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NO. 5

A. F. OF L. CONVENTION WAS HISTORY-MAKING

Notable Gathering of Labor's Hosts Finish Two Weeks' Session—Highlights of the Convention Held in Cincinnati, Ohio.

By CHAUNCEY A. WEAVER

With Europe being transformed into a human slaughter-house; with the national capital of the United States at white heat over the neutrality issue; with the eyes of the sporting world centered on the southern Ohio city as the arena of the coming world series, the fifty-ninth annual convention of the American Federation of Labor got under way at Cincinnati, Monday, October 2, 1939, at 10 A. M.—with five hundred and twenty-six delegates under certification of the credentials committee.

The skies were clear, the atmosphere a crisp October ozone, and the Hall of Mirrors on the third floor of the Netherland-Plaza Hotel, beautiful and attractive—the stage setting for a notable gathering of labor hosts was all that could be desired.

As a musical prelude to the Convention opening John Kiohr, a name widely known, led a fine 30-piece band through a 30-minute program, after which John J. Hurst, President of the Cincinnati Labor Council, banged the table with his gavel and then presented Rt. Rev. Marcellus Wagner, Director of Catholic Charities, to deliver the invocation.

The Convention was welcomed by a notable array of state and local dignitaries. Governor John W. Bricker came down from Columbus to bring the felicitations of the state at large.

Hon. James Garfield Stewart, Cincinnati's dynamic Mayor, gave a rapid-fire history of the city—well interlarded with stories which kept his listeners in a laughing and applauding mood.

President Michael Lyden of the State Federation of Labor brought commonwealth trade union greetings.

Joseph Turner of the Chamber of Commerce bore testimony to the cordial relations existing between organized labor and the business interests of the city.

Hon. Samuel Bell, totally blind, but for many years an occupant of a seat on the municipal city bench, brought the series of welcome addresses to a fitting close.

President William Green delivered an earnest acknowledgment of the reception accorded the delegates. He referred to the international war situation; declared that labor was utterly opposed to embroilment; and in answer to the pleas for unification of labor's warring factions gave assurance that the organization of which he is the head had done everything within reason to heal the breach.

The afternoon session was devoted to Convention organization.

The A. F. of M. delegation to the A. F. of L. Convention was honored with committee membership as follows:

Joseph N. Weber—Committee on Law.
Jack Tenney of Los Angeles—Committee on Rules.

C. L. Bagley of Los Angeles—Committee on Adjustment.

Rex Riccardo of Philadelphia—Committee on Education.

Ed. Canavan of New York—Committee on Organization.

Chauncey A. Weaver of Des Moines, Iowa—Secretary, Committee on Union Label.

The report of the A. F. of L. Executive Council for the year is a formidable

DESCRIBES WAR-TIME CONDITIONS IN EUROPE

A. F. of L. Fraternal Delegate to British Trades Union Congress Found England, France and Germany All Prepared for a Long Conflict—Labor Congress Was Cut Short.

On the opening day, October 2nd, of the recent annual convention of the American Federation of Labor in Cincinnati, Ohio, President Green read to the delegates this cablegram from Felix H. Knight, president of the Brotherhood of Railway Carmen of America and thirteenth vice-president of the American Federation of Labor, who had been chosen as one of the fraternal delegates to represent the American Federation of Labor at the British Trades Union Congress which met in Bridlington early in September:

"Boarded ship Saturday now anchored Bay of Biscay shallow water waiting for the tide to take us in hope to see you before close of convention."

Mr. Knight did not reach Cincinnati until the morning session of the convention on October 13th, when he was presented to the convention by President Green to make his report.

European War Shortens Trades Union Congress Proceedings

Mr. Knight then gave this interesting account of his experiences in Europe and the difficulties confronting his return to the United States:

"I shall take this opportunity to express my appreciation to the convention for having elected me in the last convention in Houston in my absence.

"I arrived in Bridlington, on September 4th, during the hectic times in Europe. Due to war having been declared, the Congress cut short their deliberations.

Communists Defend Union of Soviet Socialist Republics

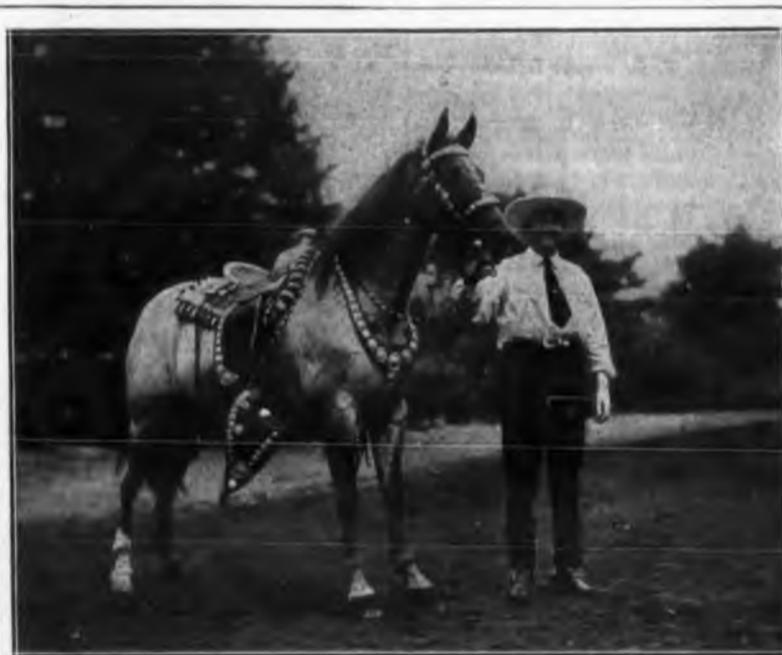
"There were three Communists who came on the platform and discussed it, and they said, without any qualifications, that America in 1917 was in identically the same position and condition as was Soviet Russia at that time, and the announcement had just been made that Soviet Russia had gone behind the curtains and signed a pact with Germany. No reason for that, no justification for it, but they were doing everything within their power to relieve Communist Russia of any stigma that might be placed upon them or directed toward them.

"Now, if I may be permitted, I might digress and say that I visited three of the countries that are in war. I spent twelve days in Germany. I got out the day before the lid was put on. I was on the North Sea when Hitler went into Poland, and I rode from Edinburgh, Scotland, to London on the last train that had a dining car.

Germany is Completely Mobilized For War

"I saw more preparations for war in Germany than anywhere else. I saw the Black Shirts, boys of ten and twelve, march up Unter den Linden before the hotel where I was stopping. Everything was preparation, but the Germans did not want war and did not think they would have war. It is my opinion that if Hitler had thought England and France would back up their declarations he would never have gone into Poland. He made this compact with Russia, and from what I

(Continued on Page Twenty)



PAUL WHITEMAN is celebrating his twentieth anniversary in the music business the week of November 19th to 25th. Leaders all over the North American Continent have signified their intentions of cooperating by dedicating numbers to "Pops" during this week. Paul's interests are diversified and include a farm and "Walk-Along," the prize walking horse, which is his pride and joy and which he entered and rode in the National Horse Show in Madison Square Garden, New York City, from November 4th to 11th.

preparation—consisting of two hundred and one pages. An abbreviated resume of the pamphlet was read to the Convention on opening day by First Vice-President Frank Duffy of Indianapolis. It covers an infinite variety of subjects. On the over-shadowing topic of international war, the report points out:

"Despite propaganda or persuasion to special partisanship, Labor in the United States appreciates its responsibility in this national emergency to do its full part in maintaining neutrality. Continuance of this policy in good faith is our all important duty."

It is a rule of the organization that all resolutions shall be in the hands of the Executive Council or on file thirty days in advance of a Convention session opening—later introductions to be only with unanimous consent. Seventy-five resolutions were on file on the opening day.

TUESDAY—SECOND DAY (First Convention Week)

Dr. Edward A. Brown, pastor of Madison Methodist Church, delivered the invocation.

Arthur J. Altmeyer, Chairman of the Social Security Board, led the Convention through the labyrinthine mazes of the Social Security Act; pointed out amendments which had been adopted in hopes of clarifying and strengthening the measure, and predicted the wisdom of the law would be vindicated in days to come.

Spencer Miller, Jr., Director of the Workers Education Bureau, gave his annual address. He was heard with deep interest, as always, and pointed out how educational needs are stressed and how

(Continued on Page Sixteen)

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CHARTERS REVOKED

- 163—Webster City, Iowa.
- 511—Muskogee, Okla.

CONDITIONAL MEMBERSHIP ISSUED

- 1291—Harold Price.
- 1292—Bill Enix.
- 1293—Virgil Barr.
- 1294—John Kealoha Paloa.
- 1295—Guineveve K. Twigg.
- 1296—Anna May Balabanow (renewal).
- 1297—Valentine Balabanow (renewal).
- 1298—Henry Balabanow (renewal).
- 1299—Edna Fox.
- 1300—Sanford M. Bullock.
- 1301—Earl L. Woodbury.
- 1302—Edward D. Coleman.
- 1303—George Bell Crocker.
- 1304—Pauline Shaffer.

CONDITIONAL TRANSFERS ISSUED

- 235—Jennie Byrd.
- 336—Marjorie Ross.

WANTED TO LOCATE

Anyone knowing the whereabouts of ROSS RUSSELL, owner and manager of "Shanghai Nites," kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of MISS SANDRA PEGRAM, formerly located in Tampa, Florida, kindly communicate with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of ARCHIE PEBBLES, accordionist and former member of Cleveland Musicians' Union, Local No. 4, please communicate at once with Elmer H. Wahl, Secretary of the Cleveland Local, 2300 East 21st St., Cleveland, Ohio.

