworth, "that the Congress intended in this manner to guard against the evils of monopoly, as well as against those inherent in trafficking in Federal licenses. The record indicates that . . . the renewal of licenses has become largely a perfunctory matter, and the transfer of licenses has been approved on terms which appear, at least, to be without justification."

Mr. Wigglesworth states that the big three broadcasting companies (Columbia, National and Mutual), now control all the clear channel franchises in the country; and that they use 97 per cent of all the full time night broadcasting power authorized by the FCC.

"No independent full-time station is allowed to operate at night with a power of more than 1,000 watts, in contrast to the 165 or more stations controlled or operated by the Big Three, many of which are said to have power of 50,000 watts, one of them 500,000 watts," he said.

As for the trafficking in licenses, the government issues these licenses without compensation. The National Radio Mfg. Co. got a license at Oklahoma City, KOMA, free gratis for nothing. The cost of the tangible property at the station is given at \$20,964. It was leased to Hearst Radio, Inc., for a consideration of \$171,000 and cleared \$17,597.23 in six months.

Mr. Wigglesworth gives a list of thirteen stations, without names, the value of whose fixed property is \$640,500, but which have been leased for \$2,279,500—a clear profit of \$1,739,000.

"The very existence of this industry," said Mr. Wigglesworth in closing, "depends upon the grant of a Federal franchise. Under existing policy, this is a gratuity. Not a cent is paid by the licensee. The return to the industry as a result of the franchise has been enormous. I have seen the income for the past year estimated as amounting to over \$100,000,000."

Anti-Picketing Law Held Invalid

TERRE HAUTE, Ind.—An anti-picketing ordinance enacted by the Terre Haute City Council some months ago has been declared invalid in the Circuit Court, reversing the conviction under the ordinance of Frank Lentz, arrested for picketing during a strike. Attorneys for the city and the Merchants' Association plan to take the case to the State Supreme Court.

WITH THE Name Bands

Paul Whiteman recently closed an engagement at the Biscayne Kennel Club, Miami, Fla. He is reported to have drawn a record salary for Florida on this engagement. He was succeeded on March 12th by Abe Lyman.

Russ Morgan closed at the French Casino, Miami, to return to New York for the Philip Morris radio program, succeeding Leo Reisman.

Clyde Lucas is making a hit at the French Casino, New York, with his versatile band in their unique and entertaining novelties. His authentic rhumbas, tangos and Hawaiian numbers are in special favor with the patrons.

Guy Lombardo has just closed his engagement at the New York Paramount Theatre, doubling from the Hotel Roosevelt. He was recently awarded a medal by the "Musicians' Circle" for being the most popular band leader in the night club division. The recent swing craze has not at all affected the high esteem in which the public holds his melodic musical presentations.

Fred Waring continues his swing to the West Coast, where he will make a picture for Warner Bros. at a reported fee of \$150,000.00. The report in our last issue regarding the annuities has been confirmed. Each member of the band received one for a Christmas present and they will be paid in full when the members reach the age of fifty. Leave it to Fred to be different.

Leo Reisman is playing an extended engagement in the Serf Room of the Waldorf Astoria Hotel, New York. His popularity is the result of his keen sense of showmanship, and his fine dance rhythms. He is supported by an extremely fine show, including the dance team of Mario and Florida.

Tommy Dorsey and his orchestra succeeded Mal Hallett at the Hotel Commodore's Palm Room on February 19th. Hallett had a run of six months. Dorsey's prior commitments forced him to accept a limited contract.

Paul Pendrvis has returned to the Palace Hotel, San Francisco, the spot where he established his reputation and sky-rocketed to fame more than two years ago. The orchestra is on the air six nights each week.

Jimmy Lunceford has sailed to England. He is to play in London during the Coronation Ceremonies, and will follow with an extended European tour.

Jan Garber has completed a long series of one-nighters across the southern United States and is now playing an extended engagement in Miami, Fla.

George Hall recently signed his twenty-second contract at the Taft Hotel. This is said to be a record. Hall has been at this hotel since 1931, with a break of only a few weeks when playing vaudeville.

Henry King continues at the Fairmont Hotel, San Francisco. He travels by plane to Hollywood each week to direct the Burns and Allen radio program.

Lou Breese, well-known Publix leader in New Orleans, Minneapolis, Buffalo and Chicago is now at the French Casino, Chicago, playing for the show and dancing. His orchestra is heard over the radio frequently each week.

Ted Lewis, Jan Garber, Eddy Duchin and Wayne King have been booked in the above order by the Arcadia International House, Philadelphia, Pa., which has also added elaborate floor shows.

Emil Coleman, who has been very popular in New York City since Hector was a pup, continues to delight the patrons of the Iridium Room, Hotel St. Regis. Jack Powell, the demon of the drum sticks, continues as the headliner of the show.

Phil Harris and his orchestra have been signed by Paramount Pictures for the forthcoming production entitled "Turn Off the Moon."

WHAT NEXT?

A new incandescent lamp with two filaments is said to have twice the life of the ordinary lamp. When the first filament burns out, a small automatic switch built inside the bulb puts the second filament into operation.

LABOR SPIES' CRIMINAL RECORDS ARE REVEALED

LaFollette Committee Charges Pinkertons With Having Spent \$240,000 in Six Months.

WASHINGTON, D. C.—In a partial report presented to the Senate in support of its request for an additional \$50,000 appropriation the Senate sub-committee of the Committee on Education and Labor investigating labor espionage emphasized the wide use of spies by detective agencies and pointed out that strike-breakers frequently have criminal records.

"Pinkerton's," said the report in referring to the Pinkerton National Detective Agency, "who for the first seven months of 1936 spent something like \$240,000 of employers' money for corrupting men to sell out their fellow workers, and who assert that their company does no work on divorce matters, tells in the ironical words of its general manager what they require for character in their informants: 'We make inquiries in the neighborhood in which they live, to learn what their standing in the community is, whether they are considered honest, trustworthy, law-abiding people.' In striking contrast to this character reference is a hooked man's description of his work: 'I have known Ferguson for twenty years and Kepler for ten years (both of them union men), and now I am selling them out, as they tell me most anything.'

"Drawn from the underworld, a large number of strike-breakers have criminal records. An interesting example is Sam Cohen, alias Sam Goldberg, alias Chowderhead Cohen, alias Charles Harris, who testified before the committee.

"His preparatory work in industrial relations included a term in Atlanta for conspiracy, four years in State's prison and four years in Sing Sing for burglaries, and detention as material witness in a notorious murder case. Out of thirteen strike-breakers furnished by Railway Audit and Inspection for the General Materials strike in St. Louis in 1932, seven were wanted by the police of other cities on charges including burglary, forgery, larceny, inciting to riot, and assault."

SWEEPSTAKES EVIL BIG HEADACHE FOR MOVIE MANAGERS

(Continued from Page One)

Individual managers aren't pleased with the outlook, but because one chain gives away money others are forced to follow suit.

One exhibitor, whose enlightenment on giveaways goes back to the showboats of the 90's and The Country Store, at which the lucky member won a sack of potatoes, says a crash is certain when money enters into it. "It keeps on growing in the amount given away until nobody knows whether he is in the show business or the gambling business," he said. "A squawk is bound to follow, possibly a shooting, and cries of fraud, all enough to drive managers crazy. All the recent stimulants hark back to the confidence game and sooner or later the public will get wise.

"In the olden days we put dozens of articles on the stage as a flash, using something like an Oriental rug or a set of dishes as the central lure. Numbers were drawn, the articles handed out and everybody had a good time. It was part of the show. And free of aftermaths.

"Then came the prize packages of candy with numbers that brought the purchaser a gift. These flourished through the burlesque days. Then came the Bank Nights and now the \$1,500 lottery. It's brutal. Can't the simple souls see that they have but one chance in 10,000 to win a piece of cash? I think we'd all be better off if we stuck to our films."

Business on these money-nights increase the gross intake from \$200 to \$350, which is excellent, considering that 30c tickets usually prevail. The crowds are so thick that the person desiring to see a picture comfortably either cannot get in at all or, if he does get in, has to wade through a drawing. It makes the fan angry.

At a meeting of neighborhood exhibitors gathered to discuss a safer hypodermic for their oedons, it came out that everything from a home to an automobile had been raffled and that, after all, there wasn't anything really new.

"We could give 'em triple bills," piped one manager.

"Anything but that," chorused a dozen voices.

And, for the first time in years, the exhibitors were agreed on one thing.—Charles Washburn in New York Times.

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EMPLOYERS BUY GAS FOR USE ON WORKERS

Vast Extent of Private Munitions Purchased by Anti-Union Concerns to Attack Workers.

WASHINGTON, D. C.—The existence of a definite and continuous war waged against organized labor by many anti-union employers with the use of modern munitions from gas bombs to machine guns, in addition to labor spies and strike-breakers detailed by detective agencies, is one of the outstanding revelations made by the LaFollette sub-committee of the Senate Committee on Education and Labor, which is probing the scope and methods of interference with civil liberties and with the right of the workers to organize in effective labor unions.

In a report to the Senate summarizing some of the information acquired so far in its investigation the committee said:

"The volume of gas sold to industry in the years 1933 to 1936 is over \$450,000. Known locations of machine guns and known destinations of shipments of gas establish the facts that these two kinds of garrisons coincide on the map and that warfare materials are concentrated in every center of industrial population in the country. Lists of the buyers of these goods read much like the lists of those who hire strike-breakers and spies.

"That private persons or interests should be allowed to maintain arsenals is surprising enough. That industry should be permitted to arm unscrupulous men under their own pay, gravely wearing the badge of the law is startling. That there is allowed to flourish a gigantic commercial enterprise in which employers collaborate with professional spies in assaulting citizens because they exert their lawful right to organize for collective bargaining, is shocking to any true defender of constitutional government.

"From your committee's still fragmentary inquiry in this field of its investigation, it is clear that espionage has become the habit of American management. Until it is stamped out, the rights of labor to organize, freedom of speech, freedom of assembly will be meaningless phrases.

"Men cannot meet freely to discuss their grievances or organize for economic betterment; they may not even express opinions on politics or religion so long as the machinery of espionage pervades their daily life. Nor can industry itself do aught but multiply suspicion and distrust. Industry from fear pays millions a year to live in more fear.

"What legislative means can be adopted by Congress to curb these anti-American practices will not be apparent until the custom is shown in all its ramifications."

In view of the importance of the inquiry the LaFollette committee asked the Senate to provide it with an appropriation of \$50,000 in addition to the \$15,000 appropriated last summer just before Congress adjourned.

CLOTHING WORKERS' PACT IS COMMENDED BY GREEN

WASHINGTON, D. C.—The agreement reported as negotiated by the Amalgamated Clothing Workers of America with a committee of men's clothing manufacturers, said to represent 85 per cent of the national industry, providing a 12 per cent wage increase and continuing the 36-hour week, was commended by William Green, president of the American Federation of Labor, at a press conference here. Mr. Green said that so far as he could understand by press reports it was a "very commendable settlement." The contract was reported to run for three years, with the wage increase amounting to about \$30,000,000 annually.

High School Named "Samuel Gompers"

The Los Angeles Board of Education unanimously voted to name the new junior high school in the South Los Angeles area the "Samuel Gompers Junior High School," in honor of the memory of the former president of the American Federation of Labor, who served in that capacity from its establishment, one year excepted, until his death in 1924.

Other schools were named after former President Woodrow Wilson, former President Calvin Coolidge, Louis Pasteur, Florence Nightingale, Washington Irving and Susan M. Dorsey.

John F. Dalton, president of the Los Angeles Typographical Union, is president of the Board of Education.

HERE, THERE and EVERYWHERE...

The Joint Council of Women's Auxiliaries of St. Louis, Mo., is a powerful factor in the marketing of union-made goods in that city. These women, by their constantly constructive efforts, have seen to it that union label products are on the shelves of the merchants, refusing to patronize those that do not carry a full line. These ladies recently promoted a very successful ball to raise additional funds for their cause.

Local 288, Kankakee, Ill., held their annual ball on February 22nd. Ten orchestras provided continuous music. A portion of the proceeds were donated to the Federation for the relief of the musicians in the flood zone.

Yehudi Menuhin, the young violin virtuoso, recently broke up his two-year vacation to broadcast a concert over the radio. He played a second concert on February 23rd, and has now retired to his ranch until October, when he will begin a tour that will carry him to all corners of the globe.

Reports from Italy state that the fourth Violin Concerto in D Minor of Paganini has recently been unearthed in Parma. This concerto had never been published, and while its existence was known, it had been lost sight of for more than thirty years.

Hal Denman, secretary of Local 141, Kokomo, Ind., has been appointed editor of the *Kokomo Labor Review*.

Irving Rose, the orchestra leader who died recently in Dallas, Texas, will be remembered by those delegates that attended the convention held at the Chase Hotel in St. Louis, Mo., in 1923. Rose was the leader of the Paul Whiteman unit that was playing the hotel during the convention. He was thirty-seven years old.

The feature of the President's Birthday Ball in Shreveport, La., was the music furnished by Dale Hendrick and his orchestra. Hendrick is himself a cripple, having been injured in an accident when only four years old. He has been very successful in the musical field, and the committee in charge of arrangements thought that it was fitting and proper that he be engaged for the occasion.

Leopold Stokowski has been signed to a contract by Universal Pictures to appear with his orchestra as conductor. He will also write the score for the picture which will be entitled "120 Men and One Girl," and will feature the young singing sensation, Deanna Durbin.

Benny Goodman and Eddy Duchin have both been signed to appear in Republic Picture's "The Hit Parade." There is said to be a contest brewing in the courts over the use of this title which Lucky Strike considers to be its property.

The members of the Norristown Band honored President Erwin D. Wetzel of Local 341 with a party on February 8th, the fiftieth anniversary of his first paid engagement in the music business. Bro. Wetzel has served the Local as president for the last five years, and his nimble wit and mature judgment has carried the Local over many a rough spot during the depression years. He has been a member of Lang's Orchestra of Norristown for the last thirty-one years, and this orchestra is still in constant demand, remaining popular through all the changes that have come over the music business during that period.

Two of the largest benefits in history were given in New York for the flood sufferers. The first, held in Radio City Music Hall on February 11th, featured more than one hundred of the biggest stars of stage, radio and screen. Manager Van Schmus donated all the facilities of his house when no other theatre was found to be available. The second, held in Carnegie Hall on February 20th under the auspices of the American Guild of Musical Artists, featured Lawrence Tibbett, Jascha Heifetz, Lotte Lehman, Gladys Swarthout, Josef Hoffman, Albert Spaulding, Laurits Melchior, Elizabeth Reiberg, Efram Zimbalist, Jose Iturbi and Serge Rachmaninoff. This is said to be the first benefit that Rachmaninoff has played in his entire career. The estimated amount received from these two affairs, including the amount realized from radio broadcast fees, is in the neighborhood of \$175,000,000.

LABOR SPY PROBE IS URGED BY A. F. OF L.

State Legislation to Regulate Employment of Private Detectives in Labor Disputes Endorsed.

WASHINGTON, D. C.—One hundred per cent approval of the Senate Civil Liberties Committee's investigation of the widespread violation of fundamental civil rights, including the right of the workers to organize in labor unions and carry on union work free from interference by anti-union employers and private detective agencies, was voiced by the Executive Council of the American Federation of Labor, in session here.

The Civil Liberties Committee, whose chairman is Senator Robert M. La Follette of Wisconsin, has asked for an appropriation of \$50,000 to continue the investigation. The Executive Council declared that the Senate should give the committee all the funds required to finalize this very important investigation.

It was the opinion of the Executive Council that it would be a direct blow to good government, to the interests of working men and women, and to the proper relationship between employers and organized labor if the investigation was not carried on until the activities and practices of private detective agencies had been fully uncovered.

In announcing the action of the Executive Council, William Green, president of the A. F. of L., said the council had also approved State legislation to regulate detective agencies, and that all State Federations of Labor would be called upon to work for such legislation before the various State Legislatures.

A model regulatory bill will be sent to the State Federations. The proposed bill, Mr. Green said, will be much more drastic than the Wisconsin law, which requires registration of detective agencies.

INSURANCE CONCERNS ORDER OLDER WORKERS DISCHARGED

Insurance companies of Illinois were held to be responsible for the discharge of workers in industry liable to compensation under the newly-enacted State Occupational Diseases Act, by Anton Johannsen, labor member of the State Industrial Commission, in a talk before the Central Trades and Labor Council of Joliet. He declared that in some instances insurance carriers of compensation had insisted that employers dismiss certain employes to make way for the employment of "fresher and younger employes."

Mr. Johannsen said that "such tactics are impossible where there are strong organizations of labor," and called upon union delegates to strengthen the trade union movement. He also stressed the importance of welding the forces of organized labor to assist in upholding labor laws passed for the protection of the worker.

STEADY WORK BOOSTS WAGES IN SHOE PLANTS

WASHINGTON, D. C.—This story starts in New Hampshire but it winds up in Washington.

J. F. McElwaine, president of a large New Hampshire shoe manufactory of the same name, issued a statement that all hourly and piece work rates in the factories of the company were raised 5 per cent January 1, 1937. This will mean an additional income to the employees of about \$300,000 for the year. Mr. McElwaine said:

"It has always been the policy of the company to maintain a high weekly wage. . . . Our average weekly earnings, exclusive of the executive and supervisory force, for each of the years 1935 and 1936, are approximately \$28, at least 33 1/3 per cent higher than the average in the shoe industry. Because our factories have operated with a uniform production for 50 weeks in each year, our average yearly earnings have approximated \$1,400."

Getting this information, the next step was to find out the yearly incomes of shoe workers in other plants. The Bureau of Labor Statistics has not been able to get exact data; but it has made careful estimates. And the highest average figure for people employed in shoe factories is \$798 a year—\$602 less than the McElwaine figure.

It should be added that the elder McElwaine was started on this project of giving steady work by Supreme Court Justice Louis D. Brandeis, then a lawyer in Boston.

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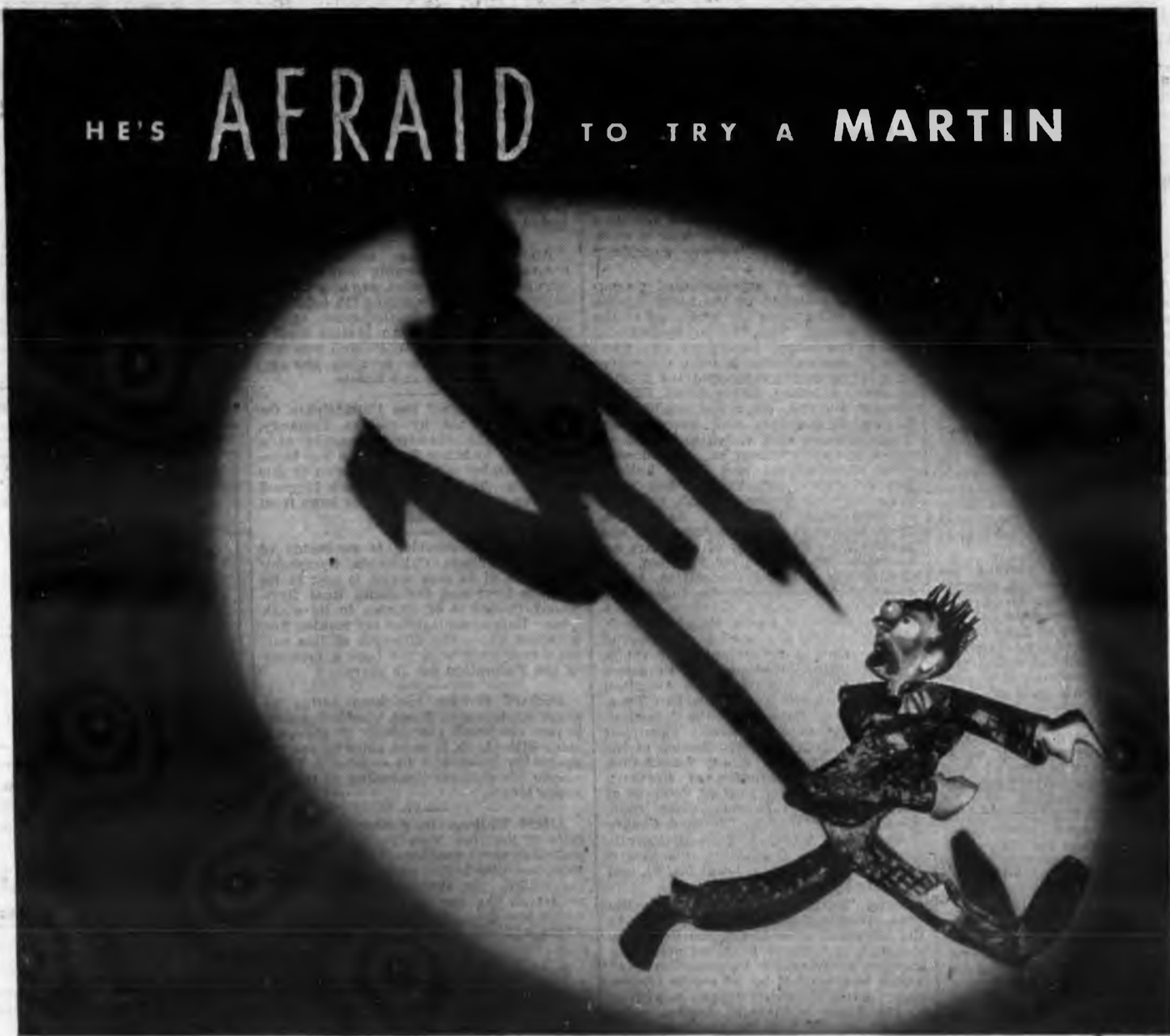
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Ailments Specific to Musicians

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.

Eye Troubles in Musicians

For a long time it was believed that musicians had a special tendency toward nearsightedness. The belief can be traced back to the peculiarities of reading music; in this occupation the eyes must be cast downward a great deal.

Scientific investigation of this assertion has proved, however, that this supposition is incorrect. The musical profession does not have a particularly damaging effect on the eyes. Nearsightedness and similar disturbances of the eyes are indeed widespread in this, as in all intellectual professions, but not nearly so prevalent as

for example, among typesetters or lithographers.

Poor vision is not the most annoying of such eye troubles. A young musician regularly suffered severe headaches in the late afternoon. This had been the case since he had entered the profession. He blamed all sorts of things: over-exertion, the weather, a sinus condition which persisted after a cold. An eye doctor examined his eyes and found him to be nearsighted to a considerable degree. The correct spectacles were prescribed for him. The headaches ceased immediately. All

at once, his work seemed less tiring, the weather was no longer nerve-wracking, he never gave a further thought to his sinusitis. The tendency toward nearsightedness existing in the young musician had never been noticed, or perhaps it had increased; this is no rare occurrence, especially in young people. The effect of nearsightedness consists not only of reduction of the distance of vision, but also of headaches, dizziness and a feeling of pressure in the head.

Nearsightedness to a moderate degree does not hinder one professionally except when owing to a difficulty of accommodation the disturbances referred to, which are also given as a cause of nervousness, appear. Normal nearsightedness usually improves with the course of years as long as no other malady damages the eyes. Doing very close work and writing music are a great strain for nearsighted eyes, especially during the period of rapid growth.