Any member or Local having information as to the Locals in which the following musicians hold membership—Helen Jones, Johnnie Rio, Bernice Rothschild, Ione Grisham, Irene Grisham, Willa M. Lee, Virginia Audley, Pauline Broddy, Ina Bell Beyrd, Nova Lee McCre, Sadie Paubey, Nena Da La Cruse, Ernestine Snyder, Lucy Snyder, Edna Williams—kindly send the information to the National Secretary's office immediately. Fred W. Birnbach, 39 Division St., Newark, N. J.

The Secretary's office is desirous of locating BILLY HOLLOWAY and his orchestra who advertise themselves as BILLY HOLLOWAY AND HIS BRUNSWICK RECORDING ORCHESTRA.

Any officer or member having knowledge of the names of the members of the orchestra and the names and numbers of the Locals to which they belong will kindly forward same to National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

DEFAULTERS

Leonard Phillips, Leavenworth, Kansas, is in default of payment of \$80.00 due members of the A. F. of M. for services rendered.

Garnett Montgomery, Lexington, Kentucky, is in default of payment of \$125.00 due members of the A. F. of M. for services rendered.

Holland Farrell, Shreveport, Louisiana, is in default of payment of \$900.00 due members of the A. F. of M. for services rendered.

John Burnett, president and general manager of The Wonderbar Cafe, Inc., operating The Boulevard Sidewalk Cafe, Sandusky, Ohio, is in default of payment of \$405.00 due members of the A. F. of M.

44 Nite Club, George Metcalf, owner, Rudy Eaton, manager, of Caledonia, Minnesota, is in default of payment of \$49.50 due members of the A. F. of M. for services rendered.

Frank Fay is in default of payment of \$325.00 due members of the A. F. of M. for services rendered.

The Plaza Hotel, S. Fliegelman & Sons, managers, Fallsburgh, N. Y., is in default of payment of \$35.00 due members of the A. F. of M. for services rendered.

The Longshore Beach and Country Club, Westport, Connecticut, is in default of payment of \$122.00 due members of the A. F. of M.

Dayton-Miami Association, William F. Drees, president, Oxford, Ohio, is in default of payment of \$27.00 due members of the A. F. of M. for services rendered.

Henry C. Klages, owner of The Mountain View House, Port Kent, N. Y., is in default of payment of \$200.00 due members of the A. F. of M. for services rendered.

George Shuman, operator, Hollywood Restaurant, Tonawanda, N. Y., is in default of payment of the balance of \$225.00 due members of the A. F. of M.

Messrs. Adolph Rossmoer and Bykes, operators of the Royal Tours of Mexico Agency, New York, N. Y., are in default of payment

of \$220.00 due members of the A. F. of M. for services rendered.

Robert Carnahan, owner, Show Boat, Lake Worth, Fort Worth, Texas, is in default of payment of the balance of \$620.80 due members of the A. F. of M. for services rendered.

"41" Club, Hosler & Williams, proprietors, Bossier City, Shreveport, Louisiana, is in default of payment of \$500.00 due members of the A. F. of M.

City Nite Club, Julius Pellowski, manager, Minnesota City, Minnesota, is in default of payment of \$150.00 due members of the A. F. of M.

Sophomore Class of Kent State University, James Ryback, president, Kent, Ohio, is in default of payment of \$310.00 due members of the A. F. of M. for services rendered.

James Miller, New York, N. Y., is in default of payment of \$643.00 due members of the A. F. of M. for services rendered.

Charles E. Seldner, New York, N. Y., is in default of payment of \$528.00 due members of the A. F. of M. for services rendered.

Horace G. Clark, Galesburg, Illinois, is in default of payment of \$114.00 due members of the A. F. of M. for services rendered.

THE DEATH ROLL

ATTLEBORO, MASS., Local 457—Peter J. Beaton.

BALTIMORE, MD., Local 40—David Woolley, Adolph Rens, Harry Dobe.

BOSTON, MASS., Local 8—Davice N. Applebaum.

BUFFALO, N. Y., Local 43—Oscar W. Grant.

BRIDGEPORT, CONN., Local 63—John J. O'Neill, Christopher Heldman, Joseph Steffan.

CEDAR RAPIDS, IOWA, Local 137—Ben Jansa.

CHICAGO, ILL., Local 10—William Joseph Altier, Anthony Giampavio, Carroll Martin, William Fleischman, G. M. Edwards, John B. Graham, Walter C. Broenlmann, William Pierattini, K. J. Phillips.

CLEVELAND, OHIO, Local 4—Mildred Johnston.

COLLINSVILLE, ILL., Local 350—John Koch.

COLUMBUS, GA., Local 221—Frank Dorman.

COLUMBUS, OHIO, Local 589—Horace Lewis.

DAVENPORT, IOWA, Local 67—Henry Harbeck.

DAYTON, OHIO, Local 101—Robert H. Allig.

ELIZABETH, N. J., Local 151—Charles Martin.

INDIANAPOLIS, IND., Local 3—William G. Kern, William Greuling.

MAHANAOY CITY, PA., Local 170—Joseph Mooney.

MIDDLETOWN, N. Y., Local 809—Frank Sullivan (Salvatore DeNatoris).

MILWAUKEE, WIS., Local 8—S. P. Fachtar.

MINNEAPOLIS, MINN., Local 73—Thorstein Skarning.

NEWARK, N. J., Branch 1, Local 16—Adriance Bennett.

NEW YORK, N. Y., Local 802—Louis Guskoff (viola), Florence Ketcham, John Lochner, Carroll Martin, William Naumann, Harry Olsen, Dr. Hugo Riesenfeld, Solomon Rosen, Theodore Roschlaw, Conrad J. Stange, Edgar Windigstad.

PHILADELPHIA, PA., Local 77—Herman White.

SAN DIEGO, CALIF., Local 325—Gladys H. Lott, Brick English.

SPRINGFIELD, MASS., Local 171—James A. Heffernan, R. J. Jalliet.

SYRACUSE, N. Y., Local 78—A. E. Patterson.

TORONTO, ONT., CANADA, Local 149—Peter Robinson.

VINCENNES, IND., Local 764—Jack Mulhall.

YONKERS, N. Y., Local 402—Phillip Schloss, Frank Hoffstadt, Frank Steadman, Sr.

CHANGE OF OFFICERS DURING OCTOBER, 1939

Local 92, Walnut, Ill.—President, J. K. Itoss, Walnut, Ill.

Local 109, Pittsfield, Mass.—Secretary, Raymond DeBlola, 71 Third St.

Local 182, Neenah and Menasha, Wis.—President, Clyde Kiefer.

Local 195, Manitowoc, Wis.—President, Kermit Bateman, 1703 Monroe St., Two Rivers, Wis.

Local 215, Kingston, N. Y.—President, Eugene Clark, Box 223, Ulster Park, N. Y.

Local 331, Columbus, Ga.—President, D. O. McSwain, 602 15th St., Phenix City, Ala.

Local 359, Nashua, N. H.—President, Norman Sullivan, 5 Terrace St.; Secretary, Gordon Gauthier, 106 Burke St.

Local 397, Grand Coulee, Wash.—President, William I. Rinaldi; Secretary, Richard J. Oliver.

Local 402, Yonkers, N. Y.—Secretary, Wolden Ted Kieley, 645 Warburton Ave.

Local 501, Walla Walla, Wash.—President, Brooks Manchester, East Pleasant St.

Local 534, Winston-Salem, N. C.—Secretary, Harold Gale, 418 South Main St.

Local 618, West Chester, Pa.—President, W. T. Hunt, 229 West Union St.

Local 658, State College, Miss.—Secretary, John K. West, Box 711.

Local 744, Atchison, Kan.—President, J. W. Griffin, Room 210, Simpson Bldg.; Secretary, Delos Miller, 925 Atchison St.

CHANGE IN OFFICERS' ADDRESSES DURING OCTOBER, 1939

Local 261, Vicksburg, Miss.—Secretary, Alfred L. Estaro, 921 Folk St.

Local 283, Kankakee, Ill.—Secretary, Fred H. Ashby, P. O. Box 224.

Local 305, Waco, Texas.—Secretary, L. N. Griffin, Route 2, Box 502.

Local 344, Meadville, Pa.—President, Earl Kellogg, 647 Highland Ave.

Local 479, Montgomery, Ala.—Secretary, Merwin B. York, P. O. Box 1045.

Local 499, North Platte, Nebr.—President, W. H. Copeland, 3 South Maple St.

Local 531, Carroll, Iowa.—President, Earl Thompson, 124 East Fifth St.; Secretary, Dr. A. F. Witte, Nockels Bldg.



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Address _____

City & State _____

I play _____ (mention instrument)



OFFICERS OF NEW LOCALS

Local 650, Anchorage, Alaska—President, Walter Swanson.

Local 671, Mt. Pleasant, Mich.—President, Gale D. Richardson, 1013 South Franklin St.; Secretary, Robert G. Pfetsch, 205 South Kinney Boulevard.

FORBIDDEN TERRITORY

Eagles Lodge, Moundsville, West Virginia, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 492, Moundsville, West Virginia.

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

Schnelder's Tavern, North Olmstead, Ohio, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 4, Cleveland, Ohio.