There are quite a few causes of nearsightedness. The condition and the wearing of glasses are more apt to occur among students who study a great deal, than among other children. Formerly it was thought that a stooping posture or

congestion of the blood by tight collars was responsible, the explanation being that circulation through the carotides to the eyes had been impeded. Of greater importance is the inherited predisposition to nearsightedness. There are families where such eye defects are frequent or common to all the members. A young person from such a family would be more severely affected by the strain of close work than a person who is better off in this respect.

A good description, such as one may observe by the appearance of an orchestra, of the nearsightedness of a single musician in the orchestra, sums up the condition. The nearsighted violinist holds his violin too low so as to keep his head close to the stand. The nearsighted bass player holds his instrument to the left of his body and turns his head far to the right so that he can come closer to his stand. Since the trumpet player is extremely presbyopic (that will be discussed later) he leans backwards or pushes his chair far back so that he is best able to see the music. A nearsighted musician whose glasses are too weak is sitting with the upper part of his body bent forward.

He looks through the rims of his glasses in order to see more clearly.

The degree of nearsightedness is determined by the strength of the lenses which are required to correct it. The degree of convexity to which the lenses are ground is expressed in Diopters. Up to about three Diopters are prescribed for slight nearsightedness, four to seven Diopters for mediums, and from eight to fifteen Diopters for advanced nearsightedness. Over sixteen Diopters is considered as the highest degree and can, in certain cases, no more be corrected by wearing glasses. The glasses scatter or gather the rays of light which fall upon the eyes so that the correct spot on the retina is reached and a sharp image of the object is projected upon it.

Other disturbances of vision act in the same manner. *Astigmatism* is concerned with a rotation of the axis of the eye to the side. Vision is then blurred at close range as well as at distance. Lenses which are correspondingly ground also help in such cases. People are discovering new things for the correction of eye defects. In addition, they are trying new methods of dealing with the disturbances, namely through exercise of the eye muscles and similar methods which would result in the strengthening of the eyes. But a person with nearsightedness, astigmatism, and similar troubles must wear glasses if he wishes to do his work most efficiently.

A well-fitted lens can prevent the further development of a defect, whereas an incorrect lens or no lens at all tires the eye greatly upon strenuous activity and increases the degree of the disturbances with the passage of time. Glasses are fitted with the thought of seeing well at a distance at the same time as continuing to do close work, read or write music.

Farsightedness—In this condition objects are seen better at a distance than close by. Correction by glasses is necessary because much work is done at close range, being accomplished with great difficulty, headaches and dizziness.

Somewhat natural is the occurrence of farsightedness in the aged (presbyopia). It usually begins between the ages of 40 and 50, and is caused by a gradual lessening of elasticity in the lens of the eye. The condition may also be corrected by glasses. Many nearsighted people are compensated during these changes so that they need weaker glasses than before. Other nearsighted people can no longer wear the same lens for close range as for distance. They change to a second lens. Otherwise the upper portion of the glasses is used for distance, the lower portion for objects at close range. For the latter there is also a small separate field in the lower portion of lens through which one looks for reading and seeing near objects.

Further developments in the disturbances of vision can be retarded by the provision of proper lighting facilities for the musician at his work. Proper lighting prevents eyestrain. Improper lighting shortens the duration of normal vision. The same thing holds true for flickering light. In bright light dark glasses are desirable.

WHAT NEXT?

A new device enables a storekeeper to keep his windows dimly lighted until a prospect appears, when the windows become flooded instantly with light showing up the goods to advantage. The device consists of coils, condensers, and relays which create an ellipsoid magnetic field strong enough to pass through non-magnetic glass and brick. The body capacity of the "window shopper" walking into the field actuates the illuminating mechanism.

The latest in gasoline and oil service stations is made of glass brick and at night, well-lighted inside, it is a glorified electric sign. The station is in Minneapolis. Other such stations are expected to be put up this year. The cost of building is higher than the usual brick or concrete construction, but advertising gains are expected to greatly outweigh the cost over its lifetime.

Pentalite is a new entry in the field of plastic materials, of which celluloid was the first. Now many products are made of plastic. Pentalite is a crystal clear plastic which was recently demonstrated before the New York Electrical Society. Big, glass-like balls of the material were bounced harmlessly on the floor and transparent sheets of it transmitted light around corners.

MAYOR AGAIN UNION HEAD

GLACE BAY, N. S.—Daniel William Morrison, mayor of Glace Bay, was re-elected president of District 26, of the United Mine Workers, in recent district annual elections. Mr. Morrison had a plurality of 1,432 over William Beaton of Dominion, N. S.

Symphony Orchestras

San Francisco is a progressive city in every sense of the word, and the San Francisco Local took advantage of that fact in 1935, in sponsoring a Charter Amendment providing that one-half cent upon each \$100 of the assessed valuation must be set aside for the purpose of maintaining the San Francisco Symphony Orchestra.

A campaign of unprecedented proportions was launched by the Local for the purpose of arousing the sympathy of the voting public. The Charter Amendment No. 3 was named the "Save Our Symphony" Amendment. A large committee of local members interested the leading citizens, including Mayor Rossi, Hon. J. Emmet Hayden, John Rothschild, Mrs. Lillian Birmingham and many others. These citizens then called upon and secured the endorsement of the following civic organizations and labor unions: San Francisco Labor Council, San Francisco Building Trades Council, Chamber of Commerce, Downtown Association, Civic League of Improvement Clubs and Associations, Federation of Arts, Art Association, War Memorial Trustees, Art Commission, Musical Association, Geary Street Merchants Association, United Citizens Progress League, Northern California Improvement Clubs, Voters' Council, Cenacolo Club, Convention and Tourist League, Central Council of Civic Clubs, Colored Citizens League, San Francisco Chapter No. 3 of the Disabled American Veterans of the World War, San Francisco County Council of the American Legion, comprising 37 posts; Theatrical Federation, San Francisco Section of the California Northern Hotel Association, 91st Division Association of Northern California, McQuaide Post of Veterans of Foreign Wars, Columbus Civic Club, Utopians, Epic Groups, City and County Federation of Women's Clubs, Democratic County Central Committee, Chauffeurs' Union, Asphalt Pavers, Local No. 84, and Pharmacists' Union, Local No. 838.

Many "Save Our Symphony" lunches were given, a Sunday was given over to the subject in most of the San Francisco churches, and Mayor Rossi set aside and specified a "Symphony Perpetuation Day" which was marked by city-wide observance. A free symphony concert was given in the Civic Auditorium, trailers were run for ten days in the theatres, radio stations made daily announcements, and the newspapers cooperated to the extent of 1,092 column inches, which is equal to nearly seven solid newspapers. The newspapers also carried numerous supporting editorials and cartoons.

As a result the city was solidly behind the amendment and it was carried at the polls of the general election. The administration of the funds realized are under the sole control of the art commission. For the current season the taxes realized an amount of between \$35,000 and \$40,000, not enough to support the 16 weeks' season without other funds, but nevertheless a substantial amount, without which the orchestra could not continue.

San Francisco thus becomes the first city in the United States to finance (in part) a symphony orchestra which pays the members of the orchestra a weekly wage scale. Another fine example for other cities to emulate.

Dimitri Mitropoulos created a sensation in Minneapolis during his guest conductorship of the Minneapolis Symphony Orchestra. Conducting without score or baton he electrified the huge audiences with his interpretations and sincere musicianship. The critics were unanimous in their praise. Dr. James Davies describing him as "one of the world's great conductors." Dr. Davies further stated: "The tone was as incisive as I have ever heard, tone that in its flexibility and quality gave expression to every tiny change of mood that could be found in all the scores. He molded the orchestra into a unit that was as perfect as it ever has been, and more amenable to the slightest wish of its leader."

The Annual Pension Fund Concert of the St. Louis Symphony Orchestra, given on February 14th was a veritable Valentine to the music lovers of St. Louis. The soloist was Moris Rosenthal, "the Little Giant of the Keyboard," who, despite the fact that he has passed the proverbial three score and ten years, is still one of the greatest of living pianists. He played the Chopin Concerto No. 1 in E minor, the Liszt Hungarian Fantasy for piano and orchestra and a group of piano soli including his own "Viennese Carnival" on themes by Johann Strauss. As in previous years the house was sold out.

While Dr. Frederick Stock was taking his four weeks' mid-winter vacation the Chicago Symphony Orchestra was pre-

sided over by Hans Lange, Associate Conductor, and Jose Iturbi and Serge Prokofiev, Guest Conductors. Mr. Prokofiev, composer-pianist, also acted as Guest Conductor of the St. Louis Orchestra early in February.

The Kansas City Philharmonic Orchestra now plays its concerts in the Municipal Auditorium in a special shell which was constructed at the insistence of its conductor, Karl Krueger. Draperies in the new music hall section muffled the volume of sound; the new shell has corrected the situation.

Another American conductor has created a very favorable impression in Europe. Hans L. Heniot, son of a Chicago business man, on February 7th conducted the Vienna Concert Orchestra in the Ehrbarsaal, and won an ovation from a capacity audience. Mr. Heniot, who won the Paderewski prize in 1934, has also conducted in Berlin and Russia.

Late in January the Philadelphia Orchestra, directed by Eugene Ormandy, presented the American premiere of a symphony by Tibor Serly, who was formerly a member of the viola section of this orchestra. The composer, who is 37 years old, was recalled twice to take bows from the enthusiastic audience.

George L. Twombly is conductor of both the Vallejo, California, Symphony Orchestra of 50 men which is now in its seventh year and the Santa Rosa Symphony Orchestra of 60 men in its ninth year. Both organizations are making fine progress under the direction of this veteran conductor who has been a member of the Federation for 29 years.

Richard Strauss has been acting as guest conductor in Rome, conducting programs composed exclusively of his own compositions. It is years since he has appeared in Italy, and he created a furor among the younger generation of Roman music lovers.

Alfred Wallenstein, formerly principal cello of the New York Philharmonic appeared as guest conductor of the Women's Symphony Orchestra of Chicago on February 16th. Mr. Wallenstein appeared as soloist on the first half of the program which was conducted by Miss Ebba Sundstrom, and conducted the second half.

Eugene Ormandy has been engaged to conduct the Danube Festival at Lins, Austria, July 16th to 21st, appearing as guest conductor. Mr. Ormandy presented the first New York performance of a new symphony by the young Russian composer, Tikhon Chrennikoff, with the Philadelphia Orchestra at Carnegie Hall on February 16th.

Georges Enesco closed his guest conductorship with the New York Philharmonic Orchestra. His last programs included his own Suite in C in six movements which was enjoyed by audience and orchestra alike. Carlos Chaves followed for a two-week period and was succeeded on March 4th by Artur Rodzinski.

The Amarillo, Texas, Symphony Orchestra is now in its 12th season. This orchestra has taken on new life as the result of the activities of May Peterson-Thompson, well-known singer, who has been appointed honorary president and chairman of the board. Dr. H. L. Robinson has been appointed conductor and has instilled new vitality into the organization with the result that the concerts are now being classed as "artistic successes."

Reports are being heard that the New York Philharmonic Orchestra will make a Spring tour of two weeks in April, 1938. There is also talk that the New York season may also be extended two weeks making the total 1937-38 season 28 weeks instead of the present length of 24. Nothing definite has yet been done in the matter of engaging an associate conductor to assist Mr. Barbirolli. If none is selected no doubt a guest conductor or two will be engaged to lighten his duties.

A series of popular concerts are being given free to the public of Kansas City by the Kats Brothers, who operate cut-rate drug stores in that city. They have engaged an orchestra of 42, conducted by Sol Bobrov. The concerts are given in the Municipal Auditorium to show the brothers' appreciation to the public for their patronage.

The symphony concert sponsored by one of the large motor companies on Sunday, February 14th, was unusually varied and interesting. Erno Rapee conducted the first half of the concert, and Igor Stravinsky acted as soloist and conductor for the second half. The concert was dedicated to the Russian poet Pushkin, the librettos of most of the works given were from his pen. Additional novelty was added by the

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appearance of the Chorus of the Art of Musical Russia directed by Eugene Fuerst, this fine organization singing excerpts from "Boris Godounov" and the "Snow Maiden." Samuel Dushkin, violinist, played two numbers with Mr. Stravinsky at the piano.

When Artur Rodzinski opened as guest conductor with the New York Philharmonic Orchestra on March 4th, the Cleveland Symphony Orchestra for the first time in its history was left without its regular director. During the eight weeks that Mr. Rodzinski is in New York Igor Stravinsky, Georges Enesco, Hans Lange and Vladimir Gieschmann will act as guest conductors.

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No collection of musical biographies would be complete unless it contained that of the man who, more than anyone else, was responsible for the start of that remarkable progress which symphonic music has made in America. He it was who blazed the trail along which others have since trodden—and opened up a field of artistic exploitation so vast and so fruitful, that even his hopes and dreams never visioned (except in a future so distant that it seemed far, far away, in those days of dogged, courageous, resourceful pioneering wherein he reigned supreme.) The following analysis of the man and his work was written by T. Howard James and appeared in the *Musical Courier* of New York on the hundredth anniversary of his birth.

"To perform perfect music perfectly," Theodore Thomas once said, was the greatest pleasure in his life. To make this music understood and appreciated by the general public was his life's work, and to his success in this endeavor America owes much of her present place in the musical world.

Thomas composed almost nothing, his literary works were negligible, yet his gift to posterity was so great that at his death Thomas Tapper, editor of *The Musician*, could say of him: "It may safely be affirmed that Theodore Thomas did more for music in America than a generation of American composers, and this comparative estimate is not made with any failure to recognize the value of composers in a country as thinly settled by them as ours. . . . His impression upon our times will exist as the leaven of the loaf, without which there would be no banquet."

Theodore Thomas guided the course of classical orchestral music in this country almost from its beginning. True, there were orchestras in America before his. Uriah C. Hill had, in 1842, organized the Philharmonic Society of New York, but the standard of performance was by no means to be compared with that which Thomas inaugurated. For years the Philharmonic orchestra struggled along with from three to five concerts a year. The men played together more for the love of playing than for any artistic or financial success they achieved. Rehearsals were few and ragged. If a man had a professional engagement which yielded him financial return, he kept it rather than attend rehearsal. Some other instrument was left to supply the deficiency as best it could. The concerts were held in Apollo Hall. The audience sat on rough wooden benches and chatted merrily during the performance. Yet the orchestra played bravely ahead and, as one commentator remarked, "the players usually finished their pieces at the same time." Conducting in America was almost an unknown art. Most of the orchestras, called into existence hastily and for uncertain life, were under the direction of baton-wielders who were little more than metronomes in human form.

Compare this state of affairs with the fine orchestras which today exist in almost every principal city of the United States, and thank Theodore Thomas for the difference. Others had a share in the development, to be sure, but Thomas was the instigator and for forty years the guiding star of the movement to educate the American public to good symphonic performances. Today we honor and follow with great interest the careers of virtuosi of the piano, the violin and the voice. We are all too apt to forget the earlier masters of the greatest of modern instruments, the symphony orchestra. And of these latter, Theodore Thomas was one of the foremost.

Theodore Thomas was an American by choice and adoption, rather than by birth. He came to earth October 11, 1836, at Esens by the North Sea, in Hannover. He was something of an infant prodigy and played the violin in public at the age of five. "I have not," he said, "the slightest remembrance of when I began to play. My earliest recollection is that my father played the violin, so I played, and that I soon played the music he did. The members of his band, or orchestra, amused themselves by bringing music to me and trying to find something that I could not read off at sight."

By 1845 the elder Thomas had found it too difficult to support his large family in Hannover. Accordingly he decided to emigrate to the land of promise—America. During the first few years of the family's stay in the new country, it was necessary for young Thomas to assist his father by working for the theatres—often far into the night. These labors made it impossible for him to attend school and his education progressed haphazardly under the sole guidance of his father and mother. By 1849 the elder Thomas had become sufficiently prosperous to dispense with the

financial assistance of his son, and the lad was soon off for a tour of the South. "I do not remember taking anything with me but my fiddle, my little box of clothing, and some printed posters announcing a concert by 'Master T. T.'" he wrote in his autobiography. "I kept a supply of these posters in my trunk, and when I had no money I first obtained permission to use the dining hall of a hotel for a concert, and then I went around on the day before the concert took place and put up my posters with tacks. When the time for the concert arrived, I would stand at the door of the hall and take the money until I concluded that my audience was about gathered, after which I would go to the front of the hall, unpack my violin, and begin the concert. Sometimes I played with piano accompaniment, but oftener without. . . . Often I sent my trunk on ahead, and traveled on horseback alone—if possible at night—carrying with me plenty of cigars and a pistol, hoping to be attacked on the road by bandits! I remember one place in Mississippi where, after I had announced a concert, I was ordered by authorities to leave town, because they believed the devil was in the fiddle. On one of these trips I carried my violin in a bag, and lying down on the ground in the woods for a rest, suddenly jumped up and stepped on it, breaking it, of course. I then went to a carpenter shop, took off the top of the violin, plected it, glued it on again, and played on it the next day. All this was not so easy without the help of tools made for the purpose, and how I managed to place the sounding-post I do not know—probably with a string."

Such were the vicissitudes of the young traveling musician, already quite able to take care of himself, yet charmingly boyish in his actions.

In 1850 Thomas returned to New York, where for the next few years he played in opera and concert during the season, and for balls and even in hotel bar-rooms after the season closed. It was during this period that he entered the opera orchestra of Karl Eckert as first violin—a stroke of the best fortune, as it turned out, for Eckert was an educated man, a high-grade musician and above all "the only really fully equipped and satisfactory conductor in the country at the time." Thomas made good use of the opportunities this connection afforded him. Within three years' time he had risen to the post of concert master, with almost complete control over the personnel of the orchestra.

During the year 1855 William Mason, then twenty-six years of age, established a series of chamber music concerts with Bergmann, Thomas, Mosenthal and Matzka as the other members of the quintet. In the original announcement, Mason stated that "the novel and most important feature of these entertainments will be the presentation of such music—quartets, trios, sonatas, etc.—as opportunity is rarely afforded to listen to, except in some very select circles of Europe. The later quartets of Beethoven, rarely heard in public even abroad, the works of Schumann, Schubert, Franck, Volkmann, Rubinstein, Brahms and Berwald will form the leading features of the programs. . . . In short, it is intended to arrange these matinees after the celebrated ones of Liszt at Weimar."

The following year the concerts were discontinued, due probably to friction between Bergmann and the irrepresible Thomas, but in 1857 they were resumed under the name of "Mason and Thomas." From then until 1869 the concerts continued uninterrupted. During this time the whole of the appropriate classical literature was studied and mastered. The later quartets of Beethoven were played many times though not as often as Thomas wished for he almost invariably had to "fight" to get them included in the programs. Moreover, such "radical" composers as Brahms and Schumann were introduced to the public for the first time. This epoch-making venture, the first continuous series of chamber concerts in New York, was an immediate artistic success. The programs were widely copied, even in Europe, as models of their kind. However, for many years Mason personally made up the financial deficiency.

Meanwhile, Thomas continued his position as concert master of the orchestra of the opera company directed by the impresario Ulimann. The difficulties encountered in those early days of opera in America are well depicted by Thomas in his autobiography. "The orchestral parts were very faulty. The Italian music was mostly manuscript, and seldom corrected, and routine was necessary to know the notes and the traditions. I remember one season that the last act of *Lucia di Lammermoor* was missing in the part of the first stand, at which Mosenthal and I sat, and we had to 'revamp' it, as the saying is. In the French music the print was too small to begin with, besides being printed from worn-out plates. The general outfit was so slovenly that the parts needed careful revising before they could be used. As an illustration, The *Huguenots* was announced by the management, and we had the parts, but the score had not arrived from Paris, or had been lost.

The usual cuts had to be marked to save time in the rehearsals, and we would find, for instance, a page from the clarinet part in that of the cello; a flute part in the trumpet or a trombone part among the violins. Having no score to go by, clerical help could not be hired to make these corrections and it became a work not of love but of nights, to straighten these matters and put the parts in fit order for use on the players' desks."

During his days as concert master, Thomas was occasionally called in emergencies to conduct the orchestra. It is characteristic of him that even when the demands were quite sudden and allowed of no preparation, he never hesitated—and he never bungled! He was fully aware of his powers. Gradually and not altogether to his wishes, Thomas was drawn to the conductor's post. "I avoided it as long as I could," he said, "for I wished all my time for study." The change was quite acceptable to the general public, however, who regretted only the loss of his violin performance. One critic at the time refers to him as "the young violinist who looks 'severe in youthful beauty' as he wields the baton, rather nervously it must be confessed, and directs the performance of venerable, spectated, and bald-headed cellists and trombonists, old enough to be his great-grandfathers." Thus the world lost a violinist who gave every promise of future excellence, but it gained a conductor who was to become a master.

By 1862, Thomas had decided to devote all his energies to the cultivation of the public taste for music. "What the country needed most of all to make it musical," he said, "was a good orchestra, and plenty of concerts within reach of the people." Two years later his bold plans materialized in an orchestra of sixty men. In this year, 1864, he organized his famous series of *soirees* which gained immediate artistic success. But this success was due in no small degree to the guiding genius of the venture. The task he faced was formidable. He had to deal with an untutored public which—at first much preferred Offenbach to Beethoven and Strauss to Bach and Mozart. But in the face of this difficulty, Thomas' genius as a program maker came to his aid. He would list on his early programs a number of light pieces, then sandwich among them standard works of the classical composers, works skillfully selected with thematic material as similar as possible to that of the lighter works. Nor did he hesitate to use but a single movement of a symphony. These works he played over and over, until his hearers discovered that the lighter pieces would not stand repetition as would the others. Thus he slowly schooled his audience, gradually increasing the strength of his "dozes" until at last he could play a complete symphony and feel certain that it would be thoroughly enjoyed.

Within the space of a few years Thomas had developed an orchestra which was perhaps without equal in the world at that time. He had patterned this splendid organization after the shining light of orchestral technique of the day—the garden orchestra of Bille, in Berlin. Many of his best men came from Bille, "the American dollar having larger dimensions than the German mark." He trained his men first for smoothness and good effect, then for relative color; and he changed men until each had precisely the quality of tone he wanted. It was not long until the Thomas orchestra performed with almost the discipline and precision of a good quartet.

In order to adequately fill its time, the Thomas Orchestra was soon compelled to travel. At first these tours extended only to cities in the immediate vicinity of New York, but in the season of 1869-70, it made an extended trip, terminating in Chicago and touching every major city en route. These tours continued intermittently until 1883, and by them were sown the seeds among the musical public which later bore fruit in the symphony orchestras organized in practically every major city of the country.

These years of extended musical activity were marked by untiring endeavor, by successes and failures. The latter, his connections with the Cincinnati Conservatory and the American Opera Company, we shall dismiss with bare mention. They were but unfortunate incidents in a brilliant career and they were failures through no fault of Thomas. His successes, on the other hand, belong to the history of American music as definite marks of progress.

Thomas was always a strong champion of Wagner, and his pioneering work in the Wagnerian school cannot be over-estimated. Frequently, he played, from manuscripts sent him by Liszt, works of the great German master before they were performed in Europe. On September 17, 1872, Thomas gave the first all-Wagner program in America, and the performance was a tremendous success. It was also during this same season, in April, 1873, that the Thomas Orchestra with the assistance of the Handel and Haydn Society of Boston, performed for the first time in America the Beethoven Ninth Symphony. In May, 1882, Thomas directed the



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gigantic musical festival in New York at which nearly three thousand singers and an orchestra of three hundred players participated. It was in the winter of this same year that he introduced the low, or "International" pitch into this country.

This innovation, together with his introduction of uniform bowing in the string section of the orchestra, mark two distinct improvements in orchestral performance. In the spring of 1884, a Festival tour was made from ocean to ocean, starting in New York, continuing to San Francisco, and returning to Chicago, where it ended in the Summer Night Season of concerts.

When the American Opera Company came to an end in 1888, it was evident that the Thomas Orchestra would either have to disband or else continue the unsatisfactory round of traveling and overwork. However, the financial outlook for the latter alternative was even poorer than it had been in former years. The people all over the country were acquiring a taste for orchestra music, thanks to Thomas' unceasing efforts, but they were not yet sufficiently cultivated to be altogether discriminating, and this opened a field for inferior orchestras and military bands. Accordingly, it was decided to disband the great orchestra which had made history.

In 1891, Thomas, despairing of hope of a permanent orchestra in New York, accepted the offer of the Chicago Orchestral Association to assist in the organization of an orchestra in that city, and to become its conductor. Here he faced anew many of the problems which had beset him in his earlier days. No suitable building was available for the concerts. The Auditorium, although obviously poorly equipped, was commandeered for the purpose. A more formidable obstacle, however, was the musical ignorance of the masses of people. Thomas' Summer Night Concerts had made marked progress in awakening a general love for music, but it was chiefly music of lighter character, with symphonies administered in very small doses. His standard programs, although much milder than he was accustomed to give in New York, were labeled "too severe," and considerable criticism was leveled at the conductor. But here the example of the Boston Symphony Orchestra (which had been permanently established in 1880) came to his rescue. "Do you wish our programs to be inferior in standard to those of the Boston Orchestra?" he asked. "No," was the answer. "Well, we give every year a number of programs without a symphony. The Boston Orchestra does not?" The point was well made and of telling effect. And gradually the people of Chicago came to accept—enthusiastically, even—programs devised for a most cultivated audience.

The great dream of Thomas' lifetime—a permanent, self-sustaining orchestra—was at last realized by the end of 1904. The Chicago Orchestra stood upon its own feet, newly housed in a building costing \$750,000, which had been subscribed by eight thousand persons. The Dedication Concert took place December 14th, 1904. Rehearsals for this occasion had been pushed with unremitting energy—all the more so because of attacks which had been made upon the project by some newspapers. These were adequately answered by the splendid reception of the Dedication Concert. But the overwork had brought its inevitable consequence for the aging conductor. On Christmas Eve, at the close of the concert, Theodore Thomas laid down his baton for the last time. A severe attack of grippe was followed by pneumonia. After a brief rally Tuesday morning, January 3, he complained of being very tired. At noon, he murmured in a dreamy, almost ecstatic voice, "I have had a beautiful vision . . . a beautiful vision." He spoke no more. Early the next morning he passed quietly and painlessly to his eternal rest.

Theodore Thomas was a born fighter, and to this and his indefatigable energy he owed, perhaps, as much of his success as to his sterling musicianship and ability. "I have been swinging the baton now for fifteen years," he said to George P. Upton on one occasion in Chicago, "and I do not see that the people are any further ahead than when I began, but," and he brought his powerful fist down on the table, "I am going to keep on, if it takes another fifteen years." His was a spirit which could not be subdued.

Stubborn to a degree, he ruled his men with a firm but kindly hand. Pianists and vocal soloists frequently complained that he was too autocratic—that he had little respect for their individuality. But they were always glad of a chance to appear with the Thomas Orchestra. On more than one occasion his stern assertion of his rights as conductor clashed with the temperament of the soloist. Even in his early days, those characteristics which so sharply differentiated him from other conductors cropped out. Upon one occasion, Fressolini, who was notorious for her tardiness, was an hour late to rehearsal. The prima donna arrived just in time to see the last of the orchestra leaving the stage. There was no rehearsal, and consequently no performance. Ullmann, with his characteristic bombastic outburst of temper, sought out the young conductor and demanded that someone be discharged. "Certainly," replied Thomas, "discharge me. I am the only one responsible. If you don't, and Signora Fressolini continues coming late to rehearsal, I will discharge

myself." Fressolini was not late after that!

Thomas even clashed upon one occasion with Adelina Patti, who insisted that she, as the prima donna, should have her way. "Excuse me, Madame," retorted the conductor, "here, I am prima donna!"

He held his men to the strictest discipline, yet he commanded their respect at all times and even the love of some. It is said that when his death was announced at a rehearsal of the Philharmonic, several of the former members of his orchestra burst into tears. What written eulogies which appeared in the numerous journals throughout the world were worth half as much as this tribute?

Thomas was a man of violent temper, but he rarely allowed it to get out of control. Only in the face of gross misrepresentation or a display of ignorance or vanity or insubordination on the part of the singers or players did it flare up dangerously. At concerts when annoying instances occurred, he had much more effective methods of dealing with them than giving way to an outburst of temper. Upon one occasion, the orchestra was playing the Midsummer Night's Dream music of Mendelssohn. A young couple near the conductor's stand were merrily carrying on a conversation in noisy whispers. Suddenly Thomas gave a signal to the drum player, and a long roll rattled through the fairy music. The conductor laid down his baton, quietly turned around, and fixed a significant look upon the talkers which informed them clearly that they were responsible for the liberties he had taken with the score. There was no more talking at that concert.

But the general kindness of his character was ever an outstanding quality, and nowhere was it shown as clearly as in his treatment of animals. Mrs. Thomas, in her book, *Our Mountain Garden*, relates an instance of this. A suggestion was made to Thomas that he stock a pond near his house with trout for the breakfast table. "What!" he exclaimed, "first feed a creature and then eat it? I do not like that idea. I wish we could get on without this everlasting killing and eating of meat but, since that is not practicable, let us at least not devour our friends!"

As a musician, Thomas knew his field with remarkable thoroughness and his views upon musical matters were quite liberal. The great catholicity of his nature is apparent throughout his programs. Nevertheless, on some subjects his opinions were quite pointed. He played Tchaikovsky's Fifth Symphony on several occasions and gave it an inspiring and enthusiastic interpretation. Yet he always maintained that it was not a symphony. "It is great and emotional music," he said, "but it is not symphony. In symphony we do not want this intense emotionality; we want lofty and beautiful ideas. Emotional music belongs in opera."

Thomas was not antagonistic toward opera, but his heart was with orchestral music. "A symphony orchestra shows the culture of a community, not opera," he once said. "The man who does not know Shakespeare is to be pitied; and the man who does not understand Beethoven and has not been under his spell has not half lived his life. The master works of instrumental music are the language of the soul and express more than those of any other art. Light music, 'popular' so-called, is the sensual side of the art and has more or less devil in it."

This was in a sense his creed, and his life work was to give it to America. "What he accomplished for the education of the public and the cause of music in this country during his years of service is not recorded in any written annals, and cannot be; it is a part of the history of America and the lives of her citizens, which he enriched and made purer and happier by inspiring them with an appreciation of the highest and best forms of music, and by revealing to them the ineffable beauties of the art to which he devoted his life with noble and unselfish purpose."—Reprinted from and by permission of the "MUSICAL COURIER."

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From reports submitted to the Commission by the railroad executives covering non-paying passengers for 1936 it was found that during that year 133,000 passes were issued to persons other than employees. In addition 871,267 passes were issued to railroad employees to travel on other lines than the one for which they work.

WISDOM

Laws and institutions are constantly tending to gravitate. Like clocks, they must be occasionally cleaned, and wound up, and set to true time.—Henry Ward Beecher.

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Television

In England reports now have it that the range of the television equipment has increased to 50 miles, and that telecasts are being clearly received within that radius. This is an increase of nearly 100 per cent. The new 441 line telecasts from the Empire State building tower in New York City are also said to cover a much larger radius, approaching the 50-mile zone with increasing clarity.

The British Broadcasting Corporation has discarded the Baird Television, and henceforth will use the Marconi-Emi system exclusively. Mr. Baird is naturally much disappointed with this turn of events. He stated, however, that the Baird receivers that have been sold are capable of receiving the Marconi-Emi telecasts without any difficulty. The British telecasts are standardized at 405 lines and transmitted at the rate of 50 frames per second.

During the month of February the programs of the English telecasts included a boxing bout from the Alexandra Boxing Club, a number of vaudeville revues, and floor shows from various cabarets. In addition films continue to be one of the most satisfactory subjects. Reports state Westminster Abbey officials have refused to allow the B. B. C. to install their apparatus in the Abbey, and as a result it will be impossible to telecast the actual coronation ceremonies.

Radio and telephone companies have greatly strengthened their relationship and are in closer alliance than ever before through the research that has been made necessary by television. The experiments conducted during 1936 have uncovered much that will benefit all the electrical industries. Coaxial cables will carry hundreds of messages at once, but only one television program. The cost of cable for carrying the telecasts from one station to another is at the present time said to be nearly \$6,000.00 per mile. This tremendous cost causes the experts to be of the opinion that commercial television is 10 years in the future. These experts state that the government will have to standardize the lines and equipment by law, otherwise no company will have the temerity to proceed to any great extent, as it might wake up some morning and find that all its equipment had become obsolete over night.

Another development in England is the television equipped van which is being taken from place to place for telecasts outdoors. This van is constructed on the same principals as the sound trucks used in this country by the news reel producers.

The tests conducted by the Philco Radio and Television Corporation on February 11th, the first under the new 441 line equipment, showed a decided improvement in clarity. The sound is now equal to the best that broadcasts have to offer, but the pictures still are not nearly as clear as those of home or theatre moving pictures. The greenish tint has been removed and the pictures are now reproduced in absolute black and white. A dollar bill was thrown on the screen and its denomination was clearly visible. At a distance of three miles it was possible to see the second hand on a watch. The vaudeville features gave the best results of the living talent, film topped the other subjects. The most satisfactory results did not extend beyond the 35-mile limit. An improvement in the receiving sets allowed a reduction of controls from 14 to 10, and a reduction in the number of cables from 33 to 26.

A television center is to be built in Moscow as the result of the tremendous field that visual broadcasting has taken in the Muscovites. Although comparatively new in that country it is making rapid strides and its possibilities have fired the imagination of the public.

Arthur F. Murray of the Philco Corporation, in a lecture at the University of Pennsylvania, visualized television in from two to six years somewhat as follows:

"The television cabinet brings a service consisting of both picture and sound, but it in no way supplants regular sound broadcasting, by which you will continue to hear favorite radio stars," said Mr. Murray, looking into the future. "With the antenna connected, we will turn on the switch and see what happens. On one side of the receiver are three control knobs for sound—for tuning, for tone control, for volume. Tuning is no different from that of the radio set. On the opposite side of the television cabinet are three control knobs for the pictures. They

are for tuning control, for background control and for gain control. You tune to the frequency of the desired station, turn the background control to a place where the television screen is fairly brightly illuminated and then increase the gain control until a picture of good contrast is received.

"What do we see? Possibly the head and shoulders of the announcer telling about the program to be given. This is followed by the picture of an orchestra playing the latest dance hit. At the proper moment there drifts into the picture two dancers, who sway across the television stage to the rhythm of the music. You like these dancers—you wish they would return—but the show moves on. The next number may be a motion-picture film, because motion pictures are very clearly transmitted by television. At the end of a brief news-reel you are switched over to an outdoor scene, perhaps a golf lesson by a famous pro, whose every movement can be followed by the camera's eye."

Grand Opera

Kirsten Flagstad has added two more triumphs to her ever-increasing list in the last month. Her Santa in the "Flying Dutchman" and Bruennhilde in "Siegfried" were proclaimed as great impersonations and supreme vocal accomplishments. This great soprano continues to be the greatest single drawing power of the Metropolitan, rivaling the Golden Days of Caruso in her ability to attract capacity audiences.

Another personal triumph was enjoyed by Lotte Lehman in her singing and playing of the role of Sieglinde in "Die Walkure" last month. Many complaints are being registered over the fact that she is to make but six appearances at the "Met" this year, and her fans are demanding an increased number for the 1937-38 season.

Lee Pattison, the gifted pianist and recent head of the New York City WPA Federal Music Project, has resigned that position to accept the presidency of the Board of Directors of the Metropolitan's spring popular season. The increasing duties of the regular season have made it impossible for Mr. Johnson to assume full responsibility for the spring season as well, and Mr. Pattison's admirable handling of the WPA administration caused his election to this important post. Mr. Pattison announced that young American artists would again be given preference in the assignment of roles for the spring season.

Afredo Salmaggi announces that his spring season of the Hippodrome Opera Company will open on April 16th, and will continue until late in the fall. A number of new artists as well as two new conductors are reported engaged for this popular-priced company.

The revival of "Coq d'Or," thrice repeated at the "Met," has sold out the house on each of the three occasions. The stars of the revival, which is being given in its original form, are Lily Pons and Erlo Pinza. Pinza's fine bass voice, coupled with his inimitable playing and clowning of the part of King Dodon, results in one of his finest roles.

Covent Garden, London, announces that Lawrence Tibbett is to sing a number of roles in the Garden's coronation season of opera. This will be Mr. Tibbett's first appearance in European opera.

Richard Hageman's "Caponeccchi" drew a brilliant capacity audience at its premiere. Beautifully mounted, and well played by a fine cast, this new work failed to impress as an exceptional opera. There is good music, plenty of action, but the real mood of the music drama of today was missing. This is a pleasant work, based on a melodrama, but can hardly be classed as inspirational.

Challapin has fully recovered his health, and is now singing a number of performances of "Boris Godunov" in Europe in various Pushkin centenary commemorations. He expects to return to America next year for a concert tour.

With the great increase in business the Metropolitan is giving thought to lengthening the 1937-38 season to sixteen or eighteen weeks. The present overhead would not be greatly increased by an additional four weeks. With such increase and an additional four weeks' tour there would be created a possibility that this great company could once more operate without any deficit.

Kirsten Thorberg has ended her contract for this season, and negotiations are under way for 1937-38. This fine mezzo-soprano was a valuable addition to the personnel and her return for a longer period next year is greatly desired.

Guy Golterman, director of the opera in St. Louis, Mo., announces that their annual spring season will open in April in the Municipal Auditorium. An all-star cast of principals from New York is being engaged. The orchestra, chorus and ballet will again be recruited from citizens of St. Louis.

The first performance of "Manon" at the Metropolitan witnessed the debut of a new, young and gifted artist, Bidu Sayao, soprano. Miss Sayao as Manon and Sidney Raynor as des Grieux combined to give one of the freshest and most delightful presentations of the Massenet version of the Manon Lescaut story.

Another debut presented the Italian dramatic soprano, Gina Cigna, in "Aida," and a veritable sensation was created by this valuable addition to the Italian contingent of the opera personnel. In fact, Mme. Cigna's success is doing much to revive the interest in the Italian works; she has appeared in rapid succession in "Aida," "Il Trovatore," "La Gioconda" and "Norma." This was the first performance of "Norma" in five years. In each of these roles her performances have been all that could be desired, both vocally and histrionically—in fact, she seemed to inspire the others in the cast to their best efforts.

Reports have appeared in the press lately to the effect that Paramount Pictures is considering the production of "Madame Butterfly," with Susanne Fisher in the title role. Leopold Stokowski is mentioned as the conductor.

Thursday, February 25th, witnessed the premiere presentation of the long-awaited "The Clandestine Marriage" in English, with the libretto by Albert Stoessel and Reginald Gatty and recitatives by Mr. Stoessel.

This 145-year-old opera contains much music that has grace and sparkle, and the Metropolitan presentation was beyond criticism. In spite of this fact, the opera failed to create any great impression, mainly because it is an intimate type that would be much better suited to production in a small theatre with a smaller stage. Now that the new operas and revivals have all been presented, it may well be said that the most successful has been "Coq d'Or."

Mr. Johnson, in making observations regarding music at the World's Fair in New York in 1939, expressed the wish that the Metropolitan would be open day and night during the entire year.

No one looked more forlorn than the late opera patron who tried to secure seats for the special afternoon performances of the Wagnerian "Ring." It simply could not be done, so great was the business.

Mozart's "Così fan Tutti" was given by the newly-formed Opera Bouffe Company at the Bayes Theatre in New York early in February. Paul Eisler was the musical director and the opera was given in English. The critics welcomed the presentation of Mozart in an intimate theatre and stated that this performance was adequate, giving especial praise to the playing of the orchestra.

A new opera by Dr. Walter Damrosch entitled "A Man Without a Country" will be one of the presentations of the Metropolitan spring season. The story is based on Edward Everett Hale's story by the same name; the libretto has been prepared by Arthur Guiterman. This is Dr. Damrosch's third opera, the other two being "The Scarlet Letter" and "Cyrano de Bergerac."

The Cleveland, Ohio, season of Metropolitan Opera Company presentations opens on April 12th and continues for an entire week.

Following is the schedule of performances to be given during the first visit to that city since 1933:

- Monday night, April 12—Double bill, "Cavalleria Rusticana," and "Coq d'Or."
- Tuesday night, April 13—"Tristan und Isolde."
- Wednesday night, April 14—"Faust."
- Thursday night, April 15—"Aida."
- Friday matinee, April 16—"Lohengrin."
- Friday night, April 16—"Mignon."
- Saturday matinee, April 17—"Carmen."
- Saturday night, April 17—"Il Trovatore."

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Stage Shows

Local 40, Baltimore, Md., has reached an agreement with the Loew Corporation and stage shows were resumed in the Century Theatre on February 5th after an absence of five months.

If those who think Vaudeville is dead will read the enlightening article "Do They Want Vaudeville" in a January issue of Variety (also reprinted in the Official Bulletin of Local 802 for February), they may change their minds. This article is written by Hal Halperin who is no novice to the show business. He shows in his authoritative writing that he has given the subject matter a great deal of study; his conclusions leave little room for any doubt that if properly handled Vaudeville can increase the grosses of many theatres that are now in the doubtful class.

Katherine Hepburn's portraiture of Jane Eyre leaves no doubt that she is a fine dramatic actress, and that miscasting was the cause of her failure in the ill-fated "The Lake." The Theatre Guild is presenting her in a fine production which is being so well received on the road that it will not appear in New York City until next season. Ever mounting grosses in even the most unexpected places have prolonged the road tour up until late April when La Hepburn must return to the Hollywood studios for two pictures.

For the week ending January 2nd the French Casino in New York City grossed an all-time record figure for a night club, the total receipts were reported to be \$65,000.00. The fine stage show alone makes this possible.

The recently opened Orpheum in Memphis, Tenn., already had its previous record broken by a new high gross. The Sally Rand show turned the trick. Her opening day chalked up \$3,100 against a previous figure of \$1,800. Figures begot figures, evidently. (Ouch!)

The passing of Sam Shipman recently removed one of the most colorful figures in the show business. Sam was one of our prolific writers, and was beloved by all who knew him. His most famous successes included "Cheating Cheaters," "The Woman in Room 13," "East is West," "The Kreutzer Sonata" and "Friendly Enemies."

The spot booked units playing the Paramount Theatre in Springfield continue to pile up large grosses. This theatre will continue to book all available better shows for its stage.

The Ritz Theatre, New Kensington, Pa., opened stage shows around the first of the year and they are building up the grosses of this house each week. Shows play there every Monday and Tuesday.

Legitimate shows are piling up record figures each week in Chicago. In fact such prosperity has been unequalled since 1929. Grosses of \$28,000 weekly for "Ziegfeld Follies," \$19,000 for "Jane Eyre," \$23,500 for "The Great Waltz" and \$15,000 for "First Lady" show the extent of the comeback. There are not enough theatres available for all the hits, and some have been crowded out by previous bookings. The "Follies" may suffer this fate on account of contracts signed for "On Your Toes."

Another silly statement paralleling the one "Vaudeville Is Dead" is that "The Road Is Dead." This statement is not born out by statistics, nor by the trend of the present season. On the other hand it seems to be a fact that the road is very much alive, the only thing that is holding it back is the scarcity of good legitimate attractions. Every good show is doing enormous business in Boston, Philadelphia, Pittsburgh, Detroit, Cleveland and Chicago. The grosses in the lesser stands are highly satisfactory, with more attractions a real road season could be established without much trouble. Guarantees for a Fall touring company of "White Horse Inn" have already reached the half million dollar figure. "The Eternal Road" is likewise receiving very flattering offers. The road isn't dead, it is just being repaved.

Franz Lehar, composer of "The Merry Widow," "Eva," "Gypsy Love" and other successes of yesteryear, has written a new hit, "Fredericks," which is now playing the Imperial Theatre in New York City. This is another tuneful light opera that is a delight to hear. Some of the critics didn't like it too well. It is not sophisticated enough for their tastes that have been fed on spicy revues for the past many years. But to the writer who enjoys his pleasant romances set to music

in the style of Herbert and Lehar this show is a true delight. More shows of this type, produced and sent on the road after New York runs, would hasten the revival of the legitimate theatre.

Verily this is a Shakespearean year. Following Katherine Cornell's "Romeo and Juliet" and Gielgud's "Hamlet" now comes Maurice Evan's "King Richard II." This splendid actor who supported Miss Cornell in "Romeo and Juliet" and scored a personal triumph as Napoleon in "St. Helena" has aroused enthusiasm equal to that of Gielgud in "Hamlet" by his superb interpretation of the weakling king. Tremendous ovations call and recall him after performance, his supporting company is above criticism, and all in all this show must be added to the list of the finest things of the America theatre. It is to be hoped that this production will be allowed to play out its normal run for thousands were denied the privilege of seeing Gielgud's "Hamlet" and we trust that they will not be disappointed a second time.

"The Eternal Road" is probably the greatest of the great spectacles, and is being well received by New York audiences. In spite of this fact it has so far failed to attract patrons in sufficient number to bring this production out of the red.

The Cohan and Harris production of "Fulton of Oak Falls" has opened and was received very kindly by the critics. George M. portrays the understanding father as only he can, and the intimacy of the Morosco Theatre, where it is playing, makes it possible to put his message across the footlights. Success seems assured for this production. We repeat, that we hope to see many more C. & H. productions.

In France the Minister of National Education is said to be working out a plan to subsidize the 56 municipal theatres that are now dark. His plans, if ratified by the French Chamber of Deputies, will provide work for the majority of actors, dancers and musicians who are now unemployed.

Vaudeville is making a big comeback in New Zealand as well as in Australia. Frank Neil is now making arrangements to expand his stage shows into a circuit that will cover the majority of the theatres now presenting straight film.

South African enthusiasm for vaudeville continues unabated. Johannesburg is a veritable paradise for the acts, at the Empire Theatre they play only one show nightly and two matinees. Both the Empire and His Majesty's give credit to stage shows for their great increase in business.