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

REMOVED FROM FORBIDDEN TERRITORY

Adelphia Hotel, Philadelphia, Pa.

Mayflower Hotel, West Palm Beach, Florida.

MEMBERS, TAKE NOTICE!

To All Locals of the American Federation of Musicians:

The International Executive Board, after further consideration, decided to indefinitely postpone placing in effect the new contract blanks which were forwarded to you in September.

This being the case, the contract forms adopted by the International Executive Board at the Tampa Convention and hereinafter referred to as Form A will remain in full force and effect until further notice. Supplies of these forms may be secured from the International Secretary's office.

The Board nevertheless decided to continue its activities in an effort to prevail in its opinion that the manager or owner of an establishment employing music is the actual employer under the Social Security Act, and has instructed its General Counsel to use every available means to be successful in this endeavor.

The law of the Federation to the effect that leaders are not permitted to sign contracts assuming employer's tax under the Social Security Act therefore remains in full force and effect.

Despite the fact that the new contract forms have not been adopted, this action in no manner relieves leaders, contractors and booking agents from complying with the provisions of Article XII, Section 9; Article XIII, Section 9-E; and Article XIII, Section 10-C. The leader, contractor or booking agent, as the case may be, must file with the local union in whose jurisdiction the engagement is to be played, in addition to the contract, information giving the names of the members who will play the engagement and the Locals to which they belong; the minimum amount paid each individual sideman based upon the minimum local scale; the amount collected for transportation charges, and the correct amount of percentage which will be paid to

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the agent or agents as compensation for booking the engagement. All licensed agents have also been informed to this effect. Kindly be governed accordingly.

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

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

IMPORTANT NOTICE!

To All Members of the American Federation of Musicians: Kindly be advised that members of the Federation are not permitted to enter into any contracts for the Golden Gate International Exposition of San Francisco for the 1940 season until such time as the Exposition and Local 6, San Francisco, complete an agreement covering the 1940 season. Kindly be governed accordingly.

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

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Hagstrom Accordions are highest-quality instruments in every desired respect. Materials used are chosen for their durability and aptness for use in keeping with the high standards set. In trend with the times the new instruments are streamlined in design. Whether for use by soloists, or in dance and orchestral combinations, their excellent voicing, tonal richness and full volume will meet the strictest demands. In manufacture, design and performance **Hagstrom Accordions** leave nothing to be desired. **THERE IS A HAGSTROM FOR EVERY PURPOSE.**

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Television

TELEVISION is very new in Russia, states Charles K. Freeman, American stage director, who has just returned from Europe where he made a survey of television development in England and Russia. Having imported some R. C. A. 1937 equipment, the Soviet has been experimenting extensively with film and concert programs. As there are very few privately owned sets, Mr. Freeman adds that receivers are being set up in club rooms and social halls, where a two-hour per day program is viewed.

The programs consist of film, concert and dramatic entertainment, with interviews, and so forth as fill-ins. As the talent field is state controlled there are no limitations to the extent of able people available. Since the government propaganda division emphasizes the cultural progress, Russians are eager to perfect television and it is most likely that a worth-while contribution to sight-broadcast will eventually be given by them.

The producers are handicapped by lack of sufficient incandescent lighting and there is a scarcity of cameras. Then, too, wood floors and wood panels are used in the Moscow studio. But they remain un-

quite excited about the whole thing, and will, in Mr. Freeman's opinion, cover a great deal of ground within the next few years.

A TELECAST from Radio City was recently received by a plane 200 miles away. The test was made by a United airliner 21,000 feet above Washington, D. C. This experiment appears to support the theory that ultra short waves follow straight lines. Ordinarily television waves are seen on the earth within a fifty-mile radius; thus to cover greater distances the receiving antenna must be at



A. T. C. VIDEOR MODEL TSS

daunted by such limitations, do the Russians, and are quite proud of their accomplishments to date.

During the past year that they have been experimenting with sight-broadcast, the Russians have torn apart and put together R. C. A. cameras and transmitters, and telecinema apparatus to see how they are made and operated, and how speedily they can be duplicated. All equipment is now being manufactured at Leningrad, where the one other station is located.

In Leningrad, Mr. Freeman was told that one of their engineers, Braude, has worked out a new system of cinema transmission and is working on a new device that will replace the present iconoscope.

The Moscow station has a tower 150 meters high and diffusion regularly around 30 kilometers, with a record reception gained of 70 kilometers. The control room is well-planned, being modelled after R. C. A. specifications.

Although the equipment isn't at all perfect, and not to be compared with that of England and America, the Russians are

a high point through which the beam can pass on its straight-line night.

In the metropolitan area, televiewers watched the show. First the announcer at Radio City called the plane. Contact was made, and then David Sarnoff, president of the R. C. A., and W. A. Patterson, president of United Airlines, were seen seated in the N. B. C. studio at Radio City. Observers on the plane viewed these men on a seven and one-half by ten-inch screen of a standard \$600.00 television receiver.

Brigadier General Delos C. Emmons, chief of the United States Army General Headquarters Air Force, and a passenger on the plane, described the experiment as "perfectly wonderful", and added enthusiastically that the images were so clear that he could even distinguish the designs in Mr. Sarnoff's necktie.

ALTHOUGH F. C. C. regulations prohibit the sale of television time to sponsors, it is possible for an experimental station to secure the cooperation of advertisers. Hence, many sponsors have been provid-

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ing the talent and receiving in exchange both free time and commercial credit.

To date, firms catering to women customers have led in this type of "sponsoring" being done at the N. B. C. studios. Other firms cooperating include gasoline, tobacco, utility and transportation companies.

Firms catering to women buyers that have been represented in the telecasts are: Julius Kayser (gloves), Lenthalic (perfumes), Warner Brothers (corsets), Andrew Geller (shoes), Procter & Gamble, General Mills, Sheffield Farms, Swiss Fabric Group, Louis (colifleur), and three department stores, Franklin Simon, B. Altman and Arnold Constable. The latter have so far given four fashion shows.

Other firms are: Penn Tobacco, Socony-Vacuum, Petroleum Industries, Consolidated Edison Co., and Pan-American Airways.

Baseball games have been televised by Procter & Gamble, General Mills and Socony-Vacuum.

CBS's television station atop the Chrysler Building in New York will begin testing sound parts of the transmitter within a few weeks, but regular program transmission of images is not planned for many more months yet.

ENGINEERS of Columbia Broadcasting System are using a new method of producing reverberation effects to meet special television requirements. Since the frequency and rapidity of changes of television settings make it difficult to reproduce various types of sound with proper effects, television sets and props are being built with a muted acoustical characteristic and the desired sounds added artificially.

Thus an apparatus for recording optically the original sound on a phosphor-coated disc has been developed. The recording is then reproduced by the sound engineer in the control room at time intervals and speed corresponding with period of time needed for record dispersing. In this manner, a wide variety of effects can be produced artificially for all forms of recordings.

Peter C. Goldmark of C. B. S. states that in order to simulate true reverberation, the echo must be repeated many times, forty or more, with decreasing amplitude, and successive echoes must be frequent

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enough to prevent individual impulses being noticeable.

FARNSWORTH TELEVISION and RADIO CORPORATION has applied to the Federal Communications Commission for a permit to construct a television station in Fort Wayne, Ind. The proposed station would use the aural equipment of W3XPF, Springfield, Pa., which operates on 66,000 to 72,000 kilocycles with one kilowatt power.

TELEVISION Broadcasting: Production, Economics, Technique, is the title of a book being written by Lenox R. Lohr, president of the National Broadcasting Company, which will be published this Spring by McGraw-Hill Company.

As planned, the book will be a comprehensive discussion of television's immediate problems, both in its relation to the public and in the coordination of its various units as a public service. A foreword has been prepared by David Sarnoff, president of R.C.A.

AN urgent appeal for sympathy and understanding in the development of television was made by the National Broadcasting Company, through Max Gordon and Thomas Hutchinson, to the Actors' Equity Association Council. Recently a series of television programs were held back by Equity's demands that the equivalent of a full week's salary for each performer be paid for a single television program.

The fact that N. B. C. approached Equity indicates that Equity's jurisdiction over television is being evidently accepted.

The Screen Actors' Guild and the American Federation of Radio Artists agreed to appoint a committee to administer television, and thus avoid a three-way dispute. But as the committee has not yet been appointed, Equity's consideration of N. B. C.'s request without regard to the other unions was expected to bring about a quick showdown on the jurisdictional dispute.

THE Don Lee experimental station W6XAO, covered the coast auto show at the Pan Pacific Auditorium in Los Angeles last month. Mayor Fletcher Bowron, of Los Angeles, greeted guests at the opening show over a special television program, and Lewis Allen Weiss, vice-president and general manager of the Don Lee Company, announced. Harry R. Lubcke, director, supervised the programs, and Thomas Conrad Sawyer directed. The auditorium is located almost six miles from the transmitter.

A LARGE outlay of television equipment has been sold to the United States Military Academy at West Point, by the American Television Institute. The equipment will be used in classroom in physics and electricity departments.

N. B. C.'s television station W2KBS celebrated the motion picture industry's fiftieth birthday October 13th, with a special broadcast. James Kirkwood, veteran motion-picture actor was the master of ceremonies. Others on the program are June Lorraine, mimic; Ramon Armegod, Mexican singer, and a dancing team, Marjorie Entero and Philippe Borgia.

Military and naval officials ridicule the idea that television might play any big part in Europe's war.