In London and The Hague, American acts are at present leading the field. Business is especially good in The Hague, and the theatre managers are hailing the comeback of vaudeville. Most prominent American acts currently appearing are Vic Oliver, Ken Harvey, Gypsy Nina, Nicholas Brothers, Chas Chase and Billy Blissett and Band.

BAY STATE LABOR SCORES GOV. CHARLES F. HURLEY

BOSTON, Mass.—Gov. Charles F. Hurley has shown "apparent duplicity" in opposing ratification of the Child Labor Amendment to the Federal Constitution, the executive council of the Massachusetts Federation of Labor charges in a statement denouncing Hurley:

The federation council declared that "having campaigned as a friend of labor. . . Governor Hurley's second opportunity to prove his friendship to the working people of Massachusetts discloses a frame of mind which amazes and disappoints us."

But in the last campaign, the statement added, Mr. Hurley "did not disclose his unwillingness to follow the well-known views and leadership of Franklin D. Roosevelt on the question of removing from American industries thousands of exploited children."

Labor's criticism of the Governor followed his action in sending an open letter to President Roosevelt opposing ratification of the Child Labor Amendment on the ground it concentrated too much power in Federal hands.

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EAST ST. LOUIS, Ill.—William F. White, conciliator for the United States Department of Labor, made an award directing the Phillips Pipe Line Company to restore W. J. Arena, president of Federal Labor Union No. 18980, to his job at the East St. Louis Terminal of the company, where he was discharged August 8, 1935, for alleged neglect in permitting a gasoline storage tank to overflow. Union members contended he was discharged for union activity.



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Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration.

—ABRAHAM LINCOLN.

Toscanini

NO recent development in music has created a greater sensation than the announcement that Arturo Toscanini had been engaged to direct a radio orchestra. Mr. Sarnoff thus accomplished that which many others had tried without result. Fears for the safety of other symphony orchestras were expressed; however, the sponsors of his radio symphony immediately took steps to allay them. The Editor has been informed that to avoid any conflict, members of other symphony orchestras will not be considered in the engaging of men for this orchestra. Mr. Toscanini is to have the last word in arranging and transmitting the programs, thus safeguarding their artistic quality. Radio has done much to promote the love of good music; this latest endeavor will be a great influence, probably greater than anything heretofore. The coming of the great maestro to radio will raise the standard of broadcast music to a higher plane than it has yet enjoyed.

Dr. Butler's "Red Herring"

NICHOLAS MURRAY BUTLER, president of Columbia University, and a committee representing the American Bar Association have united in a final effort to block ratification of the pending Child Labor Amendment to the Federal Constitution.

They are out with a plea that the amendment be dropped and that Congress enact a law barring the shipment of products of child labor into States which forbid the sale of such products.

The friends of the Child Labor Amendment, including the entire American labor movement, have promptly and accurately branded this proposal as a "red herring."

Only through the adoption of the Amendment can child labor be ended in this country. This is no time for compromise. Twenty-seven States have ratified. Only nine more are needed. The legislatures now in session should not adjourn without completing the job.

Our Locals are not being deceived by this latest ruse, but on the other hand are continuing their efforts to have the various State Legislatures ratify the amendment. No stone should be left unturned, no opportunity overlooked in the great fight to forever end the exploitation of American children.

Band Music

COMPLAINTS are now heard frequently about the shortage of arrangements for military, brass and concert bands. The field for band music is limited to an extent, it is true, but nevertheless it would appear that our modern arrangers and publishers could help this type of music by making an attempt to supply the needed arrangements for retail marketing. There are a number of fine bands on the radio at present, the trend in the summer is toward outdoor band concerts, and it appears that the publishers may be overlooking a lucrative field.

Sweepstakes

THE article on page one by Charles Washburn was originally entitled "Sweepstakes in Nassau." It is the most damning indictment of the shortsightedness of the theatre managers that has ever been penned. Much has been said of the downward trend of the moving picture theatres; nothing can be too condemnatory of their attitude of "get the business and damn the consequences." First it was sound, then double features, then china nights and now gambling in a degree that was unheard of and unthought of a few years ago. This latest folly means the further decline of the theatre, the very theatre where only seven years ago family vaudeville was a steady and sure source of revenue. Will the thoughtless ones ever awaken to the fact that they are continuing to kill the geese that laid the golden eggs? Will they realize this fact only when the crash comes and they are forced to the wall? Time alone will tell.

The Democratic Way of Life

IN every relationship of life, we find two philosophies in active conflict between those who want to establish control over others and those who want to provide opportunity for all to develop capacity for making their own decisions. In the field of labor relations, the union is the medium through which workers protect themselves against domination and which holds open opportunities for the growth of its members.

All too frequently those responsible for managing industry want to make decisions on all industrial questions and wages, hours and working conditions without consulting the workers concerned. They insist upon this practice because it seems to hold an advantage for them—through controlling division of the income from the industry. The workers, on the other hand, maintain that when decisions affect their lives and welfare they have a right to have a voice in making them. They do not believe their lives should be controlled by others.

There is at issue the very essence of the democratic way of life. The democratic way rests upon an abiding faith in human personalities and their capacities for continuous growth. It implies the practicability of facing every situation in the light of experience and pertinent facts and finding the way to conclusions with group approval.

If the democratic way of life is to operate in the field of labor relations, it must first be established in the practices of the union and in the lives of the union members. The union represents the wage-earner's feeling that he has a right to personality—a right to determine his own destiny. The worker has no freedom—no personality—in industry except through collective action. The union provides the agency for formulating group opinions and standards so that they may be presented to joint conferences. But unless these opinions and standards rest squarely upon experience and facts they will not survive the tests of joint conferences. The union has here the need for objective data that bear upon their immediate problems so that they may work out ways of dealing with them. For the necessary data we have a right to turn to public research agencies—our state universities and government services.

The union program carried out in this spirit presents opportunities for the rich maturing of its members as well as for adjusting differences of opinion between management and work staff. It aims at progress without subordinating the interests of one group to another and the advancement of the common weal.

Racketeers in Labor

THE Dewey investigation in New York City has resulted in the conviction of the racketeers in every case tried up to date. The most amazing trial is now in progress and involves several officials of labor unions as well as an employers' organization. Here is a case where witness after witness has testified that the unions were only used to shake down the proprietors for sums varying from a few paltry dollars to thousands. The testimony of a number of witnesses was to the effect that the union officials would make demands upon the employers for raises in wages for their members from \$6.00 to \$12.00 a week, and when the manager demurred have a fixer come in and collect graft, after which the union officials would sign up a contract for the old wage scale. In testifying one witness was asked about the pickets that marched in front of the premises until the matter was "fixed." One witness said: "Oh, they were only the poor saps. They would picket for the glory of doing something for the workers and we would come along and settle, leaving them holding the bag." No greater betrayal of the workers has ever been disclosed and all honest union men will welcome the conviction of the guilty. If the investigation is ever used to persecute honest unions, that will be another matter, and will be resisted to the last ditch; but one can hope that dishonesty and racketeering will receive a body blow so that the leaders can continue to work for the betterment of their members without being suspected of dishonesty.

Where Is the Business?

STILL another link in the chain of evidence of the trend of patronage away from straight sound motion picture theatres into the night clubs is contained in a dispatch from Minneapolis to *Variety*. This news item stated that the Twin City exhibitors were alarmed over the competition of the entertainments in night clubs which was hurting their business to an alarming extent and for this reason they would seek to have legislation passed that would limit the scope of night club entertainment to the music furnished by the orchestras, singing and dancing. Instead of trying to curb entertainment in other people's places of business, why don't they mind their own business and offer their patrons the kind of living entertainment that they want? Then they would have nothing left to worry about.

Better Music in Films

WHAT is happening in the Hollywood studios? Since Leopold Stokowski made such a favorable impression in the appearance of his orchestra in a recent picture, and Werner Janssen wrote such a beautiful score for another release there seems to be a scramble on the part of the producers to better the incidental music contained in the scores of the film drama. Universal has engaged Stokowski for a picture, after which he will return to Paramount. R. K. O. is said to have engaged Honniger; United Artists, Kurt Weill, and Paramount now has George Antheil and Arnold Schoenberg working on current productions. All this means more and better music for the pictures.

Talent Shortage

WE are probably apt to dwell too strenuously on the subject matter, but once more we must call attention to the ever-narrowing field of talent supply. Recently officials of Paramount Studios made a trip to New York and auditioned sixteen acts for possible employment in their Hollywood studios. How much easier it would be to find acts if they were receiving training on the stages of their theatres, and how much better trained they would be. It is reported that this latest talent hunt resulted in no discoveries that were outstanding, and that is not to be wondered at under present day conditions. And while on the subject, have you noticed the positive variety nature of the "Magic Key" programs that are broadcast every Sunday afternoon 2:00 P. M. Eastern Standard Time?

Your Paper and Your Printing Plant

AS long as we are harping on favorite subjects, another word about the INTERNATIONAL MUSICIAN and its printing plant will not be amiss. We have had a splendid response to our former requests, and as a result a substantial pick-up in business. We can still accommodate a large amount of additional business, and request that many other Locals join those which have generously favored us. We also wish to thank our members for patronizing our advertisers, and request that they continue to do so; always mentioning the fact that they saw the add in the INTERNATIONAL MUSICIAN.

Branding Dangerous Cars

IN a European country, the cars of motorists convicted of flagrant violation of traffic laws are painted with an emblem, as a warning to other drivers. It is said that this practice, newly started, has caused an appreciable decline in dangerous driving, as motorists naturally want to avoid the embarrassment and publicity the emblem gives them.

A great many thousand American motorists should have their cars so branded.

The worst class of offenders consists of those who push the throttle to the floorboard as soon as they are out of sight of a traffic officer. Excessive speed—there are times when 15 miles per hour is excessive—responsible for more deaths than any other driving violation.

Passing on hills and curves and "meandering" through traffic are also potent causes of death, injury and destruction. On a myriad tragic occasions, a driver has tried to save a needless minute—at the cost of a life.

Driving on the wrong side of the road, jumping traffic lights, passing at intersections—are practices that lead to the heart of the Dark Angel. They help keep morgues and hospitals full to capacity.

Yes, it might be a good idea to adopt the branding practice in this country. A suitable emblem would be a skull and cross-bones.

All informed persons in all parties know that the great problems are national in character. They know of droughts, dust storms, flood, natural resources, price of commodities, wages, hours, working conditions, unemployment, business practices and the human degradation of depression—all these cut across State boundaries and affect the life of the whole nation. We rise or fall together in America, not separately, on forty-eight separate rafts.—Dr. Charles A. Beard.



By CHAUNCEY A. WEAVER

As these lines are written a wide range of public attention is centered upon the Ohio and Mississippi River Valleys and contiguous territory where unleashed elemental forces have held tragic carnival—with an inevitable bequeathment of death, sickness and general devastation which appalls the eye and paralyzes the pen which undertakes to depict the scene. We have small patience with those specious philosophers, who, thinking little and talking much, refer to this catastrophe as "an act of God." Commercial progress and industrial upbuilding may be compelled to go to extreme lengths in despoiling the face of nature in the accomplishment of their desired ends; but it should not be a matter for surprise if nature occasionally retaliates. Mountain forests are denuded and seasonal rains and melting snows find easier access to the valleys below. Western farmers drain their prairie acres and then wonder at the searing visitation of the drouth demon. Where are the birds which once made woodland meadows vocal with their melodies? They have flown away in eager search for those groves which Bryant called the first temples of Divinity and where the sound of the woodman's axe is not so often heard. Ever since we can remember Congress has been pouring out millions for river and harbor protection—a large portion of the fruits of their activities which may now be seen in the debris which skirts the shores of the Father of Waters and replenishing contributaries. Against this somber background of the picture which lies to the south of us have occurred incidents which were heart-rending in their pathos, inspirational in the courage and hope displayed, and evidentiary proof that American morale cannot be easily broken down. The American Red Cross was quick to respond; its call for funds was not in vain; rebuilding forces are rapidly organizing. Let us hope that engineering science may do something effective to prevent a repetition of this kind of disaster; that these great rivers shall be tamed and trained to pursue their own pathway unvetted to the sea, and that the want and deprivation of today may be succeeded by restoration and plenty through many glad tomorrows.

In a recent issue of the *International Musician*, we called attention in this column to the passing of D. S. McCosh—a generation ago one of the most familiar and respected names in the category of American composers and band leaders—and expressed wonder as to how many living could recall such a personage. In response thereto we have received a most interesting communication, which reads as follows:

St. Louis, Mo.,
February 2, 1937.

Dear Sir and Brother:

I read in the January number that my old friend and band leader is dead—D. S. McCosh—at the age of 88 years.

You ask: "Is there anyone old enough who can look back across the years and recall the days when you played band marches composed by D. S. McCosh?" Well, I will gladly say that here is one who can. He was my leader. I was his snare drummer 'way back in 1885-87. I am a member of Local No. 2 and have been since 1893, and in good standing. I was transferred here from Local No. 20, Denver, having been a charter member of that Local. I will be 84 years old in September, if my life is spared that long.

Mr. McCosh was a good man, a gentleman, a good leader and a good composer of band marches. They had a good swing and snap. He was fond of writing snare drum solos, but he could not get them too hard, or too difficult (excuse bragging) for me to play. Yes, that is a long time ago, and I guess there are not many left.

Fraternally,

WILLIAM P. BOLIN,
926 North Eighth St., St. Louis, Mo.

We appreciate this letter from one of the veterans of a by-gone day—an era which produced fine musicians, great leaders—performers on the stage of human action who contributed their full share to the musical enjoyment of the era in which their lot was cast.

We are called upon to record the death of Eugene Burney Fuller, for many years secretary of Local No. 318, of Mechanicsville, N. Y., who was stricken with meningitis of the brain at the age of 51. He had attended many national conventions

of the American Federation of Musicians. He was the organizer of Fuller's Band and had a wide acquaintance with musicians in the vicinity of Saratoga Springs, Troy and Albany. Brother Fuller is survived by his wife, mother, a son, two brothers and two sisters. He was laid to rest in North Adams, Mass.

We are in receipt of a copy of *The Arpeggio*—official journal of the New York State Conference of Musicians, the Hudson Valley Conference of Musicians, the New York State Federation of Labor, the Central Labor Union, the Middletown Chamber of Commerce and the Horton Hospital Auxillary. This is some amalgamation. Evidently these different organizations have found that they have many things in common, and propose to cement their resources in some degree for mutual aggrandizement. The inscribed motto is—"A Labor Union That Is a Social Asset to the Community." As Sam I. Frits is president, George A. Keene, secretary, and Edward Vollmer, treasurer, the organization starts out well organized and will undoubtedly achieve a merited success. An arpeggio signifies the reproduction of the tones of a chord in rapid succession. Doubtless tonal succession will be more or less andantino for the time being—after which the movement will become more allegro and fortissimo as well.

February gave to the nation both Washington and Lincoln. Their birthdays are honored with a great deal of boiled-shirt observance, but it seems so easy to forget their precepts of government during the other three hundred and sixty-four days of the year!

Recalling her corn crop being burned to a crisp last year, Iowa is in condition to sympathize with California in the serious damage to her citrus fruit crop as the result of the severe winter weather prevailing in the golden commonwealth this season.

The Congressional how-not-to-do-it program is receiving the usual careful consideration.

Noah experienced something of a flood, but we sometimes wonder if its real magnitude measured up to the winter of 1937! Down east dispatches tell us of how a couple of dames had a terrific fist fight over a trombone player. Perhaps they wanted a sample of his trombone oil for hair oil.

Detroit reports an unusually warm winter period. The Constitution of the United States provides no method for amendment by indirection.

We are indebted to Brother Clarence King of Local No. 6, San Francisco, for newspaper portrayals of that marvelous new bridge which has just been completed spanning the waters which separate the Golden Gate City from Oakland—and which consummation will be celebrated by a great exhibition to be held in 1939 on Yerba Buena Shoals. This bridge required three years in its construction and, of course, means the establishing of a new and important mile-post in the phenomenal development of the Pacific Coast territory.

Responding to your letter of inquiry, Jerusha, permit us to say that a Philatelist is one who specializes in postage stamps, but not in rubber stamps.

Another grasshopper scourge is predicted for the coming season. This should at least insure high prices for that part of the crop which may be left.

As the windiest month of the year, it seems too bad that political campaigns cannot all be concentrated in March.

We are in receipt of a new eight-page bulletin portraying the activities of Local No. 111, Canton-Massillon, Ohio. Few jurisdictions have had a finer proportion of eminent leaders and capable instrumentalists than the one herein named.

Local No. 284, Waukegan, Ill., is promoting a municipal band movement. Success to it!

Sentimentalists are discussing the issue as to whether music at hangings would be the proper thing. It would seem as though "swing music" might be all right.

That there is a rising tide of public indignation against modern administration of the pardon and parole system is plain to anyone still able to see and hear. It is a sad commentary on our brand of intelligence and civilization that the United States should be practically at the foot of the class in the matter of national law observance. Statistical information which cannot be refuted shows that crime in this country costs the taxpayers one billion dollars a month—twelve billion dollars a year. Do the taxpayers like it?



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If not, how long will they stand for it? When the modern political-criminal amalgamation has been forced into dissolution by an aroused public opinion beastly crimes like that of kidnaping will be reduced to a minimum—if not eliminated altogether.

March may bluster, but ears attuned thereto, may now and then detect therein the joyous notes of returning spring.

BOOK REVIEW

COMPOSERS OF YESTERDAY. David Ewen. 488 p. H. W. Wilson Co. \$5.00.

A brilliant successor to *Composers of Today*—and a book that will make a name for itself! Written in a friendly, intimate style, it's full of life, interesting, easy to read—yet at the same time it affords authentic, encyclopedic information about each composer included.

It is made up of biographical sketches—running through the alphabet from Adolphe Adam to Hugo Wolf—most of them with portraits—of 241 famous composers of the past, from early times down to the 20th century. Each sketch includes a list of the composer's most important works, a list of books and articles about him, and a list of recordings of his music. The book contains, in addition, as appendices: (1) a synthetic outline of musical history; (2) a selected bibliography of important material on each composer's life; (3) a list of composers by nationality.

This book will be a very valuable addition to reference libraries, and a source of valuable information to students of musical history.

President Roosevelt's farm tenancy message is a splendid modern exposition of a truth stated in two lines written in 1770: "Ill fares the land, to hastening ills a prey, where wealth accumulates, and men decay."

The increased expenditures of the world for military purposes are largely due to the unvelled aggressiveness of arbitrary rulers; the military clique in Japan; and the Fascists and Nazis in Europe.

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Local Reports

Owing to lack of space the following Local Reports were omitted from the February issue of the International Musician:

- LOCAL NO. 270, HOT SPRINGS, ARK.
LOCAL NO. 274, PHILADELPHIA, PA.
LOCAL NO. 288, KANKAKEE, ILL.
LOCAL NO. 291, NEWSBURGH, N. Y.
LOCAL NO. 294, LANCASTER, PA.
LOCAL NO. 295, TOLEDO, OHIO.
LOCAL NO. 297, ATYOL, MASS.
LOCAL NO. 298, KANKAKEE, ILL.
LOCAL NO. 299, NEWSBURGH, N. Y.
LOCAL NO. 304, CANTON, ILL.
LOCAL NO. 311, WILMINGTON DEL.
LOCAL NO. 312, MECHANICVILLE, N. Y.
LOCAL NO. 318, MILFORD, MASS.
LOCAL NO. 322, SAN DIEGO, CALIF.
LOCAL NO. 332, GREENSBORO, N. C.
LOCAL NO. 333, GREENSBORO, N. C.
LOCAL NO. 334, NORWICH, PA.
LOCAL NO. 341, NORRISTOWN, PA.
LOCAL NO. 342, NORWOOD, MASS.
LOCAL NO. 348, EAU CLAIRE, WIS.
LOCAL NO. 349, SANTA CRUZ, CALIF.

- LOCAL NO. 347, CANANDAIGUA, N. Y.
LOCAL NO. 348, SHERIDAN, WYO.
LOCAL NO. 349, MANCHESTER, N. H.
LOCAL NO. 350, COLLINGSVILLE, ILL.
LOCAL NO. 354, PORTLAND, ME.
LOCAL NO. 359, VALLEJO, CALIF.
LOCAL NO. 360, RENO, NEV.
LOCAL NO. 360, LAS VEGAS, NEV.
LOCAL NO. 371, REXBURG, IDAHO.
LOCAL NO. 372, LAWRENCE, MASS.
LOCAL NO. 375, EASTON, PA.
LOCAL NO. 380, BINGHAMTON, N. Y.
LOCAL NO. 380, ORLANDO, FLA.
LOCAL NO. 388, GREELEY, COLO.
LOCAL NO. 387, GRAND COULEE, WASH.
LOCAL NO. 405, SPENCER, IOWA.
LOCAL NO. 406, MONTREAL, P. Q., CANADA.
LOCAL NO. 409, GREENSBURG, PA.
LOCAL NO. 411, NORRISTOWN, PA.
LOCAL NO. 412, NORWOOD, MASS.
LOCAL NO. 416, BIDDIFORD, ME.
LOCAL NO. 422, BEAVER DAM, WIS.
LOCAL NO. 423, HANNA, IDAHO.

- LOCAL NO. 424, RICHMOND, CALIF.
LOCAL NO. 433, AUSTIN, TEXAS.
LOCAL NO. 436, LANSFORD, PA.
LOCAL NO. 434, MERCED, CALIF.
LOCAL NO. 438, SHAMOKIN, PA.
LOCAL NO. 473, YORK, PA.
LOCAL NO. 473, WHITE PLAINS, N. Y.
LOCAL NO. 482, PORTSMOUTH, OHIO.
LOCAL NO. 488, NEW HAVEN, CONN.
LOCAL NO. 490, NEW ORLEANS, LA.
LOCAL NO. 491, MISSOULA, MONT.
LOCAL NO. 499, MIDDLETOWN, CONN.
LOCAL NO. 507, FAIRMONT, W. VA.
LOCAL NO. 513, POTTSVILLE, PA.
LOCAL NO. 517, FINDLAY, OHIO.
LOCAL NO. 526, CORTLAND, N. Y.
LOCAL NO. 532, BUFFALO, N. Y.
LOCAL NO. 534, ST. CLOUD, MINN.
LOCAL NO. 545, BALTIMORE, MD.
LOCAL NO. 546, BALTIMORE, MD.
LOCAL NO. 548, BASKATUNOK, N. B., CANADA.
LOCAL NO. 551, FREELAND, PA.
LOCAL NO. 561, ALLENTOWN, PA.

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Officers for 1937: President, Edward Trout; vice-president, Silvio Ciccone; secretary-treasurer, B. Harley...

LOCAL NO. 572, OF KALB, ILL.

Officers for 1937: President, C. H. Palmer; vice-president, Willis Smith; treasurer, Paul Swartz...

LOCAL NO. 108, CLARKSBURG, W. VA.

Officers for 1937: President, Oscar J. Moll; vice-president, C. J. Padgett; secretary, Frank L. Zeller...

LOCAL NO. 585, PHOENIX, ARIZ.

Transfer issued: C. O. "Red" Carter. Transfers withdrawn: Frank Lockwood; Alan Bishop...