IN a move to create more interest in research and also speed perfection of the technique of tele-transmission, it is expected that soon the bars against commercial operation of television plants may be removed by the Federal Communications Commission.

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Such a licensing plan would allow many more transmitters to be erected than first seemed likely, which would aid greatly in gaining more complete information about engineering problems. It is for this reason, lack of data, that the rules may be changed, for only by attracting additional experimenters can the problems be more comprehensive.

It is expected that older operators will, naturally, receive preferences, and likewise there would be limited commercializing. The commercials appear only on the seven lower frequencies, keeping the higher parts of the spectrum for pure experimentation.

Indiscriminate money-making will also be curtailed by the F. C. C.

THE recent telecast of Paul Wing's spelling bee proved to be most entertaining and gave evidence that certain radio programs are more amusing when seen. The puzzled facial expressions particularly added humor to the show, and created a more intimate impression than radio has ever been able to do.

THAT fog and haze will be no barrier to the camera tube, is the claim of Harley A. Iams of Berkeley Heights, N. J., who

was recently awarded a patent for a more sensitive television camera tube that operates on the same principle as a thermostat.

The screen of the new tube is made of myriads of tiny bimetallic leaves or films which curl up to a varying extent, depending on shadows and intensity of lights. Photo-sensitive globules of silver on the screen have heretofore been used to pick up the image to be tele-cast.

Heat waves (infra-red rays) pierce fog and mist, it is explained, while the short optional waves are scattered. The bimetallic leaves, which are made up of two tissue-paper-thin layers of metals, expanding and contracting at different rates, are sensitive to the infra-red rays, and tend to bend away from or toward the insulated plate on which they are mounted.

The television signals broadcast are controlled by the distance the leaves bend away from or toward the plate as a scene is focused upon them when the screen is scanned by an electro-beam. Since the curling of the leaves is dependent on the lights and shadows of the image, the television signals broadcast also correspond to the scene. The signals are then converted into a visible image when picked up by the tele-receiver.

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Symphony Orchestras

FROM England we got word that Wagner's music has been banned by the municipal orchestra of Hastings—because he is Hitler's favorite composer. The announcement gives us pause. The adoption of such measures in America seems unthinkable. Still there are those of us who remember twenty years ago when well-meaning citizens tried, and sometimes succeeded, in placing Beethoven and Schubert and even Bach in the enemy ranks. Lest we ourselves drift into such an attitude of mind, let us moor our reasoning to a few facts.

First of all, there's the fact that great composers, with scarcely a single exception, have expressed the ideals of humanity as a whole, not those of a single nation, have, moreover, evinced emotions unallied with ulterior designs. It is common knowledge, for instance, that the "Emperor" motif of Haydn serves equally well as national air for several different peoples. Our tune "My Country 'tis of Thee" is England's "God Save the King," as well as the air for Danish, Swedish, Norwegian and Swiss national hymns. Music, in other words, may stimulate loyalty, but never tell what to be loyal about; may incite to combat, but never tell which side to fight on.

Another fact to digest is that war—bad at any time—is immeasurably worse when it seeks in any way whatsoever to destroy works of art, such as cathedrals, master paintings and great symphonies. Fortunately, musical works are more impervious to attack than other forms of art—are, in fact, well-nigh undentable. But the feeling of destructiveness engendered in any such attack, whether it be successful or not, is equally pernicious, equally degrading.

Before we write that complaint letter, then, to a program committee or stay away from a concert because of the nationality of composers figuring in it, let us ponder this truth: the works of the masters are beyond the limits of nationality. Let us all attain the mental stature that will not preclude the possibility of any failure upon our part to realize the universality of true greatness.

Toscanini

A BEETHOVEN Festival conducted by Arturo Toscanini is the unique musical offering of NBC's Symphony Orchestra in this, its third season under the baton of the world-famous conductor. The festival includes six concerts in which all nine of the master's symphonies, as well as overtures and other orchestral works, are presented. The first Beethoven concert took place October 28th. Previous to this date, Toscanini inaugurated his 1939-1940 series, on October 14th, with a concert in which were presented Schubert's "Unfinished" and Haydn's No. 99 in E flat major, as well as R. Strauss' "Don Juan" and the Bach-Respighi "Pascaglia and Fugue in C minor". The second concert, October 21st, included a performance of "Die Nacht", a set of short symphonic sketches by the eighty-three-year-old American composer, Templeton Strong. A special treat was the performance of Brahms' "Double Concerto in A minor" by Mischa Mishakoff (violinist) and Frank Miller (cellist).

The climax in the series will be reached in the concluding concert December 2nd, when Beethoven's gigantic Ninth will be presented, with massed chorus and soloists. On this evening Toscanini will make a personal appearance in Carnegie Hall—his first in two years. This concert will be given for the benefit of the Welfare Fund of the New York Junior League. The soloists will be Jarmila Novotna, Czech soprano, Kerstin Thorborg, contralto, Jan Peerce, tenor, and Nicola Moscona, basso, of the Metropolitan. After this concert Toscanini will take a rest of a few weeks before beginning the second half of the season wherein he will present various new and little-known works. In Toscanini's final concert, May 4th, Vladimir Horowitz, the celebrated Russian pianist, will play Rachmaninoff's Concerto No. 3.

The concerts will be heard as usual each Saturday from 10:00 to 11:30 P. M., Eastern Standard Time.

During Toscanini's mid-season siesta, Désiré DeFauw, Belgian leader, making his American debut, Bernardino Molinari, and Bruno Walter will conduct.

BIRTH OF AN ORCHESTRA

MINNEAPOLIS, Minn., held its first Centennial Celebration the week of October 2nd. In the Exhibit Hall of the Auditorium the Minneapolis Symphony Orchestra had a display which set forth

the great progress made by the orchestra during the thirty-five years of its existence.

A major symphony orchestra in performance is one of the few miracles still vouchsafed to modern eyes and ears. A person who has returned from a long stay in the country and is suddenly confronted with such a phenomenon is made aware of this fact with peculiar force. One musician performing the works of a master is by way of being a marvel. Eighty musicians welding their diffuse individualities into one perfect expression of the composer's meaning—is indeed a miracle.

Yet such wonders do not spring from the brow of Zeus full-formed. There was a time when each symphony orchestra, now lavishly spilling its harmonies into a million ears, was as tentative as a bird's first chirp, as unsubstantial as an echo on the wind. The devious paths it has traced from the embryonic stage to that of present-day excellence is a saga worthy the



DIMITRI MITROPOULOS
Conductor, Minneapolis Symphony Orchestra

pen of a poet. Of such history the Minneapolis Symphony Orchestra can boast.

The birth of this organization is reckoned as thirty-five years ago, but long before that there were musical stirrings to indicate the course future developments were to take. It was on May Day, 1851, that a few young men and women decided to organize a "singing class" in the little village of St. Anthony, now a suburb of Minneapolis. And such was their assiduity, their oneness of artistic purpose, that about a month later they gave their first "soiree musicale" in a schoolhouse whose flaring lamps swayed their shadows on the walls, and lit up their earnest faces. This was the first move toward concerted musicianship in Minnesota. Soon after, other singing classes were formed, as well as small orchestral groups.

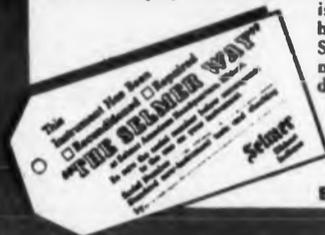
In 1880 a more substantial ensemble, the Danz Orchestra, was organized, named after its founder, Franz Danz, Sr. This group gave Sunday afternoon concerts to a steadily increasing number of patrons, enriching year after year the musical life of that city. In 1890 it gave a concert made up entirely of works of local composers such as J. B. Lampe, Willard Patten, E. O. Baldamos, R. M. Shuey, B. H. Gurney and Gustavus Johnson, all pioneers in Minneapolis' musical advancement.

In this same year, probably stimulated by this concert of home-grown composers, a group of young men formed what they called the Philharmonic Society, afterwards re-christened the Philharmonic Club. Three years later the group was

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augmented by another amateur ensemble, under the direction of Fritz Schlachter and B. A. Rose. With this augmentation, the organization felt itself big and bold enough to give a series of public concerts.

Five years passed by with no notable new developments. But then—and an individual's name, it seems, is linked with every outstanding enterprise—Mr. Emil Oberhoffer (then, Ober-Hoffer) appeared on the scene to become conductor of the "Club" and to make its problems his problems. How thoroughly he did this is proved by the fact that for five long years he fretted and fumed over its limitations and dreamed of a day when somehow he could enlarge its scope. He talked with his friends; he told reporters about his concerts; he appealed to his audiences. Then, one day, just after the turn of the century, his chance came.

A friend of his, Mr. E. L. Carpenter, was reading the newspaper when he came across a notice that the Philharmonic Club was giving a concert at the old Swedish Tabernacle that evening. It was late, but Mr. Carpenter decided he would like to find out what Emil Oberhoffer was up to, with that ensemble of his. What he heard—and it was the first time he had caught Mr. Oberhoffer in the role of conductor—was a really noble attempt and Mr. Carpenter was profoundly impressed.

There were earnest discussions between Mr. Carpenter and Mr. Oberhoffer after this, in which the latter confessed his deep desire for a real orchestra of his own.

"Why don't we get one?" asked Mr. Carpenter.