LOCAL NO. 100, COLUMBUS, OHIO.

Officers for 1937: President, S. M. Hoffman; vice-president, C. Mitchell; secretary-treasurer, Rippe E. Williams...

LOCAL NO. 595, VINELAND, N. J.

Officers for 1937: President, William Middleton; treasurer, Enrico Serra.

LOCAL NO. 608, NORTH PLATTE, NEBR.

Officers for 1937: President, W. H. Copeland; vice-president, Elmer Pease; secretary, Edwin Weeks...

Local 608, Mount Vernon, N. Y. Transfer issued: E. W. Goodwin. Reassigned: Howard L. Fellers, Anthony Marston...

Local 666, Kelsey-Longview, Wash. New officer for 1937: President, S. Dunlap. Non-members: John F. White, Harry DePriest...

Local 694, Greenville, S. C. Reassigned: Robt Carson. Traveling members: Ted Black, James Williams, Hal T. Mars...

Local 696, Glen Lyon, Pa. New member: James Derry. New officers: President, William Evans; vice-president, E. J. Brant...

Local 717, East St. Louis, Ill. Officers for 1937: President, L. F. Bierck; vice-president, Arthur Zeiss...

Local 721, Tampa, Fla. New members: Leonard Moore, Sam Scribner, Edwin P. Arellho...

Local 727, Bloomsburg, Pa. Officers for 1937: President, Gordon G. Keller; vice-president, Harold D. Longmeyer...

Local 734, Watertown, N. Y. New members: Harvey (Bud) E. Paton, Jack Barnet. Reassigned: Howard Humphrey...

Local 748, Plainfield, N. J. Officers for 1937: President, Andrew G. Carpenter; vice-president, Calvin Koch...

Local 766, Lebanon, Pa. Officers for 1937: President, Dr. Johann M. Elsas; vice-president, Albert H. Strickman...

Local 767, Los Angeles, Calif. Officers for 1937: President, Edward Hallig; vice-president, Lloyd Rees...

Local 771, Tucson, Ariz. Executed: Robert G. Lee.

Local 801, Sidney, Ohio. Officers for 1937: President, Herman Hadley; vice-president, Frank Hillis...

Local 802, New York, N. Y. Resignations: Jerry Dennis, Norman Gast, Jerome G. Conrad...

Local 806, Antioch, Wis. Officers for 1937: President, W. O. Baker; secretary-treasurer, Leo E. Strem...

Local 807, Modesto, Calif. Officers for 1937: President, Louis Richter; vice-president, William Feltner...

Local 811, Atlantic City, N. J. New members: William Ador, William J. Adams, Robert Appack...



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LOCAL REPORTS

LOCAL NO. 1, CINCINNATI, OHIO

New members: Harold B. Piles, Charles M. Hanson...

LOCAL NO. 2, ST. LOUIS, MO.

Transfers issued: Tom A. Terry, Al Both, Hugh Jones...

LOCAL NO. 5, MILWAUKEE, WIS.

New members: Paul McKnight, Everett C. Haney...

SUBSIDIARY LOCAL OF LOCAL 2, ST. LOUIS, MO.

New members: Jas. (Ike) Covington, Theodore Randall...

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Robert J. Elyer, Mary Boland, Donald...

LOCAL NO. 4, CLEVELAND, OHIO

Assigned: George Thom, Richard D. Kistinger, Ted...

LOCAL NO. 1, DETROIT, MICH.

Transfers deposited: Louis Silverstein, 802; Gerry...

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Mabel Gerick, George Beatty, Art...

LOCAL NO. 11, LOUISVILLE, KY.

New members: Arthur Burns, Mrs. Arthur Burns, Paul...

Transfers deposited: T. Baker, 99; Marvin E. Wright...

The COLE Series of INSTRUMENTAL METHODS BY OUTSTANDING HIGH SCHOOL AND PRIVATE TEACHERS

THE BEST DESERVE THE BEST and the best choose TRUMPETS MEHA TRUMPETS F. Besson of Paris FRANCE LIESE-MEHA, Inc. 1398 BROADWAY, N. Y. C.

LOCAL NO. 15, TOLEDO, OHIO. Officers for 1937: President, John C. Haha...

LOCAL NO. 16, CHICAGO, ILL. New members: Marion E. Hall, Max Marikak, Alvin...

LOCAL NO. 18, NEWARK, N. J. New members: Joseph Marshall, Eugene Aker, Mel...

LOCAL NO. 25, SAN ANTONIO, TEXAS. New members: Joe M. Carleton, William E. Buppell...

LOCAL NO. 28, ST. PAUL, MINN. New members: Darryl J. Gibson, Wm. J. "Bill" Bards...

LOCAL NO. 25, TERRE HAUTE, IND. New members: Elmer Gora, Wayne Nolan...

LOCAL NO. 26, PEORIA, ILL. New members: Edwin Eugene Brewer, Edward H....

LOCAL NO. 29, BELLEVILLE, ILL. Transfer deposited: Charles Bloch, 717.

LOCAL NO. 30, ST. PAUL, MINN. New members: Darryl J. Gibson, Wm. J. "Bill" Bards...

LOCAL NO. 32, ANDERSON, IND. New member: Joe McCrory.

LOCAL NO. 34, KANSAS CITY, MO. New members: Ben Bell, Sidney Walter, Fred...

LOCAL NO. 35, ST. LOUIS, MO. New members: Robert C. Baird, John Becker, Lester...

LOCAL NO. 36, ST. LOUIS, MO. New members: Robert C. Baird, John Becker, Lester...

LOCAL NO. 37, ST. LOUIS, MO. New members: Robert C. Baird, John Becker, Lester...

LOCAL NO. 38, ST. LOUIS, MO. New members: Robert C. Baird, John Becker, Lester...

UNFAIR LIST OF THE American Federation of Musicians

BANDS ON THE UNFAIR LIST
 American Legion Band, Pittsfield, Mass.
 Barrington Band, Camden, N. J.
 Bill Staupin's Band, Kansas City, Mo.
 Boyd Council, Jr. O. U. A. M. Band, Newark, N. J.
 Bristol Military Band, Bristol, Conn.
 Bunker Hill Men's League Band, Waterbury, Conn.
 Cheshire Band, Cheshire, Conn.
 Convention City Band, Kingston, N. Y.
 Conway, Everett, Band, Seattle, Wash.
 Crowell Publishing Co. Band, Springfield, Ohio.
 Eagle, Matt Lee, Fire Co. Band, Ballston Spa, N. Y.
 Fantini's Italian Band, Albany, N. Y.
 German-American Musicians' Association Band, Carl Buchler, Conductor, Buffalo, N. Y.
 Hamilton Square Y. M. C. A. Band, Trenton, N. J.
 High School Band, Mattoon, Ill.
 Jennings, Howard, and His Band, Huntington, W. Va.
 Joe Zahradka Pana Band, Pana, Ill.
 Lincoln-Logan Legion Band, Lincoln, Ill.
 McIntyre's, Harry, Band, Terre Haute, Ind.
 Martin, Curley, and His Band, Springfield, Ohio.
 Mayer, Oscar, Band, Madison, Wis.
 New England Military Band, New Britain, Conn.
 103rd Field Artillery Band, Providence, R. I.
 Owens III. Glass Co. Band, Vineyard, New Jersey
 Police and Firemen's Band, Philadelphia, Pa.
 Port Chester High School Band, Port Chester, N. Y.
 Poiter, Roy, and His Band, Wilmington, N. C.
 P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa.
 Roberts Golden State Band, Los Angeles, Calif.
 Slim Thompson's Cowboy Band, Fargo, N. D.
 Southern California Girls' Band, Los Angeles, Calif.
 South Perinton Band, South Perinton, N. Y.
 Tehala Shrine Band, Rockford, Ill.
 Triple Cities Traction Band, Birmingham, N. Y.
 University of Miami Symphonic Band, Miami, Fla.
 Veterans of Foreign Wars Band, Kalamazoo, Mich.
 V. F. W. Band, Haverhill, Mass.
 Wasson, N. E., and His Playground Band, Des Moines, Iowa.
 Wuert's Concert Band, Sheboygan, Wis.

PARKS, BEACHES AND GARDENS
 Bland Park, Geo. F. Riuard, Owner and Manager, Tipton, Pa.
 Bob-White Gardens, Canton, Ohio.
 Bonbay, Gardens, Louis Tomasco, Manager, Philadelphia, Pa.
 Buckroe Beach, J. Wesley Gardner, Manager, Ruckroes Beach, Va.
 Casino Park, Lakeworth, Fort Worth, Texas.
 Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
 Castle Gardens, Art Gaskow and George Madler, Appleton, Wis.
 Cleveland Beach, Marshall Field, Manager, Lorain, Ohio.
 Edgewood Park, Manager Howard, Bloomington, Ill.
 Flamingo Park, Miami Beach, Florida.
 Forest Amusement Park, Memphis, Tenn.
 Gay Mill Gardens, Hammond, Ind.
 Grand View Park, Singac, N. J.
 Japanese Gardens, Sallina, Kan.
 Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
 Lakeside Amusement Park, Wichita Falls, Texas.
 Mayfair Gardens, Harry Helm, Manager, Baltimore, Md.
 Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
 Moonlight Garden, Ernest E. Wendler, Manager, Davenport, Iowa.
 Palm Gardens, Five Corners, Totowabago, N. J.
 Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.
 Rhineland Gardens, William Reiber, Manager, Armonk, New York.
 Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa.
 Riverside Park, Frank Jones, Manager, Saginaw, Mich.
 Roman Gardens, Orden, Utah.
 Summer Garden, Port Dover, Ont., Canada.
 Winnipeg Beach, Winnipeg, Man., Canada.
 Winter Gardens, St. Marys, Ont., Canada.
 Yosemite National Park.

ORCHESTRAS
 Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
 Beyers, Ben, Orchestra, Spokane, Wash.
 Blrk, Sam, Band, Kansas City, Mo.
 Boston Symphony Orchestra, Boston, Mass.
 Bowden, Len, and His Orchestra, St. Louis, Mo.
 Brewer, Gage, and His Hawaiian Entertainers, Wichita, Kan.
 Canadian Cowboys Dance Orchestra, London, Ont., Canada.
 Childs, Chll, and His Commanders, Chattanooga, Tenn.
 Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
 Collis Stotts and Orchestra, Memphis, Tenn.
 Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.

Daubanton's, Jimmie, Dance Band, St. Cloud, Minn.
 DeMolay Orchestra, Clifford Slater, Leader, Waterbury, Conn.
 Devosa, Kirk, Orchestra, Atlanta, Georgia.
 Du Wayne Orchestra, Guy Chot, Madison, Wis.
 Esposito, Peter, and His Orchestra, Stamford, Conn.
 Evans, Eddie, and His Band, Middletown, N. Y.
 Farrell, Gene, Traveling Orchestra.
 Flanders, Roy, Orchestra, Concord, N. H.
 Frolckers, The, Plainfield, N. J.
 Goldberg, Alex, Orchestra, Clarksburg, W. Va.
 Green, Charles, and His Hottentot Orchestra, Kansas City, Mo.
 Harris, Stanley, Orchestra, Auburn, N. Y.
 Hawkins, Lem, and His Hill Billies, Fargo, N. D.
 Helton, Wendall, Orchestra, Atlanta, Ga.
 Hepper, Kenny, Orchestra, Lodi, Calif.
 Hill Billies' Orchestra, Saskatoon, Sask., Canada.
 Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
 Hopkins Old-Time Orchestra, Calgary, Alb., Canada.
 Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
 How a r d Orchestra, Saskatoon, Sask., Canada.
 Jacobsen's, Jay, Orchestra, Oakland, Calif.
 Jenkins, Howard, Orchestra, Topeka, Kan.
 Kline, Fritz, and His Orchestra, Bethlehem, Pa.
 Kneeland, Jack, Orchestra.
 Leone, Bud, and Orchestra, Akron, Ohio.
 March, Paul, Orchestra, Swedeland, Pa.
 Maurer's Orchestra, Altoona, Pa.
 Migliacelo, Ralph, Orchestra, Provo, Utah.
 Miloslavich, Charles, and Orchestra, Stockton, Calif.
 Mullin, Ray, Orchestra Promoter.
 Nardini, Frank, Orchestra, Concord, N. H.
 Nelsen's, Harold A., Orchestra, Davenport, Ia.
 Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada.
 Polson, Art, Orchestra, Terre Haute, Ind.
 Rice, Glenn, and His Hill Billies, Ontario, Canada.
 Ross, Napoleon, and Orchestra, Farmington, N. H.
 Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Mo.
 Skarling, Thornstein Orchestra, Minot, N. D.
 Sturm, Eddie, and His Orchestra, San Mateo, Calif.
 Transylvania College Band, Dr. E. W. Del Camp, Director, Lexington, Ky.
 University of Miami Symphony Orchestra, Miami, Fla.
 Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
 Williams, Gene, and His Orchestra, Marion, Ohio.
 Williams' Orchestra, Mt. Pleasant, Iowa.
 Zembrucki Polish Orchestra, Naugatuck, Conn.

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

ALABAMA
 Gadsden: Gadsden High School Auditorium.
 Mobile: Murphy High School Auditorium.
ARIZONA
 Douglas: Rogers, Geo. Z., Manager, Palm Grove Cafe.
 Phoenix: Biltmore Hotel.
ARKANSAS
 Little Rock: Du Val, Herbert, Fair Grounds.
 Texarkana: Gant, Arthur, Municipal Auditorium.
 Texas High School Auditorium.
CALIFORNIA
 Chewchilla: Colwell, Clayton "Sinky."
 Hollywood: Conen, M. J., Morton, J. H.
 Los Angeles: Howard Orchestra Service, W. H. Howard, Manager.
 Newcorn, Cecil, Promoter.
 Papke's Harlem Club, Billy Papke, Proprietor.
 Selby, Ralph, Director of Southern California Girls' Band.
 Weinstein, Nathan, Wilshire-Ebell Club.
 Oakland: Fauset, George, Nutting, Paul.
 Redondo Beach: Mandarin Ballroom.
 San Francisco: Carlson, Bert, Kahn, Ralph, Sir Francis Drake Hotel.
 Stockton: Beauregard, George, Riverside Bowl, Sharon, C. Spinks, James E.
 Tulare: Vic's Tavern.
COLORADO
 Denver: Darragh, Don, Kit Kat Club, J. A. Wolfe and S. Hyman, Proprietors.
 Twoll Terrace, Thomas Rommolo, Manager.
 Pueblo: Congress Hotel, Donahue's Cabaret.
CONNECTICUT
 Branford: Palmer's Casino, Indian Neck.
 Papuga, George, Short Beach Dance Pavilion.
 Bridgeport: Beside Park Dance Pavilion.
 Hartford: Ginsburg, Max, Stevenson, William.

Meriden: Azzolina, Phillip J.
 New Britain: Lentini, J. C., Scaringe, Victor, Y. M. T. A. B. Hall.
 New Haven: Nixon, E. C.
 New London: Cluster Inn, F. Wilson Innes, Manager.
 North Haven: Reno Inn, Jane Cavalleri, Prop.
 South Norwalk: Weld, Miss Lodice M.
 Stamford: Vuono Operating Co., Mary C. Vuono, President.
 Stratford: Doyle, Peggy, Crystal Ballroom, Lordship Beach.
 Waterbury: Elite Roller-drome.
FLORIDA
 Dunedin: Fenway Hotel.
 Jacksonville: Florida Roof Garden, Seminole Hotel, Windsor Hotel.
 Miami: Evans, Dorothy, Inc., Fenias, Otto, Forge Club, Forty-One Club, Merry-Go-Round Nite Club.
 Orlando: Central Florida Exposition, City Auditorium.
 St. Petersburg: Huntington Hotel, Municipal Pier Ballroom.
 West Palm Beach: Palm Tavern.
GEORGIA
 Savannah: Southland Orchestra Service, Frank Morris and Ossie Jefferson, Managers.
 Waycross: Mitchell, W. M., Manager, Tobacco Barn.
ILLINOIS
 Belleville: Dewlin, Norman G.
 Cairo: Dixon, James Roger, Tri-City Park.
 Channah Lake: Channah Lake Pavilion.
 Chatsworth: Beautiful Grand Ballroom.
 Chicago: Amusement Service Co., Anne's Restaurant, Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
 Bernet, Sunny, Canham, William S. Cohen, Abe, Denton, Grace.
 Frear Show, Century of Progress Exposition, Duke Mills, Prop.
 Household Furniture Institute, Imroth, Walter, Kapp, David, Krasner School of Dancing, Magee, T. Leonard, Markee, Vince, Morris, Joe, Opera Club, Orchestra Service Co., Owen, Chandler, Parent, Bill, Phillips, Ben Guy, Theatrical Promoter.
 Rafferty, M. T. (Mickey), Prop., Triangle and Play Mor Cafes.
 Rosenberg, Leo, and Richards, Rubenstein, Joseph, Sacco Creations, Tommy, affiliated with Independent Booking Circuit.
 Salerno, George, Schaffner, Dr. H. H. Sherman, E. G. Sherman, Orchestra Printers.
 Stanton, James B., Symonds, Harry, Kelly's Stable Cafe, Valentine, Joe, Weinberg, Arthur E.
 Chicago Heights: Prospero, Mike.
 Cicero: Boronovsky, George, Cicero Soft Ball League.
 Effingham: Keenan, John, Jr.
 Forrest: Beaumont Club Ballroom.
 Fox Lake: Meyer, Harold, Owner, Cedar Crest Pavilion.
 Mineola: Mineola Hotel.
 Ptomaine Pete's Tavern, Mrs. Lennon, Manager, Mr. Schuster, Booker.
 Freeport: Devins, Jimmy, Manager of The Palms.
 Galesburg: Oriole Cafe, Horace Clark, Manager.
 Highwood: Milani, Dean (Danti), Owner, Casa Milani Tavern.
 Jacksonville: Dunlop Hotel.
 Kankakee: Devlyu, Frank, Booking Agent.
 La Salle: Pittman, Archie, Paramount Club.
 Mattoon: Mohler, E. H., Pyle, Sllas.
 Mauiross Park: Gault, Arthur.
 Milan: Fairview Inn.
 Melrose: Masonic Temple, Scottish Rite Cathedral.
 Naperville: Spanish Tea Room.
 Pekin: Jones-Koeder Co.
 Peoria: Betar, Alfred.
 Princeton: Bureau County Fair.
 Quincy: Three Pigs, Mr. Powers, manager.

INDIANA
 Evansville: Swain, Lou.
 Fort Wayne: Aragon Ballroom, Grant Woodward, Proprietor.
 King Mills Orchestra Bureau.
 Paxton, H. H., Promoter.
 Phi Kappa Fraternity.
 Smith, Sam.
 Thomas, Mort, and Brubaker, Clyde, Owner and Manager, Merry-Go-Round Club.
 Gary: Ross & Co., Theodore, The De Luxe Social Club.
 Hammond: ABC Broadcasting Co., Madura's Danceland.
 Indianapolis: Adams, Thomas, Seville Tavern Night Club, Dickerson, Matthew, Dickerson Artists Bureau, McLain, Reed, Marrott Hotel, Ray, H. R., Red Gables.
 Knox: Hockett, G. A., Manager, Crystal Ballroom, South Shore Gardens, Messrs. Hockett and Sudiski, Managers.
 Lafayette: Avalon Hotel.
 LaPorte: Civic Auditorium.
 Marlon: Weiss, B. D., Manager, Glamour Ballroom.
 Michigan City: Kraft, Kenneth, Manager, L. & K. Enterprises, Nahas, Jack, proprietor, Club Monarch.
 Muncie: Alles, Frank K. and Virgil, Proprietors of Argonne Cafe, Bartlett, R. E., Blde-A-Wee Inn, Paul E. Irwin, Proprietor.
 New Carlisle: Hudson Lake Casino.
 South Bend: DeLeury-Reader Adver. Agency, German Village, Musicians Club, Pythian Ballroom.
 Terre Haute: Kerman Grotto, Rose Polytechnic Institute.
IOWA
 Council Bluffs: Eagle Mfg. & Distrib. Co.
 Davenport: Ballroom Service Bureau of Iowa.
 Des Moines: Gift, O. B., United Orchestras, Hoyt Sherman Auditorium, Hughes, R. E., Publisher, Iowa Unionist, Lacuta, Miss, Dancing Academy, Mayfair Restaurant.
 Dubuque: Meloid, Mill, H. H. Kung, president.
 East Dubuque: Karstens, Walter, Hilltop Inn.
 Emmetsburg: Davis, Art.
 Iowa City: Alpha Sigma Phi, Tucker, Richard K.
 LeMars: Wagner, L. F., manager White-ware Pavilion.
 Mapleton: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators.
 Marshalltown: Banner Lodge No. 123, I. O. O. F., Burke, Polk, Haakenson, H. G., Keeley, Gene, Moose Lodge and Hall.
 Muscatine: Rosenberg, Simon, Paradise Ballroom.
 Osceola: Moonlite Pavilion.
 Ottumwa: Baker, C. G.
KANSAS
 Coffeyville: Memorial Auditorium.
 El Dorado: Municipal Auditorium.
 Independence: Memorial Hall.
 Junction City: Hillside Pavilion, Noel Clothier, Manager.
 Manhattan: Sandell, E. E., Dance Promoter.
 Parsons: Blue Moon Pavilion, C. T. Kilo, Manager.
 Salina: Cottage Inn Dance Pavilion, Twin Gables Night Club.
 Topeka: McOwen, R. J., Stock Co., Winewood Park and Egyptian Dance Halls, Washburn Field House and the Women's Club.
KENTUCKY
 Ashland: Kyler, James.
 Lexington: Marble, Dr. H. B., Wilcox, Sylvester A.
 Louisville: Carr, Bob, Elks Club, Fontaine Ferry Park, B. G. Brinkman, President, Miller, Jarvie E., Norman, Tom, Shelton, Fred.
LOUISIANA
 Monroe: City High School Auditorium, Neville High School Auditorium, Ouchita Parish High School Auditorium, Ouchita Parish Junior College.
 New Orleans: Embassy Night Club.
 Pine Bluff: Childs, S., Moulis Rouge Night Club Ravue.

MICHIGAN
 Adrian: Kirk, C. L.
 Battle Creek: Battle Creek College Library Auditorium, Paul, Mr., Manager, Frolic.
 Bay City: Northeastern Michigan Fair Association.
 Belding: Hale, Tige.
 Brighton: Magel, Milton, Manager, Lantern Island Park Ballroom.
 Detroit: Becker, J. W., Big Four Athletic Club, Cavanaugh, J. J., Rec Downtown Theatre, Collins, Charles T., Detroit Artists' Bufeau, Dolphin, John, Fischer's Alt Heidelberg, Fraser, Sam, Grosse Pointe Yacht Club, Martin, William, Naval Post, American Legion, Olympia Sports Stadium, Paradise on the Lake, St. Shores, Peacock Alley, Tice, Mr. and Mrs. Orval C. W.W.J., Detroit News Auditorium.
 Flint: High School Auditorium.
 Gladstone: Hillside Tavern, Ed. Ross and Oscar Brodens, Proprietors, Labor Temple, United Workers.
 Grand Rapids: Delta Pi Sigma Fraternity, Sproul, Robert, St. Cecilia Auditorium.
 Imlay City: Imlay City Fair Association.
 Iron River: Sunset Lake Ballroom.
 Ishpeming: Anderson Hall, Fred Anderson, Manager.
 Jackson: Sigma Tau Fraternity.
 Kalamazoo: Ramona Park, Long Lake, Stephenson, L. M., Van's Dancing Academy.
 Lakeport: Lakeport Dance Hall.
 Lansing: Gage-Kish Co., Lansing Central High School Auditorium, Walter French Junior High School Auditorium, West Junior High School Auditorium.
 Muskegon: Skilbo, A. C.
 Negaunee: Adelphi Rink, Paul Miller.
 Port Huron: Arabian Ballroom, E. Manager, Gratiot Inn, Walter Reid.
MINNESOTA
 Austin: Becker, Walter J.
 Hibbing: Mesaba Park Pavilion.
 Le Sueur: Merchants Trade Commission.
 Minneapolis: Borhardt, Charles.
 Rochester: Danoyers and Son.
 St. Cloud: St. Cloud Teachers College.
 Waterville: Utley, "Doc" H. M., proprietor of Doc's Place.

Rockford: Knipper, Frank, Weber, George.
 Rock Island: Beauvette Night Club.
MAINE
 Old Orchard Beach: Palace Ballroom, Charles U. Proprietor.
 Portland: Hobbs, Mrs. Maude, Manager, Riverside Dance Pavilion.
MARYLAND
 Baltimore: Around the Samover, Sol. Glo. Proprietor, Delta Sigma Fraternity, Erod Holding-Corporation, Grand Lodge F. and A. M. (e) Hardy, Ed., Phi Kappa Sigma Fraternity, Tyler, Harry.
 Easton: Waters, Ralph A., Manager, ton Club.
 Frostburg: Shields, Jim, Promoter.
MASSACHUSETTS
 Boston: Allen, Thomas, Fisher, Samuel, Moore, Emmett, Nazzaro, Tommaso, Palais Royale, Inc., Royal Palms.
 Chelsea: Hesse, Fred.
 Hingham: Lake Ashmere Casino, Mrs. nie K. Lawrence, Proprietor.
 Lowell: Paradise Ballroom, Porter, R. W.
 Magnolia: Del Monte, J. F., Inc.
 Midway: Ryan, Edward J.
 Milford: Morell, Joseph.
 Nahant: Relay Dance Hall.
 Nantasket: Sheppard, J. K.
 Pittsfield: High School Auditorium.
 Revere: Welch, J. F.
 Somerville: Duchin, Maurice.
 Worcester: Club Vendome, Messrs. W. McEvoy and Harold Hed managers.

MICHIGAN
 Adrian: Kirk, C. L.
 Battle Creek: Battle Creek College Library Auditorium, Paul, Mr., Manager, Frolic.
 Bay City: Northeastern Michigan Fair Association.
 Belding: Hale, Tige.
 Brighton: Magel, Milton, Manager, Lantern Island Park Ballroom.
 Detroit: Becker, J. W., Big Four Athletic Club, Cavanaugh, J. J., Rec Downtown Theatre, Collins, Charles T., Detroit Artists' Bufeau, Dolphin, John, Fischer's Alt Heidelberg, Fraser, Sam, Grosse Pointe Yacht Club, Martin, William, Naval Post, American Legion, Olympia Sports Stadium, Paradise on the Lake, St. Shores, Peacock Alley, Tice, Mr. and Mrs. Orval C. W.W.J., Detroit News Auditorium.
 Flint: High School Auditorium.
 Gladstone: Hillside Tavern, Ed. Ross and Oscar Brodens, Proprietors, Labor Temple, United Workers.
 Grand Rapids: Delta Pi Sigma Fraternity, Sproul, Robert, St. Cecilia Auditorium.
 Imlay City: Imlay City Fair Association.
 Iron River: Sunset Lake Ballroom.
 Ishpeming: Anderson Hall, Fred Anderson, Manager.
 Jackson: Sigma Tau Fraternity.
 Kalamazoo: Ramona Park, Long Lake, Stephenson, L. M., Van's Dancing Academy.
 Lakeport: Lakeport Dance Hall.
 Lansing: Gage-Kish Co., Lansing Central High School Auditorium, Walter French Junior High School Auditorium, West Junior High School Auditorium.
 Muskegon: Skilbo, A. C.
 Negaunee: Adelphi Rink, Paul Miller.
 Port Huron: Arabian Ballroom, E. Manager, Gratiot Inn, Walter Reid.
MINNESOTA
 Austin: Becker, Walter J.
 Hibbing: Mesaba Park Pavilion.
 Le Sueur: Merchants Trade Commission.
 Minneapolis: Borhardt, Charles.
 Rochester: Danoyers and Son.
 St. Cloud: St. Cloud Teachers College.
 Waterville: Utley, "Doc" H. M., proprietor of Doc's Place.

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

MISSOURI
Joplin: Central High School Auditorium.
Kansas City: Baltimore Hotel.
Bredon, Barry, El Torreon Ballroom, Thos. O. Bright and Carl Cooney, Mgrs. Hotel President.
McFadden, Lindy, Booking Agent Radio Orchestra Service.
Radio Station WsXYB, Sidney Q. Noel, President.
Wildwood Lake, Willard, Don.
St. Joseph: Thomas, Clarence H. Zerbst, E. A., Zerbst Pharmaceutical Company.
St. Louis: Aid and Relief Club, Claude Williams, president; Charles Maul, secretary.
Castle Ballroom.
Chapline, Chester, Pavo Royale Country Club.
Ford, Jack, manager French Casino.
Frank, Joe.
Gill, Joseph M.
Shogran, R. S., Promoter.
Theatre Society of St. Louis.
Wilson, R. A.
Sedalia: Missouri State Fair.
Smith Cotton High School Auditorium.

MONTANA
Billings: Tavern Beer Hall, Ray Hamilton, Manager.
Kalispell: Northern Booking Agency.

NEBRASKA
Emerald: Sunset Party House, W. A. Meyer, Manager.
Fairbury: Bonham.
Lincoln: Johnson, Max.
North Platte: Dickey's Dreamland Ballroom.
Omaha: United Orchestras, Book Agency.

NEVADA
Las Vegas: The Green Shack.

NEW JERSEY
Atlantic City: Hotel Deville.
President Hotel.
Renault Tavern, Frank Scamdi, proprietor.
Camden: Eta Chapter, Gamma Phi Fraternity.
Clifton: Silberstein, Joseph L. and Ettelson, Samuel, Hollywood Gardens.
Elizabeth: Spar Club, Edwin Pulster, Manager.
Irvington: Philhower, H. W.
Jersey City: Hotel Plaza.
Sorrentino, John, and Franklin Franco.
Long Branch: Shapiro, Mrs. Loula Rembar, Manager Hotel Scarborough.
Mountain View: Journal, Charley, Twin Rivers Club Inn.
Newark: Angster, Edward.
Clinton Hill Masonic Temple.
Devanney, Forest, Promoter.
Jim-Jay Amusement Co., Max.
Lamp, Michael.
Meyers, Jack.
Montclair Opera Co.
Radio Station WNEW.
Smith, Frank.
Triputti, Miss Anna.
Washington Restaurant.
New Brunswick: Barrett, Harold.
Calahan, John.
Dunbar, Mrs. Elizabeth.
Orange: Schiesinger, M. S.
Rahway: Engelman, Samuel, Manager and Owner, Rahway Theatre.
Bullo, Ferd., Palace Garden.
Red Bank: Maher, Daniel J.
Sea Girt: Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Proprietors.
Shrewsbury: Stevin, Ben, Manager, "Casino."
Trenton: Keefe, J. Stewart.
Laws, Oscar A.
Ventnor: Ventnor Pier.
West Collingwood Heights: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.
West Orange: Orange Mountain Club.

NEW YORK
Albany: Brandt, John.
Flood, Gordon A.
Jagarski, Frank J., proprietor of the Wagon Wheel.
Albion: Fisher, Afton A., Fisher's Fun Farms.
Beacon: Beacon Engine Co.
Bethlehem: Union Academy.
Binghamton: Bentley, Bert.
Bronx: Silver Stream Pleasure Club.
Buffalo: German-American Musicians' Association.
McVan, Mrs. Lillian McVan, Proprietor.
Michaels, Max.

Carmel: Donagan, Jerry, Jerry's Baseball League.
Caroga Lake: Hollywood Cafe.
Clayton: Seasonski, Charles.
Elmira: Kaufman, Herbert, Manager, Grotto Ballroom.
Reynolds, Jack.
Geneva: Rothenburg, Frank.
Giovaraville: Concordia Club.
Green Lake: Gutrie, George, Manager, Gutrie's Green Lake.
Kingston: Van Bramer, Vincent.
Lake George: Lake George Transportation Co.
Lebanon Springs: Delorey, Daniel, Colonial Inn.
Loch Sheldrake: Club Riviera, Felix Amatel, Proprietor.
Mamaroneck: Lawrence's Inn.
Massena: Reno, Frank, Manager, Reno's Pavilion.
New Rochelle: Mt. Vernon and New Rochelle Chapters, Alpha Iota Epsilon Fraternities. Mt. Vernon and New Rochelle.
Newburgh: Matthews, Bernard H.
New York City: Beal, M. F.
Benson, Edgar A.
Blythe, Arthur, Booking Agent.
Brown, Chamberlain.
Dwyer, Bill.
Flashnick, Sam B.
Grove Orchestra Units, Artists Bureau, Inc.
Herk, I. H., Theatrical Promoter.
Hirst, L.
Inquith, Louis.
Jackson, William.
Jermon, John J.
Johnston, Arthur.
Katz, George, Theatrical Promoter.
Kelt Music Corporation.
Kessler, Sam, Theatrical Promoter.
Kraft, David.
Makler, Harry, manager, Folley Theatre (Brooklyn).
McCord Music Covers.
Morrison, Charles E.
Musical Art Management Corporation, Alexander Merovitch, President.
Palais Royale Cabaret.
Paramount Enterprises, Inc.
Riley, Jerry.
Rudnick, Max.
Selig, Irving.
Shayne, Tony, Promoter.
Steele, D. H., Societe des Courtiers de Paris.
Strouse, Irving S.
Tarrant, K.
Town Hall.
Wilner Wonder Wheel.
North Syracuse: Gordon, Joseph, Manager, Palm Gardens.
Oneida: Nu Gamma Delta Sorority, Delta Chapter.
Oneonta: Oneonta Post No. 259, American Legion, G. A. Dockstader, commander.
Poughkeepsie: Poughkeepsie High School Auditorium.
Purling: Gutrie's Purling Palace.
Rochester: Alpha Beta Gamma Fraternity.
Collins, Steve.
Darrington, Dick.
Hicker, Ingwald.
Madelena, A. J.
Medwin, Barney.
Rome: Capitol Rathskeller.
Elks' Show.
Saugerties: Gutrie's Clover Club.
Schenectady: Sons of Italy, Franklin D. Roosevelt Chapter.
Skaneateles: Heywood, Charles.
Sylvan Beach: Rizzo, Michael, Manager, The Casino.
Syracuse: Hall, Albert B., Globe Attractions.
Most Holy Rosary Alumni Association.
Trupin, Sam.
Troy: Congdon, Miss Amy, Manager, Harmony Hall.
German Bavarian Village, Harrison and Wm. Parr, Props.
Utica: Fava, Frank.
Saltsburg, Manuel and Harry.
Windheimer, Joseph.
White Plains: Radio Station WFAE.
Windsor Beach: Windsor Dance Hall.

LONG ISLAND, N. Y.
Great Neck, L. I.: Great Neck High School.
Jamaica, L. I.: Wonders, Miss Karylen.
Seafores, L. I.: Meisner, Robert O.

NORTH CAROLINA
Asheville: Asheville Senior High School Auditorium.
David Millard High School Auditorium.
Hall-Fletcher High School Auditorium.
Carolina Beach: Carolina Beach Dance Pavilion.
Jimmie Talbert, Manager.
Charlotte: Armory Auditorium.
Associated Orchestra Corporation, Al. A. Travers, Proprietor.
Durham: Alston, L. W.
Elizabethtown: Carter, J. A., Lumbermen Cotillion Club.

Greenabere: Aycock Auditorium.
Greensboro Fair.
Waddy, J. C., Friendly Lake.
Pinhurst: Shields, Lewis N.
Raleigh: Carolina Pines German Club, N. C. State University.
Newell, Mrs. Virginia.
State Fair.
Wilmington: Elks' Ballroom, B. P. O. E. No. 532.
Tatam, Lorenzo P., Manager, Carolina Beach Pavilion.
Thalian Hall.
Winston-Salem: Piedmont Park Association Fair.

NORTH DAKOTA
Fargo: Station WDAY.
Grand Forks: Point Pavilion.
Minot: Parker Auditorium.

OHIO
Akron: Club Casino, Summit Beach Park.
Neuman, Robert, and Sheck, William.
Alliance: Curtis, Warren.
Athens: Roper, Nita, Manager Mayfair Club.
Cambridge: Lashy Frankie (Frank Lashinsky).
Canton: Beck, L. O., Booking Agent.
Bender, Harvey.
Bender's Tavern, John Jacobs, Manager.
Land O'Dance.
Odum, George B.
Onesta Grill, The.
Sancetti, James, Manager, Westmore Country Club.
Chillicothe: Collins, Roscoe C.
Rutherford, C. E., Manager, Club Bavarian.
Cincinnati: Carpenter, Richard.
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketewah Country Club, Worburton, Manager.
Queen City Club, Clemen, Manager.
Spellman, Frank P.
Thuman, J. H.
Western Hills Country Club, Waxman, Manager.
Cleveland: Bennett, William, Union Square Theatre.
Sindelar, E. J.
Columbus: Cha. Bloce Post, 157, American Legion Cootie Club.
Watkins, Frank, Manager, Ogden Ballroom.
Dayton: Garrett, A. W., Classic Ballroom.
Schar, Manager, Tropical Gardens.
Genea: Uthoff & Stanger, Messrs, owners and managers of Forest Park.
Kenton: Strosser, Eddie, Owner Pickwick Tavern.
Lucas County: Walk A-Show Co., Willow Beach Park.
Massfield: Barnum, P. B.
Foley, W. R., Manager, Coliseum Ballroom.
Maumee: Lucas Amusement Company.
Charles and Don Cameron, Managers.
Portsmouth: Baesman, F. W.
Cameo Restaurant, Vournasos Bros.
Phillips, Arthur.
Russells Point: Wilgus, French, and His Little Dutch Beer Gardens.
Sebring: Sevakeen Lake Dance Hall.
Springfield: Cotillion Club.
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. E.
Ray, Jay.
Rhoades, James (Dusty).
Williams, Miss Charles Edward, Tecumseh Park.
Toledo: Walkerton Amusement Co., Guy H. Swartz, Al Lyman and Roy Jenne, Promoters.
Welling, Edward.
Vermillion: Fleckenstein, William.
Waynesfield: Pepple, T. Dwight.
Youngstown: Bannock, Robert.
Kaia Doxa Club.

OKLAHOMA
Bartlesville: Blue Star Dance Hall, Barney Camp, manager.
Eagles' Hall.
Muskogee: Oklahoma Free State Fair.
Oklahoma City: Rita Ballroom.
Walters, Jules, Jr., Manager and Promoter.
Tulsa: Rainbow Inn.
Teale & Ravis, Promoters.
The Play-More Dance Hall.
Eugene: "Swimmer's Delight" Dance Hall.
Klamath Falls: James, A. H.
Portland: Johnson, Dwight.

PENNSYLVANIA
Alliquipp: Sheppard, Willie.

Allentown: Alexander's Place.
Connors, Earl.
Warmkessel, Willard.
Beaver Falls: Monaco Dancing Academy.
Morado Cafe.
Old Orchard Inn.
Belle Vernon: Biagini, Nello, Manager, Lotus Gardens.
Bethlehem: Zeke Malakoff and Jack Steil.
Brandenburg: Buena Vista Hotel.
Brookville: Conrad, John, Jefferson Co. Exposition.
Canonsburg: Bales, Irwin.
Charleroi: Austin, George.
Caramela, Ted.
Klus, Joe.
Conneaut Lake: Yaras, Max, Manager, Dreamland Ballroom.
Chester: Reading, Albert A.
Clarton: Clarion County Fair.
Columbia: Gable, John S.
Hardy, Ed.
Dravestown: Sky Club, Inc.
Drums: Brehm's Grove, John Brehm, Proprietor.
Emporium: McNarney, W. S.
Erie: Erie Athletic Club.
Little, Reginald.
Eynon: Beronsky, Leo.
Franklin: Beatty, Manager Buck.
Fullerton: Oakwood Inn, William Stravino, Manager.
Harrisburg: Coliseum Co.
Johnson, William.
Magaro, Peter.
Hazleton: Brehm and Ferry.
Hyde Park: Cevalro, Joseph, Westmoreland County.
Indiana: La Mantia, Rose M., Cliffside Park.
King of Prussia: Pagione, Biagio, Manager, Peacock Gardens.
Kulpmont: Parker, A. R.
Shay, Harold.
Lansdowne: Vacuum Stop Co.
Latrobe: Lambert, W. J.
Leighton: Reiss, A. Henry.
Mt. Carmel: Mayfair Club, John Pogesky and John Ballent, Managers.
Paulson, Mike, Manager, Paradise Club.
Ruginis, Peter.
Tempo Club.
Norristown: Barton, Lewis.
Northumberland: Baumgart, F.
Old Forge: Pagnatti, Victor.
Philadelphia: Ass'n of Philadelphia County Relief Board Employees, Lodge No. 1013.
Athletic Association of the Episcopal Church, 510 North 52nd Street.
Bombay Gardens Dance Hall.
Casino Ballroom.
College Inn, Louis Tomasco, Manager.
Columbia Orchestra Music Co.
Deauville Casino.
Faucett, James H.
Gibson, John T., Theatrical Promoter.
Griffin, William E.
Horwitz, Al.
McClain, Richard, manager of the Twentieth Century Club and the Bankers' Tavern.
Metropolitan Artists, Inc., Mrs. Jackson Maloney, President.
Miller, George W.
Nixon Ballroom.
Palais Royale, James Toppl, Manager.
Petersell, Martin.
Shaeffer's Hofbrau.
Shaw, Harry, Manager, Earl Theatre.
Sigma Province of the Phi Sigma Chi Fraternity and Mr. Drew Hall.
Stone, Thomas.
Tenny, John.
Tugz Cafe, Anthony and Sabatino Marrara, Managers.
Tolson, Mrs. Rosalie.
Tomasco, Louis, Jr.
Venice Grill, Pasquale (Patsy) Griscuolo, owner and manager.
Wax, M., Manager, Stamco, Inc.
Young People's League of Congregation Emanuel.
Pittsburgh: Ellis, Robert W., Ellis Amusement Co.
Fleming, William, 80th Division, Veterans' Association.
Gold Road Show Boat, Capt. J. Menkes, Owner.
Hall, Sell, Promoter.
Herbert, William, Manager, Liberty Gardens.
Mack Institute.
New Penn Inn, Louis Passarelli, Proprietor.
Pottsville: Cotton Club.
Quakertown: Bucks Co. Fair.
Recheater: Pittin, Joseph.
Scranton: Fanucci, Louis, Manager, Moosic Lake Park Co.
Strohl, A. H.
Shamokin: Boback, John.

Sharon: Moon, Charles.
Sunbury: Sober, Melvin A.
Tatamy: Brookside Inn.
Warren: Gwar Club.
Washington: Freshman, Lou, Manager, Club Mapleview.
Wellboro: Benjamin, Paul R.
Wernersville: Brown and Davis Dance Co.
West Reading: Bach, Arthur.
Wilkes-Barre: Cohen, Harry.
Kosley, William.
Mary's Palace, George Gabano, Manager.
McKane, James.
Williamsport: Park Ballroom.
York: William Penn High School Auditorium.
York Post No. 127, American Legion, Thomas C. Mills, Commander.

RHODE ISLAND
Jamestown: Bay View Hotel.
Newport: Mayfair Ballroom.
Ritchie, Fred, Mayfair Ballroom.
Verner, Harry, manager, Embassy Club.

SOUTH CAROLINA
Charleston: Clark, Robert, Manager, Isle of Palms Ballroom.
Folly Pier.
Pierre, Thomas.
Columbia: Cooper, Charles F.
South Carolina State Fair Assn.
Greenville: Greenville Women's College Auditorium.
Marion: Wall, O. R.

SOUTH DAKOTA
Sioux Falls: Yellow Lantern.
Tripp: Maxwell, J. E.

TENNESSEE
Chattanooga: Dobby, Nathan.
Reeves, Harry A.
Knoxville: Manderson, Frank.
Memphis: Catholic Club.
Claridge Hotel / Mid-South Fair Association.
Nashville: Scottish Rite Temple.

TEXAS
Ablene: Hardin Simmons University Auditorium.
Austin: Johnson, C. Theo.
Breckenridge: Breckenridge High School Auditorium.
Dallas: Bagdad Night Club.
Seville, James R.
Fort Worth: Humming Bird Club, L. C. Bryant, owner.
Plantation Club.
Fredericksburg: Hilltop Night Club.
Harlingen: Municipal Auditorium.
Henderson: Cooper, Hugh, Cooper Club.
Houston: Grigsby, J. B.
Orchestra Service of America.
Robinowitz, Paul.
Port Arthur: Silver Slipper Night Club, V. B. Berwick, Manager.
Ranger: Ranger Recreation Building.
San Antonio: Club Royale, L. H. Jimmie Smallwood.
Shadowland Night Club.
Texasarkana: Texasarkana, Texas, High School Auditorium.
Waco: American Legion.
Coliseum at Cotton Palace.
Oberlander, E. M., Southern Club.
Williams, J. B.
Wichita Falls: Hyatt, Roy C.

UTAH
Salt Lake City: Cromar, Jack, alias Little Joe Horner.
Old Mill Tavern.

VIRGINIA
Lynchburg: Smith's Memorial Auditorium.
Newport News: McClain, Bennie.
Newport News High School Auditorium.
Richmond: English Tavern.
Virginia Beach: Crystal Club, Jimmie Brink, Manager.
Links Club.
Rose, J. E., manager Village Barn.

WASHINGTON
Ellensburg: B. P. O. E. No. 1163.
Seattle: Bartau, Gordon.
Coon Chicken Inn.
Greenhalgh McElroy, Spania Ballroom.
West States Circus.
Wang, Kinna.
Spokane: Garden Dancing Palace.
WEST VIRGINIA
Bluefield: Florence, C. A.
Renaissance Club.
Walker, C. A.
Charleston: Brandon, William.
Fonteneau, Roy.

Smith, Clyde, Pine Manor. White, R. L., Capitol Booking Agency. Clarkburg: Loftridge, Lefty. Huntington: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Races. Hinchman, Homer. Kingswood: Hartman, Donald K. Meadville: B. P. O. Elks No. 232. Readville: Lamb, William E., proprietor of Indian Rocks. Stanaford: James, Flud. Williamson: Albert, Irving.