And they did. With the aid of E. C. Gale, E. J. Phelps and C. N. Chadborn, Mr. Carpenter set out to raise funds to guarantee the salaries of the musicians and the running expenses of the orchestra. Fifty Minneapolis men subscribed \$200.00 each for three years—\$30,000.00. And thus, the Minneapolis Symphony Orchestra, now famous far beyond the confines of its native city, was born.

Mr. Henri Verbrugghen, following Mr. Oberhoffer as conductor, remained with the orchestra until his death. Eugene Ormandy then was appointed conductor and remained with the orchestra until appointed conductor of the Philadelphia

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Symphony Orchestra in 1936. Dimitri Mitropoulos was one of the guest conductors engaged by the orchestra during the ensuing season. So great was his success that he was immediately appointed permanent conductor of the orchestra. He was re-engaged for a two-year period in the Spring of this year.

Music lovers today skimming through the orchestra's leaflet describing the eighteen concerts to be given this season—in which Beethoven and Bach and Brahms will be interpreted together with such masters of the modern world as Sibelius, Strauss, and Stravinsky, in which Rachmaninoff and Menuhin, Tibbett and Sutherland will vie with other equally famous artists, in which the vast "Ninth" of Beethoven will be given with a chorus of three hundred voices—will scarcely comprehend the great miracle which was accomplished, will probably, instead, be concerned with the price of seats and the choice of nights. But thus it has ever been with all truly great happenings. Like mountains and rivers and rainbows, they have been classed as "natural phenomena", to be enjoyed, to be appreciated, but rarely to be understood.

New York

ONE of the novelties New York audiences will hear through the medium of the New York Philharmonic-Symphony Orchestra, in its ninety-eighth season, will be the work of the American composer, Bernard Herrmann, a dramatic cantata entitled "Moby Dick". John Barbirolli places it high among the American scores which he recently examined. His word for it is "exciting."

Another novelty already presented is Jaromir Weinberger's "Under the Spreading Chestnut Tree", given at the opening concert, October 12th. This work is a series of cleverly constructed variations on the simple theme of this name, which the composer heard first in a newsreel in the summer of 1938. Each of the seven variants has been fashioned so as to evoke some English scene or sentiment. On October 19th and 20th, the first and second suites of Ravel's "Daphnis and Chloe" were heard. The following week William Walton's overture, "Portsmouth Point", formed part of the orchestra's repertoire. On November 2nd, Mario Castelnuovo-Tedesco played his own piano concerto in its world premiere. On the same night Barbirolli conducted this composer's "Twelfth Night" suite in its first American performance and offered a concerto grosso in F for strings by Benedetto Marcello. This program was repeated November 3rd and 6th.

The Swedish saxophonist, Sigurd Rascher, made his New York debut on November 11th and 12th when he played Debussy's Rhapsody for saxophone and orchestra, in Ansermet's revised version. He also played Ibert's Concertino for Saxophone. Thus is this much maligned instrument coming into its own. Other novelties soon to be heard are Bartok's "Wonderful Mandarin", and Arthur Bliss's "Checkmate", to be played November 16th and 17th, the former work new in this city, the latter new in the United States.

The French violinist, Zino Francescatti, will make his New York debut November 18th and 19th, playing the Paganini concerto. At the same pair of concerts the orchestra will give its initial performance of Arthur Foote's Suite in E major for strings. Then the orchestra's off for a fourteen-day jaunt, beginning November 20th, in Scranton, Pennsylvania.

On December 14th and 15th John Barbirolli will conduct Bruckner's Seventh Symphony, the first time he has conducted one of this composer's works, since he has been associated with the Philharmonic Symphony Orchestra.

The Philadelphia Orchestra conducted by Eugene Ormandy gave its first New York concert October 17th in Carnegie Hall, the program including an entr'acte from Mussorgsky's "Khovantchina", Scriabin's "Divine Poem", Stravinsky's "Fire Bird" Suite, and Prokofeff's "Lieutenant Kije" suite with incidental baritone solos sung by Abrasha Robofsky.

Sibelius and Finland

THE nation-wide celebration of Finland and her music during the week of September 24th to October 1st could not have come at a more opportune time for arousing sympathy and admiration for this much beset land. Under the direction of George Schneevogt, celebrated Finnish conductor and authority on Sibelius' music, an all-Sibelius concert was given in Carnegie Hall by the NBC Symphony Orchestra, on September 28th. The evening's program offered "Lemminkainen in Tuonela" and "Lemminkainen and the Maids of Saari". Should one have been curious as to who this "Lemminkainen" was, the program notes were there to tell of a legendary hero whose prowess in war was equalled only by his prowess in love. However, his gifts were his final undoing, as the music in its transition from airy humor to stark tragedy portrays.

The program also included "Finlandia" and the Seventh and Second Symphonies. Pure music such as this makes us profoundly grateful to that country whose fate in these days is so precarious, whose courage is so great. Impossible to guess its future. But one thing is sure. The soul of the Finnish state, as preserved in its music, is undying and inextinguishable. It will live to sing down any army's war-cry, any usurper's proclamations.

Philadelphia

MR. SAMUEL R. ROSENBAUM, president of the Robin Hood Bell Concerts and vice-president of the Philadelphia Orchestra Association, told the world proudly (at the launching of the campaign for funds for the new Scranton Symphony Orchestra) that "the experience of Philadelphia is that the two things for which it is best known, not only all over America but all over the world, are the Liberty Bell and the Philadelphia Orchestra. . . . Thousands of people of the best type mentally and financially are attracted to our town as visitors and residents every year by the latter unrivaled civic attraction."

It is certain that New York is awake to the value of this ensemble. At the River Club on October 10th, Eugene Ormandy, the director, was presented with an inscribed baton in honor of the Orchestra's fortieth anniversary.

On October 20th and 21st, in Philadelphia's Academy of Music, Fritz Kreisler, as guest artist, played the Viotti Concerto No. 22 in A minor and his own arrangement of Schumann's "Fantasie" for violin and orchestra. On the same program were also Randall Thompson's Second Symphony and Johann Christian Bach's Sinfonia in B flat major. Eugene Ormandy was the director.

The Philadelphia WPA Civic Symphony Orchestra's Sunday Concerts, extending free admission to students, began October 22nd at 3:30 o'clock in the Irvine Auditorium, general admission twenty-five cents. This concert was conducted by Guglielmo Sabatini and the soloists were Dolores DePuglia (coloratura soprano) and Isadore Schwartz (violinist), the former heard in operatic arias and songs, the latter playing the solo part in Telemann's A minor Concerto, in Mr. Sabatini's transcription. The surrounding program comprised Schubert's melodious Symphony No. 5, Beethoven's "Prometheus" overture and numbers of Ljadoff, Rossini and others.

Reading

IN a series of four Sunday afternoon concerts the Reading Symphony Orchestra in its twenty-seventh season will be favored with the visits of guest artists Ossy Renardy, violinist; Myra Hess, pianist, and Marjorie Lawrence, soprano. The fourth concert will commemorate the birth, just one hundred years ago, of Peter Ilitch Tchaikowsky. The moving "Pathetique" Symphony will be heard as well as other Russian works.

The conductor will be Hans Kindler, in his tenth season with the group.

Washington

THE National Symphony Orchestra, under the direction of Hans Kindler, began its series of concerts October 29th at Constitution Hall, with Moriz Rosenthal as piano soloist. New works to be presented this year are "Castellano", a concerto for two pianos and orchestra, by Mary Howe; "Seven Visions" by La Salle Spier (also for two pianos); "Offrandes Oubliées", by Olivier Messiaen; "Uriel Acosta" by Karol Rathaus, and the "Smetana Suite" (based on dances of that Czech composer) by Gunter Raphael. Dr. Kindler will also give the Haydn symphony in B major, No. 46, its first performance in this country.

Soloists for the season will include Albert Spalding, Nino Martini, Marcel Maas, Myra Hess, René LeRoy, Kirsten Flagstad, Maurice Marechal, Marjorie Lawrence and Ossy Renardy. Guest conductors will be Carlos Chavez and Edwin McArthur.

Hartford

WITH five concerts replacing the scheduled four, the Hartford Symphony Orchestra's second season with Leon Barzin conducting is under way. At the opening concert, October 24th, Frank Sheridan, the American pianist, played Beethoven's Emperor Concerto for Piano and Orchestra. Included on the program were Mozart's Symphony No. 39, in E flat, Brahms' Variations on a Theme by Haydn, and Jean Rivier's Symphony No. 3 in G Major (its American premiere). On November 14th, Ruth Rossett, young American violinist, and Leon Barzin will be heard, in Mozart's Concertante for Violin and Viola. Since Mr. Barzin is a viola virtuoso as well as a conductor, this performance will be of unusual interest. The December 19th concert will be devoted to

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purely orchestral works. During the remainder of the season many new compositions will be offered, for instance, the world premiere of a symphony by Francois De Bourgnignon, Belgian composer, written in memory of the late King Albert of Belgium. There will also be a performance of a new Requiem by Guy Ropartz, in which the Hartford Oratorio Society will take part.

Following its policy of bringing the best of orchestral music to other towns, the Hartford Symphony Orchestra will play in Meriden, Danbury and Norwich as well as other nearby localities.

New Haven

ON the evening of October 9th, the New Haven Symphony Orchestra performed the Mozart double concerto in C major, with Lois Bannerman, harpist, and Frances Blaisdell, fustist, assisting artists.

Detroit

IN its twenty-sixth season, its first in the Masonic Temple, the Detroit Symphony Orchestra has adopted as its aim a high standard of artistry combined with popular appeal. The list of artists to be presented reads almost like a "Who's Who" in the world of music: Sergel Rachmaninoff, Myra Hess, Moriz Rosenthal, and Alec Templeton, pianists; Yehudi Menuhin, Robert Viroval, Georges Enesco and Ilya Schkolnik, violinists; Marian Anderson,

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contralto; Raya Garbousova, cellist, and Lotte Lehmann, soprano.

Musical director, Franco Ghione, will conduct eleven of the fourteen Thursday night concerts, and Victor Kolar will be in charge of the Saturday night pop concerts, the programs for young people and the free concerts for school children.

Important orchestral works to be played during the season are the Second and Fourth Symphonies of Brahms, Beethoven's Third and Fifth, Mozart's "Jupiter," and symphonies by Sibelius, Haydn, Chausson and Szostakowicz, as well as favorite works by Wagner, Bach, Ravel and Stravinsky.

Though the season ostensibly opened with a concert October 26th, the orchestra presented its first program on October 18th, when Victor Kolar conducted a concert for school children. On October 26th the orchestra led by Franco Ghione played works of the two most famous representatives of contemporary music, Jean Sibelius and Richard Strauss. The third composer on the program, another musical titan, was Johann Sebastian Bach.

Chicago

IN its forty-ninth season, the Chicago Symphony Orchestra has scheduled soloists Horowitz, Menuhin, Dreisler, Hess and Grainger, as well as Gulomir Novacs, Egon Petri, Artur Rubinstein, John Weicher (violinist) and Edmund Kurtz (cellist). Dr. Frederick Stock, conducts most of the concerts. Guest conductors scheduled are, Igor Stravinsky and Georges Enesco. At the opening concerts on October 12th and October 14th, Brahms' "Academic Festival," Beethoven's Third Symphony, Debussy's "Iberia" and Strauss's "Till Eulenspiegel" were heard. On the 19th and 20th of October the program presented consisted of Miskovsky's Sixth Symphony, Tschaiakowsky's Fourth and Liadoff's "Baba Yaga". The opening Tuesday night concert, October 24th, consisted of those favorites, Beethoven's Overture to "Fidelio"; Schubert's Symphony No. 10 in C major; Strauss's "Don Juan", and Rimsky-Korsakov's "Capriccio Espagnol". On October 26th and October 27th, Rose Pauly, Metropolitan Opera soprano, was soloist.

Eighty-eight concerts will be given by the Chicago Symphony Orchestra in the home town, and ten are scheduled for Milwaukee.

Cleveland

WE admire the impartiality of Dr. Artur Rodzinski, Cleveland's Polish conductor, in choosing for his October 19th and 20th concerts, programs consisting exclusively of the works of Russian composers. The opening composition was the Overture to Borodin's colorful opera, "Prince Igor", followed by "Schéhérazade" by Rimsky-Korsakov. Then, after the intermission, came Prokofieff's Orchestral Fairy Tale for Children, "Peter and the Wolf", a composition alternating music with the narration of a Russian fairy tale. The program closed with the Suite from "The Fire Bird" of Stravinsky.

At the third pair of concerts, October 26th and 28th, the guest artist was the celebrated Russian pianist and composer, Sergei Rachmaninoff. The second half of the program was devoted exclusively to Rachmaninoff's own compositions.

Six twilight concerts will be played by the Cleveland Orchestra Sunday afternoons during the season. Rudolph Ringwall will be the conductor and the music will be of the more popular order. There will also be four Sunday afternoon concerts, directed by Rodzinski, in which various artists will be presented. Fritz Kreisler will play on November 5th; Giovanni Martinelli, tenor, on December 17th; Lauritz Melchior and Marjorie Lawrence on February 18th; Lily Pons and Andre Kostelanets on March 17th. In this, its twenty-second season, the orchestra, at the opening concert at Severance Hall on October 12th, will play many important works, among them the symphonies of Mozart and Haydn, and several Handel Concerti Grossi. There will be two Brahms symphonies, one of Beethoven, and a generous amount of Wagner music.

To be presented by the Cleveland Orchestra for the first time are Mendelssohn's Reformation Symphony, No. 5; the Schubert Symphony No. 4; Glazounoff's Symphony No. 8; Dvorak's Symphony No. 2; and the Symphony No. 2 of Paul Dukas. Also listed are two important symphonies, heard in Cleveland only once before: Saint-Saëns' Symphony No. 3, with organ, and Rimsky-Korsakov's Symphony No. 2.

American compositions represented on the programs are Dawson's Negro Folk Symphony and David Van Vactor's Symphony. Dr. Rodzinski hopes also to include in his programs works by Samuel Barber, Aaron Copland and Arcady Dubensky.

Syracuse

ON October 5th, the Syracuse Symphony Orchestra under the direction of Andre Polak, gave a concert at which Percy

Grainger performed as guest pianist and assisted as guest conductor. The program was particularly well-chosen, including the Overture to "Die Meistersinger", Wagner; "Symphony in G minor", Mozart; "Concerto in A minor", Edvard Grieg; and two compositions by Percy Grainger, "Shepherds Hey" and "Harvest Song".

Succeeding concerts were given on October 6th (Lawrence Tibbett, baritone soloist), October 20th (Sergel Rachmaninoff, pianist), November 2nd, and November 11th (orchestral programs).

Dayton

THE Dayton Philharmonic Orchestra had its first concert of the season October 16th, in which the Don Cossack Russian male chorus, in their split second responses, their emotional scope, their verve and vitality, entranced their listeners. On the evening of November 6th, young Eugene List justified the roseate picture painted of him by the press, namely that he is "one of the most highly gifted of the younger generation of pianists".

A feature of the symphony series will be free concerts for children, arranged during school hours in the National Cash Register Auditorium.

Indianapolis

FIRST brought into existence in 1937, the Indianapolis Symphony Orchestra has developed amazingly both in numbers (it now consists of eighty-five pieces) and in artistry. Part of this development must certainly be ascribed to the diligence and musicianship of its leader, Fabien Sevitzky. With his avowed intention of encouraging American music, with his intense personal interest in the artistic progress of each member of his ensemble, and with his desire to stimulate music appreciation in his adopted state, he has gained the respect and loyalty of his Indiana audiences.

By October 1st, for instance, more than two-thirds of the total number of seats available for the Friday and Saturday series had been sold—more than the total number sold at the opening of the concert season last year, and residents of sixty-six Indiana cities were represented as subscribers to the Friday afternoon series (given early so that out-of-towners would have a chance of getting home before dark). Women in thirteen cities of the state are working enthusiastically to realize further successes for this enterprise. As an incentive to active interest in music in the state, Mr. Sevitzky has sponsored a contest of Indiana pianists, singers and violinists from eighteen to thirty years of age. The winning contestant is promised an appearance as soloist with Mr. Sevitzky and the orchestra, during one of the Sunday afternoon "Pop" concerts in the Spring. Maintained and operated by the Indiana State Symphony Society, Inc., the orchestra bids fair to be one of the most solidly established and artistically stimulating in the United States.

At the opening concerts, November 17th and 18th, Conductor Sevitzky will lead his orchestra in a program consisting of Beethoven's Fifth Symphony and Coriolanus Overture. There will follow Stravinsky's "Fire Bird Suite", and, for its first performance in Indianapolis, the Festival Scenes from Converse's "California". Soloists during the season will be Jascha Heifetz, violinist (January 5th and 6th), Richard Crooks, tenor (February 2nd and 3rd), and Walter Gieseking, pianist (March 1st and 2nd). Emanuel Feuermann, cellist (December 1st and 2nd), and Bomar Cramer, pianist (January 19th and 20th), will make their first appearances with the Indianapolis Orchestra and Maria Koussevitzky, soprano (December 16th and 16th), will sing for the first time west of Detroit under her husband's baton.

Terre Haute

WITH plans including a performance of Mendelssohn's "Midsummer Night's Dream" (in cooperation with education departments of the college), at least two concerts out of town, as well as three concerts in Terre Haute on November 21st, January 16th and March 26th, the Terre Haute Symphony Orchestra looks forward to a most successful year.

Prof. William H. Bryant, the conductor, is also associate professor of music at Indiana State Teachers' College, a member of the Federation of Musicians since its very inception and a member of Local 25 since 1911.

The Terre Haute Symphony Orchestra was organized in the Autumn of 1927 through the united efforts of the local Musicians' Union, the Music Section of the Women's Departmental Club, and a goodly number of amateur musicians and music lovers. Prof. Bryant conducted the first concert given in February of 1928 at a Saturday morning meeting of the Women's Departmental Club, at the Indiana Theatre.

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to acquire a workable knowledge of the classics. In the Autumn of 1933 the Symphony was put on a more substantial basis by a union of the Service Clubs of Terre Haute for the creation of a sponsoring organization known as the Terre Haute Symphony Orchestra Association. This has made possible the yearly schedule of at least three concerts, a local soloist presented at each. Twenty-five soloists of Terre Haute have thus been given opportunity for public appearance and twenty-five symphonies, ten suites, ten piano concertos, fifteen operatic arias and over one hundred and fifty miscellaneous numbers have been performed.

Two performances in particular are forever imprinted on the memories of concert goers, namely those two of the Autumn of 1933, when Percy Grainger was guest soloist and conductor. At both of these concerts the I. S. T. C. gymnasium was crowded to the roof.