WISCONSIN

Appleton: Konzelman, E. Mackville Tavern Hall, William Boggs, Manager. Softy, Louis, Manager, Fox Club. Ashland: Barany, Joseph, Cozy Corners. Bangor: Nieson, Frank, Log Cabin Inn. Sarabot: Dunham, Paul L. Boleit: Gerafolo, Sam. Bloomer: Pines Pavillion. Cranden: Nessel, Robert, Manager, Terrace Gardens. Custer: Curve Inn Ballroom, Karl Bronk and Arnold Glodocke, Managers. Eau Claire: Club Arabia, Doc. Wilson, Manager. Fond du Lac: Sheridan Hall, Arthur Hints, Manager. Hurley: Francis, James, Pelham Club. Kenosha: Ann's Log Cabin. Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Southway Hotel. Sterling House. La Crosse: Hagemo, Ingvoid. McCarthy, A. J. Madison: Bascom Hall. Club Roxey, Mark Pilon, Proprietor. Manitowish: Niteingale Ballroom, Clifford O'Leske, Manager. Selts, Harold, Manager, The Keg. Terry, Frank. Maplewood: Wagner, Arnold. Marshfield: Order of Eagles. Mayville: Mayville Fire Department, Harlan Zimmerman, Agent. Menasha: Thomas, Ben. Oconomowoc: Jones, Bill, Silver Lake Resort. Oshkosh: Reichenberger, Cliff. Prairie du Chien: Birchwood Pavilion, C. C. Noggle, Proprietor. Pulaski: Zellinski, Vincent. Rhinelander: Mercedes, Joe, Heart o' Lakes. Rothschild: Rhyner, Lawrence. Sheboygan: Sheboygan County Fair. Slinger: Bue, Andy, alias Buege, Andy. Summit Lake: Waud, John, Land o' Lakes Tavern. Superior: Willott, John. Burlington: Ellis, Jack, Manager, "Casino," Kelly Lake Resort. Wittenberg: Dorshner, Lee, Manager Shepley Pavilion. Wrightstown: Wrightstown Auditorium Co., Ely Krautgraber, Manager.

WYOMING

Casper: C. Y. Tavern, E. J. Reid, Owner. Whinnery, C. I., Booking Agent. Cheyenne: Wyoming Consistory.

DISTRICT OF COLUMBIA

Washington: All States Democratic Club. Ambassador Hotel. Canning, T. W. Central High School. Club Havana, Guy T. Scott, Proprietor. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. Crescent Cafe. D. A. R. Building. Eastern High School. Farmhouse. Hi-Hat Club. Hurwitz, Louis. Kipnis, Benjamin, Booker. Lee, Charlie, Black and White Circle Club, Murray's Casino. McKinley (Tech.) High School. Manche, Lee. Roosevelt High School. Von Hurbella, Walter O., Manager, Pilgrims' Club (Club Michel). Waikathon, Geo. L. Ruty, Proprietor.

CANADA

BRITISH COLUMBIA Victoria: Shrine Temple. ONTARIO Kitchener: McDonald Medicine Co. London: Palm Grove.

Peterborough: Collegiate Auditorium. Peterborough Exhibition. Toronto: Andrews, J. Brook. Central Toronto Liberal Social Club. Cockerill, W. H. Eden, Leonard. Legge, C. Franklin, and Legge Organ Co. Music Corporation of Canada, Pat Burd and J. S. Burd. Richardson, Wm. and David, Promoters. Silver Slipper Dance Hall. QUEBEC Montreal: American Grill. Beauchamp, Gerard. Chappell, Charles. Johnson, Lucien. Wynness, Howard. Quebec: Equillon Hotel, Ile Aux Nois. Sherbrooke: Eastern Township Agriculture Association. SASKATCHEWAN Saskatoon: McEwing, A. J. Dumbells Amusement Co., Capt. M. W. Plunkett, Manager, Canada.

SASKATCHEWAN

Saskatoon: McEwing, A. J. Dumbells Amusement Co., Capt. M. W. Plunkett, Manager, Canada.

MISCELLANEOUS

Barton, George, Manager, Shuffin' Sam from Alabam Co. Bernstein, Rube, Promoter. Blackman, Teddy, Theatrical Promoter. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Burns, Charles, Theatrical Promoter. Childs, Solly, Manager Parisian Follies. Clapp, Sonny. Collins, Bert, Theatrical Promoter. Collins, David, Promoter. Cooper, A. J., Promoter. Daniels, Babe. Del Monte, J. P. Dolan & Bonger, Theatrical Promoters. Edmonds, E. E., and his Entertainers. Ellis, Robert W., dance promoter. Evening in Paris Co. Fiesta Company, George H. Boles, Manager. Fox, Sam, Marathon Promoter. Fralley, Paul, Theatrical Promoter. Franks, W. E., Promoter. Freeman, Harry Z., Manager, "14 Bricktops." Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Ginter, Melville M., Theatrical Promoter. Gonia, George F. Goolsby, William B., Promoter. Hanover, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robert, Trebor Amusement Co. Hochwald, Arthur, Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. International Walkathon Co. Iacovita, Sondell, Promoter. James, Manager Jimmy, Theatrical Promoter. Jazzmania Co., 1934. Kane, Lew, Theatrical Promoter. Kessler, Sam, Promoter. King, Phil (Kalifets), Promoter. Kinsey Players Company (Kinsey Comedy Co.). Kipp, Roy. Kolb, Matt, and Moeller, Art, Theatrical Promoters. Lawson, B. M., Promoter. Leslie, Lew, Theatrical Promoter. Lockwood, L. S., Promoter. Mack, Charles, Manager, Chatterbox & Cavalcade of Lafts Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. Maclooin, Louis O., Theatrical Promoter. Maggard, Jack, Promoter. Marcian, Joe., Manager, "Surprise Party," Co. Mark Twain Production Co. Melcher, James W. Mildred and Maurice, Vaudeville Performers. Miller's Rodeo. Mindlin, Benj., Theatrical Promoter. Morrissey, Will, Theatrical Promoter. National Speedathon Co., N. K. Antrim, Manager. Neale Helvey Co. Nore, Miss, Vaudeville Performer. O'Hanrahan, William. Perrin, Adrian, Theatrical Promoter. Poe, Coy, Promoter. Polack Bros., Indoor Circus. Ratoff, Gregory, Theatrical Promoter. Roche, Larry, Promoter. Rudnick, Max, Burlesque Promoter. Russell, Ross, Booking Agent. Scottish Musical Players (traveling). Smith, Bert, Theatrical Promoter. Steamship Lines: Albany Day Line. American Export Line. Bernstein Line. Clyde Line. Colombian Line. Colonial Steamship Line. Furness-Withy Line. Savannah Line. Sunderlin, Art, Manager, Promoter. The Great Raymond. Waikathon, "Moon" Mullins, Proprietor. Welsh, Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. Wilner, Max, Theatrical Promoter. Wise and Weingarden, Managers, "Mixed Nuts" Co. Yokel, Alex, Theatrical Promoter.

THEATRES AND PICTURE HOUSES ARRANGED ALPHABETICALLY AS TO STATES AND CANADA

ALABAMA Mobile: Gayety Theatre. Pike Theatre. Opelika: Rainbow Theatre.

Yuma: Lyric Theatre. Yuma Theatre. ARIZONA

ARKANSAS Arkansas City: Fifth Avenue Theatre. Ederade: Dillingham Theatre. Star Theatre. Hot Springs: Auditorium Theatre. Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. Pine Bluff: Community Theatre. Smackover: Majestic Theatre. CALIFORNIA Anaheim: Anaheim Theatre. Fairland Theatre. Brawley: Brawley Theatre. Burlingame: Photo Theatre. Carmel: Filmart Theatre. Corona: Corona Theatre. Dinuba: Strand Theatre. Eureka: Liberty Theatre. Rialto Theatre. State Theatre. Ferndale: State Theatre. Fort Bragg: State Theatre. Fortuna: State Theatre. Gilroy: Strand Theatre. Hollywood: Andy Wright Attraction Co. Lodi: T. & D. Junior Theatre. T. and D. Theatre. Tokay Theatre. Long Beach: Dale Theatre. Strand Theatre. Los Angeles: Burbank Theatre. Follies Theatre. Frolies Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre, Harry Popkin, Operator. Leveland: Rialto Theatre. Marvill: Liberty Theatre. National Theatre. Menlo Park: New Menlo Theatre. Modesto: Lyric Theatre. National Theatre. Princess Theatre. State Theatre. Napa: State Theatre. Orange: Orange Theatre. San Anselmo: Tamalpais Theatre. Ukiah: State Theatre. Woodland: National Theatre. COLORADO Colorado Springs: American Theatre. Chief Theatre. Liberty Theatre. Tompkins Theatre. Ute Theatre. Greeley: Chief Theatre. Klva Theatre. Hartford: Crown Theatre. Liberty Theatre. Mystic: Strand Theatre. New Britain: Rialto Theatre. New Canaan: Play House. New Haven: White Way Theatre. Putnam: Bradley Theatre. South Norwalk: Theatre in the Woods, Greek Evans, Promoter. Stamford: Darien Theatre. Taftville: Hillcrest Theatre. Waterbury: Alhambra Theatre. Carroll Theatre. Westport: Fine Arts Theatre. Winsted: Strand Theatre. DELAWARE Middletown: Everett Theatre. Wilmington: Rialto Theatre. FLORIDA Aven Park: Avalon Theatre. Hollywood: Hollywood Theatre. Miami: Seventh Ave. Theatre. Temple Theatre. Miami Beach: Biscayne Plaza Theatre. Capitol Theatre. Coconut Grove Theatre. Mayfair Theatre. Tower Theatre. Winter Haven: Grand Theatre. Williamson Theatre. GEORGIA Atlanta: DeKalb Theatre. IDAHO Boise: Rialto Theatre.

Idaho Falls: Gayety Theatre. Rex Theatre. Rio Theatre. ILLINOIS Barrington: Caploy Theatre. Carlinville: Marvel Theatre. Duquoin: Duquoin Theatre. East St. Louis: Avenue Theatre. Freeport: Winnahick Players Theatre. Geneva: Fargo Theatre. Lincoln: Grand Theatre. Lincoln Theatre. Rock Island: Riviera Theatre. Springfield: Capitol Theatre. Ritz Theatre. Streator: Granada Theatre. INDIANA Goshen: Lincoln Theatre. New Circle Theatre. Indianapolis: Civic Theatre. Mutual Theatre. Kokomo: Colonial Theatre. Indiana Theatre. Rialto Theatre. Sips Theatre. Woods Theatre. Mishawaka: Mishawaka Theatre. New Albany: Grand Picture House. Kerrigan House. Terre Haute: Rex Theatre. Vincennes: Moon Theatre. Rialto Theatre. IOWA Council Bluffs: Liberty Theatre. Strand Theatre. Dubuque: Spensley-Orpheum Theatre. Fort Dodge: Park Theatre. Pokadot Theatre. Iowa City: Englert Theatre. Marshalltown: Family Theatre. Sioux City: Self Theatre Interest. State Center: Sun Theatre. Washington: Graham Theatre. KANSAS Arkansas City: Lyric Theatre. Starr Theatre. El Dorado: Erie Theatre. Independence: Beldorf Theatre. Kansas City: Midway Theatre. Lawrence: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Fatco Theatre. Variety Theatre. Leavenworth: Abdallah Theatre. Lyceum Theatre. McPherson: Ritz Theatre. Manhattan: Marshall Theatre. Wareham Theatre. Parsons: Ritz Theatre. Salina: Royal Theatre. Topeka: Capitol Theatre. Civic Auditorium Theatre. Wichita: Crawford Theatre. Winfield: Ritz Theatre. KENTUCKY Ashland: Capitol Theatre. Grand Theatre. Bellevue: Sylvia Theatre. Covington: Family Theatre. Shirley Theatre. Lexington: Hen All Theatre. Kentucky Theatre. State Theatre. Strand Theatre. Louisville: Gayety Theatre. Lake Charles: Palace Theatre. Monroe: Seigle Theatre. New Orleans: Dauphin Theatre. Globe Theatre. Lafayette Theatre. Strand Theatre. Tudor Theatre. Shreveport: Saenger Theatre. West Monroe: Happy Hour Theatre. MAINE Portland: Cameo Theatre. Derrig Theatre. Keith Theatre. MARYLAND Baltimore: Beacon Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre.

State Theatre. Temple Amusement Co. Elktion: New Theatre. MASSACHUSETTS Attleboro: Union Theatre. Boston: Casino Theatre. Park Theatre. Tremont Theatre. Brockton: Majestic Theatre. Modern Theatre. Charlestown: Thompson Square Theatre. Fitchburg: Majestic Theatre. Strand Theatre. Haverhill: Lafayette Theatre. Holyoke: Holyoke Theatre. Suffolk Theatre. Leominster: Capitol Theatre. Lowell: Capitol Theatre. Crowe Theatre. Gates Theatre. Rialto Theatre. Victory Theatre. Medford: Medford Theatre. Riverside Theatre. Roxbury: Liberty Theatre. Somerville: Capitol Theatre. Somerville Theatre. South Boston: Strand Theatre. Stoughton: State Theatre. MICHIGAN Bay City: Lafayette Theatre. Temple Theatre. Washington Theatre. Wenonah Theatre. Woodside Theatre. Detroit: Adam Theatre. Broadway Theatre. Downtown Theatre. Dowagiac: Century Theatre. East Grand Rapids: Ramona Theatre. Flint: Columbia Theatre. Michigan Theatre. Richard Theatre. Ritz Theatre. Roxy Theatre. Star Theatre. State Theatre. Strand Theatre. Grand Haven: Crescent Theatre. Grand Rapids: Powers Theatre. Ramona Theatre. Rialto Theatre. Savoy Theatre. Lansing: Garden Theatre. Orpheum Theatre. Plaza Theatre. Mt. Clemens: Bijou Theatre. Macomb Theatre. Negaunee: Vista Theatre. Niles: Rivera Theatre. Saginaw: Michigan Theatre. Sault Ste. Marie: Colonial Theatre. Soo Theatre. Temple Theatre. MINNESOTA Eveleth: Regent Theatre. Hibbing: Astor Theatre. Winona: Broadway Theatre. MISSISSIPPI Greenwood: Lyric Theatre. Laurel: Arabian Theatre. Jean Theatre. Strand Theatre. Pascagoula: Nelson Theatre. Pass Christian: Avalon Theatre. St. Louis: A. and G. Theatre. Yazoo: Yazoo Theatre. MISSOURI Carthage: Delphus Theatre. Joplin: Gem Theatre. Kansas City: Liberty Theatre. Webb City: Civic Theatre. BILLINGS: Lyric Theatre. NEBRASKA Kearney: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE Nashua: Colonial Theatre. Park Theatre. NEW JERSEY Asbury Park: Ocean Theatre. Paramount Theatre. Atlantic City: Royal Theatre. Belmar: Rivoli Theatre. Bridgeton: Majestic Theatre. Butler: New Butler Theatre. Camden: Apollo Theatre. Victoria Theatre. Walt Whitman Theatre.

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Carteret:
Ritz Theatre.

Cifton:
Strand Theatre.

East Orange:
Lyceum Theatre.

Glassboro:
Roxey Theatre.

Ipsington:
Ritz Theatre.

Jersey City:
Majestic Theatre.
Transfer Theatre.

Lakewood:
Palace Theatre.
Strand Theatre.

Little Falls:
Oxford Theatre.

Long Branch:
Paramount Theatre.

Lyndhurst:
Ritz Theatre.

Netcong:
Palace Theatre.

Newark:
Broad Street Theatre.
City Theatre.
Congress Theatre.
Court Theatre.
De Luxe Theatre.
Essex Theatre.
Mayfair Theatre.
Mt. Prospect Theatre.
Orpheum Theatre.
Savoy Theatre.

Ocean City:
Strand Theatre.

Passaic:
Palace Theatre.
Playhouse Theatre.
Rialto Theatre.

Paterson:
Capitol Theatre.
Plaza Theatre.
State Theatre.

Phillipsburg:
Main Theatre.

Pitman:
Broadway Theatre.

Pompton Lakes:
Pompton Lakes Theatre.

Rutherford:
Rivoli Theatre.

Toms River:
Traco Theatre.

Westwood:
Westwood Theatre.

NEW YORK

Albany:
Colonial Theatre.
Eagle Theatre.
Harmanus Theatre.
Leland Theatre.
Royal Theatre.

Amsterdam:
Orpheum Theatre.

Auburn:
Capitol Theatre.

Beacon:
Beacon Theatre.
Roosevelt Theatre.

Bronx:
Bronx Opera House.
Tremont Theatre.
Windsor Theatre.

Brooklyn:
Borough Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Gaiety Theatre.
Halsey Theatre.
Liberty Theatre.
Mapleton Theatre.
Parkway Theatre.
Star Theatre.

Buffalo:
Lafayette Theatre.

Catskill:
Community Theatre.

Cortland:
Cortland Theatre.

Delaware:
Strand Theatre.

Glens Falls:
State Theatre.

Haverstraw:
Capitol Theatre.

Johnstown:
Electric Theatre.

Kingston:
Ritz Theatre.

Mt. Kisco:
Playhouse Theatre.

Mt. Vernon:
Embassy Theatre.

Newburgh:
Academy of Music.

New York City:
Arcade Theatre.
Audubon Theatre.
Bannister, Chan., Music Hall.
Beacon Theatre.
Belmont Theatre.
Belmore Theatre.
Benenson Theatre.
Blenheim Theatre.
Central Theatre.
Clinton Theatre.
Cosmopolitan Theatre.
George M. Cohan Theatre.
Gotham Theatre.
Grand Opera House.
Harris Theatre.
Irving Place Theatre.
Loconia Theatre.
Mt. Morris Theatre.
National Theatre.
Olympia Theatre.
Parkway Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Selwyn Theatre.
Wallack Theatre.
Washington Theatre (145th St. and Amsterdam Ave.).
West End Theatre.

Niagara Falls:
Hippodrome Theatre.

Olean:
Palace Theatre.

Ossining:
Victoria Theatre.

Oswego:
Gem Theatre.

Pelham:
Pelham Theatre.

Syracuse:
Empire Theatre.
Rivoli Theatre.

Troy:
Bijou Theatre.

LONG ISLAND, N. Y.

Bayshore:
Bayshore Theatre.

Cedarhurst:
Central Theatre.

Easthampton:
Easthampton Theatre.

Hicksville:
Playhouse Theatre.

Huntington:
Huntington Theatre.

Jamaica:
Carlton Theatre.

Locust Valley:
Red Barn Theatre.

Mineola:
Mineola Theatre.

Patchogue:
Patchogue Theatre.
Rialto Theatre.

Sag Harbor:
Sag Harbor Theatre.

Sea Cliff:
Sea Cliff Theatre.

Southampton:
Southampton Theatre.

NORTH CAROLINA

Charlotte:
Charlotte Theatre.

Durham:
New Duke Auditorium.
Old Duke Auditorium.

Henderson:
Moon Theatre.
Stevenson Theatre.

High Point:
Broadhurst Theatre.
Broadway Theatre.
Paramount Theatre.

Wilmington:
Academy of Music.

Winston-Salem:
Colonial Theatre.
Hollywood Theatre.

NORTH DAKOTA

Fargo:
Princess Theatre.

OHIO

Bellefontaine:
Court Theatre.
Strand Theatre.

Columbus:
Garden Theatre.
Grandview Theatre.
Hudson Theatre.
Knickerbocker Theatre.
Southern Theatre.
Uptown Theatre.
Victor Theatre.

Dayton:
Palace Theatre.

Fremont:
Fremont Opera House.
Paramount Theatre.

Lima:
Faurot Theatre.
Lyric Theatre.
Majestic Theatre.
Rialto Theatre.

Marletta:
Hippodrome Theatre.
Putnam Theatre.

Marion:
Ohio Theatre.
State Theatre.

Martins Ferry:
Elsane Theatre.
Fenray Theatre.

Mt. Vernon:
Lyric Theatre.

Piqua:
State Theatre.

Shelby:
Castamba Theatre.
Opera House.

Urbana:
Clifford Theatre.
Lyric Theatre.

Washington Court House:
Fayette Theatre.

OKLAHOMA

Blackwell:
Bays Theatre.
Midwest Theatre.
Palace Theatre.

Chickasha:
Ritz Theatre.

Enid:
Astec Theatre.
Criterion Theatre.
New Mecca Theatre.

Okmulgee:
Inca Theatre.
Orpheum Theatre.
Yale Theatre.

Picher:
Winter Garden Theatre.

Shawnee:
Odeon Theatre.

OREGON

Eugene:
State Theatre.

Klamath Falls:
Foolie's Pelican Theatre.
Foolie's Pine Tree Theatre.

Medford:
Holly Theatre.
Hunt's Criterion Theatre.

Portland:
Broadway Theatre.
Mayfair Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Venetian Theatre.

PENNSYLVANIA

Alliquipp:
State Theatre.

Allentown:
Lindy Theatre.
Southern Theatre.

California:
Lyric Theatre.

Chester:
Lyric Theatre.

Connellsville:
Orpheum Theatre.

Elwood City:
Liberty Theatre.
Majestic Theatre.

Erie:
Colonial Theatre.

Harrisburg:
Broad Theatre.
Grand Theatre.

Jessup:
Favinas Theatre.

Lancaster:
Fulton Opera House.

Lebanon:
Academy of Music.

Lawstown:
Rialto Theatre.

Monongahela:
Anton Theatre.
Bentley Theatre.

Oil City:
Drake Theatre.

Palmerton:
Colonial Theatre.
Palm Theatre.

Peckville:
Favinas Theatre.

Philadelphia:
Adelphia Theatre.
Casino Theatre.
Fernrock Theatre.
Gibson Theatre.
Pearl Theatre.
South Broad Street Theatre.
Standard Theatre.

Phillipsburg:
Chambers Street Theatre.

Pittsburgh:
Pittsburgh Playhouse.

Reading:
Berman, Lew, United Chain Theatres, Inc.

South Brownsville:
Bison Theatre.

Waynesburg:
Waynesburg Opera House.

York:
York Theatre.

RHODE ISLAND

East Providence:
Hollywood Theatre.

Pawtucket:
Imperial Theatre.
Music Hall.
Strand Theatre.

Providence:
Bomes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

SOUTH CAROLINA

Columbia:
Royal Theatre.
Town Theatre.

SOUTH DAKOTA

Mitchell:
New Roxy Theatre.

TENNESSEE

Elizabethton:
Bonny Kate Theatre.

Fountain City:
Palace Theatre.

Johnson City:
Criterion Theatre.
Liberty Theatre.
Majestic Theatre.
Tennessee Theatre.

Knoxville:
Rialto Theatre.

Maryville:
Capitol Theatre.
Palace Theatre.

Memphis:
Princess Theatre.
Suzore Theatre, 869 Jackson Ave.
Suzore Theatre 279 N. Main St.

Nashville:
Hippodrome Theatre.

TEXAS

Ablene:
Ritz Theatre.

Brownsville:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

Brownwood:
Queen Theatre.

Burkburnett:
Palace Theatre.

Dallas:
Little Theatre.

Edinburgh:
Valley Theatre.

Fort Worth:
Little Theatre.
Pearl Theatre.

Galveston:
Dixie No. 3 Theatre.

Greenville:
Gem Theatre.

La Feria:
Bijou Theatre.

Longview:
Liberty Theatre.

Lubbock:
Lindsey Theatre.
Lyric Theatre.
Palace Theatre.
Rex Theatre.

Lufkin:
Texas Theatre.

Mexia:
American Theatre.

Mission:
Mission Theatre.

Pharr:
Texas Theatre.

Plainview:
Fair Theatre.

Port Neches:
Lyric Theatre.

Raymondville:
Ramon Theatre.

San Antonio:
Harlandie Theatre.
Highland Park Theatre.
Sam Houston Theatre.
Uptown Theatre.
Zaragoza Theatre.

San Benito:
Palace Theatre.
Rivoli Theatre.

Sherman:
Texas Theatre.
Washington Theatre.

Temple:
High School Auditorium.

Tyler:
High School Auditorium Theatre.

Wichita Falls:
Queen Theatre.

UTAH

Logan:
Lyric Theatre.

Provo:
Crest Theatre.

Salt Lake City:
Rialto Theatre.
Roxy Theatre.
State Theatre.
Town Hall Theatre.

VIRGINIA

Hopewell:
Harris Theatre.
Marcelle Theatre.

Lynchburg:
Auditorium Theatre.
Belvedere Theatre.
Gayety Theatre.
Little Theatre.

Norfolk:
Arcade Theatre.
Manhattan Theatre.
Newport Theatre.
Wells Theatre.

Petersburg:
Marcel Theatre.

Portsmouth:
Gates Theatre.

Richmond:
Capitol Theatre.
Grand Theatre.
Lyric Theatre.
Patrick Henry Theatre.
Pantoon Theatre.
State Theatre.

Roanoke:
American Theatre.
Park Theatre.
Rialto Theatre.
Roanoke Theatre.
Strand Theatre.

Winchester:
New Palace Theatre.

WASHINGTON

Mount Vernon:
Lincoln Theatre.

Tacoma:
Riviera Theatre.
Roxy Theatre.

WEST VIRGINIA

Charleston:
Capitol Theatre.
Kearse Theatre.

Clarksburg:
Opera House.
Robinson Grand Theatre.

Fairmont:
Nelson Theatre.

Holidays Cove:
Lincoln Theatre.
Strand Theatre.

Huntington:
Avenue Theatre.
Dixie Theatre.
New Roxy Theatre.
Palace Theatre.

New Cumberland:
Manos Theatre.

Parkersburg:
Virginia Theatre.

Weirton:
Manos Theatre.
State Theatre.

Wellburg:
Palace Theatre.
Strand Theatre.

WISCONSIN

Antigo:
Home Theatre.

Chippewa Falls:
Loop Theatre.
Rivoli Theatre.

Menaasha:
Orpheum Theatre.

Merrill:
Cosmo Theatre.

Wausau:
Ritz Theatre.

DISTRICT OF COLUMBIA

Washington:
Universal Chain Enterprises.
Wardman Park Theatre.

CANADA

ALBERTA

Calgary:
Capitol Theatre.
Grand Theatre.
Palace Theatre.
Strand Theatre.
Variety Theatre.

Edmonton:
Rialto Theatre.

Lethbridge:
Empress Theatre.

BRITISH COLUMBIA

Vancouver:
Famous Players' Orpheum Theatre.

MANITOBA

Winnipeg:
Beacon Theatre.
Bijou Theatre.
College Theatre.
Dominion Theatre.
Garrick Theatre.
Lyceum Theatre.
Orpheum Theatre.
Osborne Theatre.
Palace Theatre.
Plaza Theatre.
Province Theatre.
Rialto Theatre.
Roxy Theatre.
Starland Theatre.
Tivoli Theatre.
Uptown Theatre.

ONTARIO

Hamilton:
Granada Theatre.
Lyric Theatre.
Savoy Theatre.

Montreal:
Stella Theatre.

Niagara Falls:
Webb Theatre.

Ottawa:
Center Theatre.
Little Theatre.
Rideau Theatre.

Peterborough:
Regent Theatre.

St. Catharines:
Granada Theatre

St. Thomas:
Granada Theatre.

Toronto:
Arcadian Theatre.
Century Theatre.
Cum Bac Theatre.
Granada Theatre.
Capital Theatre.

QUEBEC

Quebec:
Cartier Theatre.
Imperial Theatre.
Princess Theatre.
Victoria Theatre.

Sherbrooke:
Granada Theatre.
His Majesty's Theatre.

SASKATCHEWAN

Regina:
Broadway Theatre.
Grand Theatre.

Saskatoon:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS

Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill.

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Trombone; good tone and range; read and take off; sober and reliable; age 22; union. Bob Jenney, 1001 Williston Ave., Waterloo, Iowa.

AT LIBERTY—Drummer, age 23, open for any engagement providing work is steady; will go anywhere; fully equipped; can read or fake; union; reliable, clean, sober; prefer dance bands; experience with small and large bands. John C. Gouldthorpe, 974 Glenwood St., N. E., Warren, Ohio.

WANTED

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

WANTED—Set of band uniforms; small size; 25 or more. Hy-Grade Musical Instrument Co., 65 William St., Newark, N. J.

WANTED TO BUY—Used Loree Oboe and English Horn; good condition; send details and lowest cash price. Andre A. Andraud, 3500 Brentwood Ave., Cincinnati, Ohio.

WANTED TO TRADE—King Liberty Model Trumpet, silver plated, gold bell, case; excellent condition; for a Hynes, Bettoney or Pedler silver Db Boehm closed G Sharp Piccolo. Will exchange, trial. E. Butterfield, Pana, Ill.

For Sale or Exchange

FOR SALE—High Hat Sock Pedal, with two deep cup Cymbals; used but a few days; will sacrifice for \$6; like new; trial. B. Zeldis, 4311 Spruce St., Philadelphia, Pa.

FOR SALE—Slingerland Snare Drum, 14x5", white pearl, gold-plated rods; excellent condition, \$18.00; will give three days' trial. N. Whitkin, 69 Halsted St., Newark, N. J.

FOR SALE—Trombone, Valve, "King," silver-plated, silver water-proof carrying bag; no dents; excellent tone; L. P.; like new; first \$35 will take it. R. Shatten, 6212 Chestnut St., Philadelphia, Pa.

FOR SALE—Sousaphone stand, heavy (adjustable to any size instrument); practically new; will sacrifice for \$3.99; cost me \$20. H. Rogers, 241 South Alden St., Philadelphia, Pa.

FOR SALE—Oboe, "Barbler" Conservatory system and case; excellent condition and tone; low pitch; \$37.50; unusual opportunity; trial. J. Hamburger, 1895 Morris Ave., Bronx, New York, N. Y.

FOR SALE—Bb Clarinet, "Buffet," Boehm system; grenadilla wood, and plush case; excellent condition; low pitch; will sacrifice for \$55 and give trial. E. Pollen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—Deagan Xylophone, three and one-half octaves; in very good condition; price reasonable; information and picture; apply to George W. Tarison, Jr., Box 100, The Weira, N. H.

FOR SALE—"Conn" Cornet, Victor Model, silver-plated, French shaped case, crush plush lined; perfect; low pitch; \$30.00; will give trial; there are no dents. L. Danzig, 16 East 177th St., Bronx, New York, N. Y.

FOR SALE—Sousaphone, BBB, "Conn," silver-plated, 24-inch bell; low pitch; free from dents; fine tone and condition; will take \$100 for quick sale; rush. A. C. Stahl, 8 South Haviland Ave., Audubon, N. J.

FOR SALE—I have a Tom-Tom, giant size, 16x16"; black shell; pigskin heads; used very little; including nickel plated adjustable floor stand; I will sell complete for \$13.50; trial. L. Veil, 5256 North 6th St., Philadelphia, Pa.

FOR SALE—Library of about 20 special arrangements; new copies, neatly written, modern swing styles; include "Remember," "See You in My Dreams," etc.; all standard numbers. Charles Koutay, 2038 South Central Park, Chicago, Ill.

FOR SALE—Alto Saxophone, genuine "Buffet," silver-plated in special plush lined case; just overhauled, like new; unusual tone; L. P.; first \$72.50 takes it; 3 days' trial. R. Koehland, 268 South 68th St., Philadelphia, Pa.

FOR SALE—One set of Temple blocks (five), including rack; trap table; Cymbal holders; used very little; will sacrifice it all for \$12; not a scratch on them; hurry; 3 days' trial. S. Hirsch, 5929 Latona St., Philadelphia, Pa.

EXCHANGE—One Conn Baritone Horn, front action, silver-plated, with case for Conn E-F Mellophone. J. Scott, 410 Main St., Asbury Park, N. J.

WANTED—Mechanic, experienced on Reed, Woodwind and Brass instruments. Friedman's Music Shop, 73 Springfield Ave., Newark, N. J. MArk 2-8565.

FOR SALE—Bass Clarinet, French Martin, automatic octave key; new; must sacrifice; \$165, with case. F. Novak, 200 West 58th St., New York, N. Y.

FOR SALE—Carl Fuchs Double French Horn, F and Bb, used one year; brass finish; with case; sacrifice for \$100; no dents. Harold Fair, Member Local 91, A. F. of M., Westfield, Mass.

FOR SALE—String Bass, very old, in perfect condition; tone, quality and power an exception; have also fine old Violin, price reasonable. Apply Musician, 755 East 218th St., Bronx, N. Y.

FOR SALE—Vibraphone, Leedy, nobey gold, white mother of pearl, 3 octave, orchestra size; perfect condition; reasonable; also two tunable Tom-Toms. Howard Jacobs, 115 South Horton St., Dayton, Ohio.

FOR SALE—The following band uniforms: 15 coats, 16 coats and trousers, 35 caps; also music pouches, etc.; good condition; reasonably priced. Address New Departure, Division of General Motors Corp., Bristol, Conn.

FOR SALE—Tenor Saxophone Case, combination (will hold three instruments); Gladstone model; alligator covering; plush lined, with outside zipper case cover; practically new; cost \$35.00; \$19.00. F. R. Hirsch, 15 Abington Sq., New York, N. Y.

FOR SALE—Drum Cover, for 14x22" Bass Drum; specially made; waterproof; Mackintosh; fleece lined; leather bound and zipper; with special handle for carrying; durable; used but twice; \$3.90; worth \$12. B. Kloidt, 216 Haddon Ave., Westmont, N. J.

FOR SALE—String Bass Bag; one week old; custom made; waterproof cloth; fleece lined with zipper; leather bound edges; with pockets for music strings and bow; very durable; will sacrifice for \$7.75; worth \$25. trial. E. Gross, 4632 Sansom St., Philadelphia, Pa.

EXCHANGE—French Conservatory System Bassoon, 19 keys, low pitch, for low pitch Conservatory System Oboe or Cor Anglais, low pitch; would consider low pitch Boehm System Oboe. If interested, address R. G. Seybold, 231 Webster Ave., Plymouth, Ind.

FOR SALE—336 complete dance orchestration from 1912 to 1935; also 45 selections of comic opera and musical comedy from 1883 to 1928; also 6 medley overtures from 1908 to 1920; most of music out of print; price \$200, or will sell separate orchestration. F. Novak, 200 West 58th St., New York, N. Y.

MISCELLANEOUS

LIBERAL REWARD—For information leading to recovery of Peter Guarunari Cello, made in 1702 and stolen from auto near Detroit in October, 1936; Russian initials M. F. engraved on bottom of Cello in center. Notify Detroit F. & M. Insurance Co., 625 Shelby St., Detroit, Mich.

Mid-Winter Meeting of the International Executive Board
(Continued from Page Nineteen)

The Board holds that the proposed plan to declare fairs unfair on a yearly basis is not feasible. Also that a standardization of local minimum number of men on State and County Fairs would not be practical. The Board decides that under the laws of the Federation it has no jurisdiction over the price list of Locals for fairs.

The delegation lays before the Board the request for strike benefits for members of the Stanley Theatre orchestra during the period that they were on strike from September 3, 1936, to November 12, 1936, ten weeks. The strike resulted from the refusal of the Harris Amusement Company to agree with the terms of a trade agreement which Loew's and Warner Brothers were ready to sign, all three firms being members of the Pittsburgh Managers' Association.

A letter from the Local to President Weber, dated November 25, 1936, outlining all particulars, was read to the Board. Request ten weeks' strike benefit at \$495.00 per week, total \$4,950.00.

On motion, the Board holds that under the conditions extant in the case the members are entitled to strike benefits and orders the amount paid.

Paul Whiteman appears before the Board regarding his contract with Ramona Davies. The Supreme Court has decided that Ramona's contract is binding and cannot be abrogated.

The Board is informed that the President's office advised Ramona to refrain from taking legal action until the Executive Board had decided the complaint of member Whiteman.

The Board holds that inasmuch as Ramona Davies has taken recourse to the courts before exhausting her prerogatives in the Federation, she has resigned her membership and the case cannot be further considered.

A letter is received from Local No. 6, San Francisco, Calif., regarding the conditions of members playing steamship engagements on western steamships. The Local makes suggestions for improvement in meals and living conditions and requests a revision in leaders' and contractors' scales.

The President explains the many suc-

cessful efforts of his office in the direction of improving the wages and conditions of members thus employed on eastern steamships.

The matter is referred to the President's office for the purpose of following the same policy in this case.

The session adjourned at 5:10 P. M.

Everglades Hotel,
Miami, Florida,
February 26, 1937.

Meeting called to order at 10:00 A. M.

Request of the A. F. of L. for moral and financial support with reference to the strike of the employes of the Remington Rand Co.

On motion, a donation of \$1,000.00 is made.

Request of residents of Columbia, Tenn., for a charter, and objection interposed by Local No. 257, Nashville, Tenn.

The request is laid over for further investigation.

Request of residents of Clinton, Ind., for a charter.

On motion, the request is laid over for further investigation and disposition.

A letter from Local No. 279 regarding a fine of \$50.00 imposed upon Herman Liersch is read, in which Local No. 279 claims that Jackson's Point is not in the jurisdiction of Local No. 149.

The Local is advised that it is in error; the fine imposed upon Herman Liersch is, however, set aside and a reprimand administered in lieu thereof.

Application of Nick St. Marie and his Filipino Orchestra for membership in the Federation.

The Board holds that if a Filipino is born in the United States or Canada, Locals have a right to accept him to membership; otherwise not.

Request of Local No. 77, Philadelphia, Pa., for financial assistance from the Federation.

The President lays the matter before the Executive Board and the Executive Board acquiesced in his opinion that under Article I, Section 1, an amount of \$5,000.00 be granted to the Local.

Application of residents of Moberly, Mo., for a charter.

The matter is referred to the President's office for further investigation.

Case No. 122. Claim of member W. Harold Emery against Matty Callif, manager, Buckeye Lake Park, Lake Breeze Pier, Buckeye Lake, Ohio, for \$800.00 alleged to be due through breach of contract.

On motion, the claim is dismissed.

Case No. 733. Reopening of Case No. 245, 1936-37 docket. Claim of Harry B. Squires against Blanche Calloway of Local No. 802, New York, N. Y., for \$1,256.00 alleged to be due him.

The Board reopens the case and dismisses the claim.

Complaint of Jack Russell of Local No. 10 against another band using the name of Jack Russell Orchestra and the explanation of Lester E. Ost, member of Local No. 463, of the manner in which they arrived at the name, using the first names of two members of the band.

The Board holds that inasmuch as no member of the Ost band is named Jack Russell, the practice is an infringement and the orchestra must therefore cease to use the name of Jack Russell and His "Famous Orchestra."

Recess taken at 12:45 noon.

Session resumed at 2:30 P. M.

Protest of Local No. 253, Warsaw, Ind., against the granting of an extension of jurisdiction to Local No. 414, Bremen, Ind.

On motion, the protest is not sustained.

Case No. 859. Request of Local No. 263, Wawsaw, Ind., for an extension of jurisdiction and objection and counter-request interposed by Local No. 53, Fort Wayne, Ind.

The Board denies the request and counter-request.

The Board receives a protest from members of Local No. 88 against an action of the Local in voting to hold its meetings in Bend, Ill.

The Board holds that a Local has a right to hold its meetings in any place in its jurisdiction that it decides. The ex-officers are instructed that the charter and seal are the property of the Federation and must be turned over to the regularly elected officers.

Charges preferred against Glenn E. Town, secretary of Local No. 263, Lincoln,

Ill., for alleged violation of the laws of the A. F. of M.

On motion, the charges are sustained, a reprimand to be administered and Town warned against a repetition of the offense.

The Executive Board discusses the right of a Local to place restrictions upon employment opportunities of new members.

The Executive Board holds that a new member is entitled to all rights and privileges of a Local without restriction. The rule must not be so construed as to interfere with the regulations of such Local in connection with death benefits.

Matter of granting conditional membership to Eileen Mercedes, an entertainer who plays her own accompaniments and also is accompanied by the orchestra.

The application of Eileen Mercedes is accepted.

The Board considers the matter of the National 50% tax collected by Local No. 802 on "NAME" bands making electrical transcriptions.

The matter is laid over for further consideration.

The matter of laws and rules governing broadcasting engagements is laid before the Board by the President.

The matter is laid over for further consideration.

Session adjourned at 5:45 P. M.

Everglades Hotel,
Miami, Florida,
February 27, 1937.

Meeting called to order at 10:00 A. M. All members present.

A telegram is received from George E. Browne, President of the I. A. T. S. E.

On motion, the telegram is ordered spread on the minutes:

"Greetings from the Alliance membership to the official family of the Federation in its mid-winter meeting (stop) may your deliberations prove productive of everything beneficial to your organization in keeping with your splendid achievements of the past (stop) kindest personal regards.
GEORGE E. BROWNE."

Matters of importance to welfare of the organization are discussed at length.

The President lays before the Board a question concerning the American tour of the Salzburg Opera Company. A letter from S. Hurok, the impresario who is contemplating arranging the tour, in which he requests relief from the minimum men requirements in the jurisdiction of Locals where the festival is to be given is read.

The Board holds that under the laws of the Federation, no relief can be granted, and Hurok shall be advised that he can only try to come to some agreement with the local unions concerning the matter.

A letter from Jimmy Mann is read, in which he requests reconsideration of a case wherein national and local fines were imposed.

The matter is referred to the President's office for further investigation and resubmission to the Board.

Conditions existing in the Catskill mountain resorts are laid before the Board.

The Board refers the matter to the office of the President.

The President explains the present status of the Molina contract matter to the Board.

The radio broadcasting situation and taxes thereon are discussed at length.

Recess taken at 12:30 P. M.

Session resumed at 2:00 P. M.

The Board resumed discussion of the radio broadcasting matters. The President will make recommendations in his report to the Convention treating on the subject matter.

The President lays before the Board the matter of Local No. 47, Los Angeles, Calif., ordering the "Four Play Boys" off the Federal Outfitting Company program. After collecting stand-by money, thereby permitting them to play several dates.

On motion, the Board rules that under the conditions extant in the case, the Local had no right to interfere with their engagement.

The matter of tax is laid over for further consideration.

A communication is read from Local No. 6, San Francisco, Calif., regarding controversy with radio station KSFO of that city and is referred to the President's

office to make efforts to be of assistance to the Local.

The action of New York Local 802 in collecting the 50% national tax on traveling orchestras making electrical transcriptions is further considered.

The Board sustains the action of the Local, inasmuch as such transcriptions are used for radio purposes.

The International Executive Board holds that the attempt of some Locals or their representatives to in advance influence delegates to a Convention or cause Locals to instruct their delegates how they should vote on certain propositions is unfair to other Locals and delegates, as all propositions should properly be introduced at the Convention and discussed by all the delegates without some of them having been subjected to advance influence as to what position they should take in same.

Often Locals and delegates receive misleading advance information, all of which is not conducive to furthering the best interests of our organization.

Resolution No. 89, which was referred to the Executive Board by the 1936 Convention, is considered.

The matter is referred to the President's office for further investigation and if it does not interfere with conditions already existing in other Locals, the purpose of the resolution shall be carried out.

The Board considers Resolution No. 45, which was also referred to it by the Detroit Convention. The President is advised to confer about the matter with attorneys of the Federation and then can make same a subject of his report to the 1937 Convention.

Resolution No. 74, adopted by the last Convention, is considered. The President advises the Board that he is making a survey of the Locals as to their position in the matter of enforcing the six-day week and will report to the next Convention.

The Board adjourned at 5:00 P. M., subject to the call of the Chair.

THE DEATH ROLL

Allentown, Pa., Local No. 561—Henry Boxmeyer.

Boston, Mass., Local No. 9—J. P. Burleigh, Walter O. Johanson, Franklin P. Barnes, Peter Edwards.

Chicago, Ill., Local No. 10—Ray McDermott, William Bittner, Emil Gross, Roy D. Westervelt, Frank Jilek, Charles Elander, Cincinnati, Ohio, Local No. 1—Robert Visconti, William Burkel.

Cleveland, Ohio, Local No. 4—Herman Rosen, Fred Hribal, Frank Russo, Ivan Francis, Joe Summerhill.

Dallas, Texas, Local No. 147—Joe Cima, Dayton, Ohio, Local No. 101—W. D. Freeman.

Detroit, Mich., Local No. 5—Marion W. Burns, Marion Dainty Johnson, Arthur Hopkins.

Gloucester-Manchester, Mass., Local No. 324—George E. Gale.

Indianapolis, Ind., Local No. 3—Carl Andrews, Alden Cote.

Kansas City, Mo., Local No. 34—John Boxheimer, Ralph T. Bambrough, John Crockett.

Lancaster, Pa., Local No. 294—Orlando G. Murphy.

Mechanicville, N. Y., Local No. 318—Eugene B. Fuller.

Michigan City, Ind., Local No. 578—Julius Cook.

Minneapolis, Minn., Local No. 73—L. Murbreck.

Newark, N. J., Local No. 16—Ernest Fleming, John Shaw, Abraham Glickman, Omaha, Nebr., Local No. 70—Frank Glassberger.

Philadelphia, Pa., Local No. 77—Joseph Cella.

Pittsburgh, Pa., Local No. 471—Oliver Steath.

Portsmouth, N. H., Local No. 376—Samuel E. Meserve.

Richmond, Calif., Local No. 424—Fred Rose.

St. Louis, Mo., Local No. 2—A. Irving Rose.

Salt Lake City, Utah, Local No. 104—Chas. L. Berry, John Held, Willard Youngdale, Will Rees, Peter A. Bendixon.

San Antonio, Texas, Local No. 23—Joe McAllister.

San Francisco, Calif., Local No. 6—J. Henry Meyer, J. E. Boxheimer, Solie Hellbronner, C. J. McGuire, Otto Wollak, Paul O. Hare, A. H. Cammack.

Sioux City, Iowa, Local No. 254—Fred Raese, Michael Sorensen.

Syracuse, N. Y., Local No. 78—William H. Aicher.

Toledo, Ohio, Local No. 15—Fred N. Johnson.

Tulsa, Okla., Local No. 94—James R. Overton.

Waco, Texas, Local No. 306—August A. Bettis.

Washington, D. C., Local No. 161—E. C. Hoopes.