Miami

THE University of Miami Symphony Orchestra, under the baton of Arnold Volpe, has scheduled for each of its six concerts this season a soloist of high calibre. On December 11th, Alexander Kip-

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nis will be the assisting artist. Incidentally he is joining the Metropolitan Opera Company this season. On January 22nd, Joseph Szigeti, impeccable violinist, will be heard. John Erskine will be soloist February 19th, Gregor Piatigorsky March 4th, Walter Gieseking, April 1st and Mary Hughes Call, April 15th.

Minneapolis

THE audience at the Cyrus Northrop Auditorium on November 3rd was privileged to hear Sergei Rachmaninoff, playing with the Minneapolis Symphony Orchestra the Beethoven Concerto No. 1 in C major. To honor his distinguished guest, the conductor, Dimitri Mitropoulos, performed Rachmaninoff's latest work, the Symphony No. 3 in A minor, heard for the first time in Minneapolis.

On November 10th, the Brandenburg Concerto No. 5, of Bach, was given, with Harold Ayres (violinist), Emil Opava (flutist), and Dimitri Mitropoulos (pianist) assisting. Mozart's "Jupiter" Symphony was on the same program. On November 17th Yehudi Menuhin will give the first local hearing of the recently discovered and much discussed "lost concerto" of Schumann.

Duluth

GLADYS SWARTHOUT will be soloist when the Duluth Symphony Orchestra starts off its seventh season on October 27th. Other guest artists will be Nathan Milstein, violinist, and Julia Macgregor and Alec Templeton, pianists. The Eva Jessye Choir will also assist. In addition to the six subscription concerts (Friday nights) there will be several Sunday afternoon popular programs and a series of concerts for young people. Paul Lemay will be the conductor.

The program for the first concert consisted of Weber's "Oberon" overture; Ponchielli's "Voce di Donna"; Bizet's "Seguidilla"; R. Strauss' Tone Poem, "Chants d'Auvergne", arranged by J. Canteloube; "On the Trail" by Ferde Grofe, and Polka and Fugue from "Schwanda, the Bagpiper", by Weinberger.

Kansas City

EARL KRUEGER, conductor of the Kansas City Philharmonic Orchestra, opened the orchestra's heavy schedule on Thursday night, October 26th.

The opening concert, which was purely orchestral, included the "Scheherazade" suite, the "Rosenkavalier" waltz, Goldmark's Overture to "Sakuntala"; Debussy's "Afternoon of a Faun", an arrangement of Bach's Andante from the Third Violin Sonata, by Weiner, played in memory of the associate conductor, Jacques Blumberg, and closed with the interesting "Pictures from an Exhibition" of Moussorgsky-Ravel.

A new Matinee Subscription Series will be instituted by the orchestra this year. In order to give larger numbers of people an opportunity to hear more symphonic music. The Sunday Popular Concerts will be repeated, as will the usual Young People's Matinees. Out-of-town tours will take the orchestra to a number of towns in Missouri, Kansas, Iowa and Illinois.

Assisting artists for the regular Thursday-Friday subscription series are: Rose Pauly, soprano; Robert Viroval, violinist; Louise Mary Meisener, pianist; Glenn Darwin, baritone; Gladys Swarthout, contralto; Samuel Thaviu, violinist; Joseph Hofmann, pianist; Annas Kaskas, contralto.

St. Louis

ON November 3rd the St. Louis Symphony Orchestra, under the leadership of Vladimir Golschmann, opened its season of eighteen pairs of Friday afternoon and Saturday night concerts. There will also be a series of popular concerts as well as five student concerts. Guest conductors will be Charles Munch, French director, and Carlos Chavez, leader of the orchestra of Mexico City.

Houston

TEN subscription concerts and four concerts for children will be the offering of the Houston Symphony Orchestra under Ernst Hoffman. Soloists engaged include Albert Spalding, Robert Casadesus, Bidu Sayao and Jack Abrams. Three concerts of early chamber music and several programs devoted to string and woodwind instruments will give variety to the musical season. Besides its concerts in Houston, the orchestra will give performances in New Orleans and San Angelo.

Dallas

WHEN the Dallas Symphony Orchestra showed signs of suffering from severe budget indisposition, citizens called a meeting of enquiry which resulted in the saving of the life of that organization and the insuring of its continuance for this season and probably many more. Most of the funds needed were raised by a

campaign voluntarily undertaken by civic groups.

San Antonio and Waco

SAN ANTONIO has organized its own symphony orchestra with backing by prominent business firms. The conductor of this orchestra of ninety players is Max Reiter who also is engaged in the same capacity by the Symphony Orchestra of Waco, another fledgling. The first season for both orchestras will be devoted to working up momentum, San Antonio playing four concerts and Waco five, both featuring prominent guest artists.

Seattle

THE Overture, "Euryanthe," by Von Weber, "Symphony No. 1 in C minor" by Brahms, "A Victory Ball," by Ernest Schelling and Prelude to "Die Meistersingers" by Wagner formed the program of the opening concert of the Seattle Symphony, November 13th, at Music Hall Theatre, Nikolai Sokoloff conducting. In the seven subsequent concerts to be given November 27th, December 11th and 18th, January 8th and 19th, and February 5th and 12th, audiences will be privileged to hear Jussi Bjoerling (Swedish tenor), E. Robert Schmitz (pianist), Efrem Zimballist (violinist), Walter Gieseking (pianist), and programs devoted to symphonic masterpieces.

Fritz Siegal, brilliant young Chicago violinist, is now concert master of the orchestra, replacing Theodore Anderson who has resigned to accept professional engagements in San Francisco.

San Francisco

TREASURE ISLAND yielded from among its treasures for September three concerts by the San Francisco Symphony Orchestra under the direction of three world-renowned conductors, Jose Iturbi, Albert Coates and Leopold Stokowski. More than six thousand people attended the first concert to applaud Iturbi in his double role of soloist and conductor; the second and third concerts were equally well attended.

On October 20th that incomparable pair, Lily Pons and Andre Kostelanetz, appeared at the Coliseum on Treasure Island, fulfilling the management's most rosy dreams of high attendance.

The season of symphony concerts in San Francisco itself will begin December 8th.

Los Angeles

A NOTE on the negative side is that the Los Angeles Philharmonic has curtailed its performances from twenty-four to twelve weeks, the first to begin some time in January. Mrs. Leland Atherton Irish, vice-president of the Southern California Symphony Association, is reticent regarding reasons for this seeming apathy, but the fact remains that pledges for the guarantee fund approximated only



LORIN MAZEL

\$90,000 up to October 1st or thereabouts. If a few more public-minded citizens dig into their pockets the season may still be lengthened by four weeks.

The best performance for the Los Angeles Philharmonic, given in the Hollywood Bowl, was conducted largely by Leopold Stokowski. However, "March Slav" was conducted by that remarkable child prodigy, Lorin Maazel.

Vancouver, B. C.

DETERMINED to "carry on" even in the face of war, the Vancouver Symphony Society offered for its first concert, October 8th, the overture "Britannia", by Sir Alexander Mackenzie, and Fantasia for Strings by Vaughan Williams, both numbers very stirring and very English. Other attractive numbers heard were Introduction and Rondo Capriccioso by Saint-Saens, Jean de Rimanoczy playing the violin solo part, and the "Roumanian Rhapsody" by Enesco. The principal num-

ber on the program was the Symphony No. 1 in C minor of Brahms, a work full of simple, tender melodies enriched by subtle interweaving harmonies. The season comprises a series of six concerts continuing monthly until March. The B. C. Electric Symphony Orchestra, under the directorship of Allard de Ridder, was heard in its first concert of the season October 8th over CBR. Annabell Mackenzie Edwards (soprano) was soloist.

Bogota, Colombia

THE National Symphony Orchestra has established a record among American musical organizations in that it has sustained two complete series of concerts this year. The first began March 6th and closed June 19th; the second began in August and will continue until December. Bogota's climate, defined by rainy and dry spells rather than by heat and cold, partly accounts for this curious scheduling. Works featured on the year's programs include Rossini's "Stabat Mater", de Falla's "El Retablo de Maese Pedro", the Albeniz-Arbois "Iberia", de Falla's "Three-Cornered Hat" suite, Mosoloff's "The Steel Foundry", Respighi's "The Birds", Casella's "Scarlattiana", and Tomassini's Carnival de Venecia. Various other works of Spanish origin were heard, but there was no neglect of German, French and Russian masterpieces.

Montreal

USELESS to say that the war will not affect Canadian musical activities. The Montreal Orchestra, for instance, now in its tenth season, describes in its pamphlet published in June the progress of the orchestra. It tells of last year's finely organized campaign for ticket selling that succeeded in disposing of more than half of the theatre's capacity, and of broadcasts giving the orchestra an opportunity to be heard from coast to coast, of an advance in the general standard of the orchestra's performance and of spontaneous marks of appreciation by audiences assembled (particularly the tremendous ovation accorded Georges Enesco). The pamphlet tells, moreover, of guest artists of surpassing worth, Percy Grainger (pian-

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ist), William Primrose (viola player), Nicolai Medtner (pianist), Georges Enesco (violinist), Charles Naegele (pianist), Orrea Pernel (violinist) and Eugenia Buxton (pianist). It speaks in high praise of the conductor, Douglas Clarke. But then, clipped to the cover of the pamphlet is a little slip, printed after the declaration of war, which reads: "The Montreal Orchestra, believing that music is a necessity in troubled and saddened times, and with the knowledge that the Orchestra personnel will be in great need of employment, has determined to endeavor to carry on. No campaign for new season ticket members can be organized. The orchestra must depend on those who feel its concerts should continue and who want the solace of music."

England

ON March 7, 1940, at Queens Hall, London, along with the Fifth Symphony of Sibelius, the British Philharmonic Society will perform the "Exile Symphony" of Mr. Alan Hovanes, Scotch-Armenian composer. This composition is a stirring piece of music, "inspired by the appalling tragedies of uprooted humanity." One of the first casualties of the war, musically speaking, was the cancellation of the Three Choirs Festival held yearly in Hereford Cathedral. War was declared but an hour or two before the first service was scheduled to take place. The festival was suspended, also, during the 1914-1919 period only to resume stronger than ever in 1920. The indication is that, however long this latter interruption will be, in the words of the London Times it will be "but a ripple on the surface of this festival's history." The festival has already survived for two hundred and nineteen years.

Grand Opera

THE United States has always been strangely unaware of her artistic possibilities. And now, will it take more than one network broadcast, more than one editorial in The Times, more than one Broadway production, with this as their theme, to convince her that she is in a fair way to becoming the musical center of the world? As Edward Johnson, general manager of the Metropolitan Opera Association, puts it: "We are not going to wave the flag or scream, but this is our opportunity. New York holds out to the artistic world its chance to produce. The creative artists are all here. We can be the talk of the world."

Where else, indeed, is art to flourish in these days, if not in America? In nations gone mad with war, with blackouts and hush-outs dulling and deadening sensibilities, operas and concerts just don't enter the picture. People paying for bullets, can't foot music bills, and even if they would couldn't sit for hours listening to arias describing the state of the soul and the wonders of love, with the potential motif always the drone of aeroplanes and the shriek of sirens.

Yes, America is the home of music now. It is up to us to make it welcome. In the words of Sir Robert Mayer, founder of the children's orchestral concerts movement in England, speaking at a banquet in New York City, "Great works must not decay because of the present catastrophe. There may be twilight in Europe, but the light burns brightly over here."

New York

THE Metropolitan Opera Company has rounded up some outstanding artists for the coming season. First, there will be Jarmila Novotna, Czech lyric soprano, who has already made a name for herself in her native country, in Italy and Austria, as well as at Salzburg. Then, Hilde Reggiani, Italian coloratura soprano, comes to augment fame already won throughout Europe and in South America. Eyvind Laholm, American tenor, another acquisition, may be remembered for his appearance with Kirsten Flagstad and the New York Philharmonic last Spring, in a concert version of the second act of "Tristan". His birthplace is Eau Claire, Wisconsin, his real name, Johan Edwin Johnson. Giacomo Lauri-Volpi, noted Italian tenor, who made his Metropolitan debut in 1923, has been re-engaged for the sec-

ond half of the coming season, after an absence of seven years. Still detained in Italy, he is expected here about the middle of February. Alexander Kipnis, Ukrainian-American basso, is already known to Chicago opera audiences and to recital audiences in New York. The Italian tenor, Lodovico Oliviero, will sing character parts. Annamary Dickey entered the august portals of the Metropolitan via Auditions-on-the-Air. Mack Harrell, also added to its staff, was another Auditions-on-the-Air winner. There will be a new assistant conductor, Frank St. Leger, whose services will be especially valuable in the preparation of "Pelléas et Mélisande."

Jan Klepura sought before leaving Europe to enlist in the Polish army, but was told by the authorities to come to America instead and enlist his voice in the service of his country. As Klepura put it, they probably decided his pitch was truer than his aim.

Mr. Johnson has announced that the major revivals of the season will be Mozart's "Marriage of Figaro", Montemezzi's "L'Amore del tre Re", Wagner's "The Flying Dutchman", Smetana's "The Bartered Bride", and Debussy's "Pelléas et Mélisande". It is possible Georges Cathalate, French tenor, may be the Pelléas in that wistful romance and either Bidu Sayao or Helen Jepson the Mélisande. Operas that return to the board after the absence of a season or so are: Gounod's "Faust"; Rimsky-Korsakoff's "Coq d'Or"; Verdi's "Forza del Destino"; and Ponchielli's "Gioconda".

There will be no appreciable differences, either in cast or in billing, because of the war. The trend recently has been to have members of the company Americans, and these are ours for sure now. The government won't let them leave the country even for a visit.

The first two benefits of the Metropolitan Opera season will be "Tannhäuser", "Parsifal", both in the opening weeks. That Wagner was requested on these benefit programs is not surprising since his works for many years have had greater drawing power with Metropolitan Opera devotees than those of any other composer. This year, committee leaders were a bit worried that this composer might be less popular, and the entire committee was convened to talk the matter over. It took only a few minutes to clarify the group's general opinion, namely, that there was no reason to jettison Wagner's operas now or at any other time.

Along this line, Mr. Johnson says he is reviving "The Flying Dutchman" this season "to show how brave we are". However, we can think of greater feats of bravery than putting on "The Flying Dutchman" with a Kirsten Flagstad as Senta. She will represent the true type of Norwegian, in authentic costumes designed for her by her fellow-countryman, Bryn Strandaas.

The San Carlo Opera Company brought to a close its third Autumn season in New York on October 8th with a performance of "Carmen". The Center Theatre, which, to put it mildly, is commodious, had a sold-out house and as many standees as the fire authorities would permit. Such enthusiasm is to be accounted for partly by reason of Coe Glade singing the title role, a Carmen of seduction and passion, if ever there was one. The role of Don Jose was ably filled by Aroldo Lindi, and others in the cast were Mostyn Thomas (Escamillo), Enya Gonzales (Micaela), Francesco Currei (Remendado), Richard Wentworth (Dancalro), Harold Kravitt (Morales), Laura Treggiani (Mercedes) and Charlotte Browning (Frasquita). The nine-day season attracted a paid audience of 40,722, with nine evening and two matinee performances. Receipts (admission from fifty cents to two dollars) exceeded \$43,000.00.

Chicago

TREKKING cross-country on their thirtieth annual tour, the San Carlo Opera Company opened their Chicago opera sea-



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son, October 10th, with a performance of "Aida". Miss Norina Greco sang the title role and did it justice both histrionically and vocally. Coe Glade was the Amneris, Aroldo Lindi the Rhadames and Mostyn Thomas the Amonaro. A newcomer to the San Carlo is Mr. Richard Wentworth, Louisiana's gift to opera. He sang the King's role, if not with seasoned aplomb, at least with artistic awareness.

"Rigoletto" was the billing on the 11th of October, with Meusel, Onofrei, Petroff, Bruno and Kravitt taking the leading roles. On the next day, Chicago audiences heard a very presentable matinee performance of "Madame Butterfly". That same evening "Cavalleria Rusticana" and "I Pagliacci" received their usual double billing. On October 13th, it was "Faust", with Turner, Onofrei, Kravitt, Petroff, Bruno and Falso in the roles either of tempters or tempted. The Saturday matinee of "Martha" was given in English.

That evening's performance of "Il Trovatore" was mellow with its moods of grief and gayety. On October 15th the Chicago audience was pleased to hear their favorite, Coe Glade, in a production of "Carmen". The season continued through October 22nd, Carlo Peroni conducting.

The Chicago City Opera Company has appointed Mr. Henry Weber musical director of that organization. He will also conduct several performances during the season, October 23th to December 16th. It would be difficult to find a person better prepared for such duties. An American, Mr. Weber has for many years served as conductor in the Bremen Opera House (Germany). Beginning in 1924 (at the age of twenty-three) he conducted the Chicago Opera Company for several seasons, leaving this position to conduct opera in Italy. After a sojourn in Europe, he returned, in 1934, to join the staff of WGN, as musical director. He will re-

tain this post, together with his newly assumed operatic activities.

Due to persistent rumors of war-broken contracts, the Chicago City Opera Company, for the assuagement of the over-anxious, has made a clean breast of its situation. Two of the singers unaccounted for at this writing, due to wartime activities, are Andre Burdino, French tenor, and his wife, Elen Dosia. When last heard from they were in Paris. Rose Hampton cancelled her European engagements and hurried home as soon as danger threatened. Planning to widen her repertoire this season, she has been studying the role of Sieglinde and will sing it with the Chicago Opera Company. Maria Caniglia is at present held from sailing by the government of her native Italy. Arrangements have been made to have another singer take her place. Galliano Masini is in the same predicament. Most of the other singers which the Chicago Opera Company depends on to fill important roles are already in this country.

The Chicago Opera Company opened at the Civic Opera House October 28th with "Boris Godunoff", starring Ezio Pinza.

Philadelphia

THE forthcoming season of the Philadelphia Opera Company will consist of six Tuesday night performances, given on November 21st, December 19th, January 16th, February 6th, March 12th and April 2nd. The operas billed in the order of their performance are: "Faust", "The Marriage of Figaro" (in English), "Madame Butterfly", "La Traviata", "Die Fledermaus" (in English), and "Carmen". There will be repeat performances of "Die Fledermaus" and "Carmen", the former for the Philadelphia Forum and the latter in the Philadelphia Orchestra's concerts for youth series.

St. Louis

IT is with satisfaction that the St. Louis Grand Opera Association, a non-profit organization, announces that a guarantee fund has been obtained to cover any deficit occurring during the Autumn and the Spring seasons.

The musical director, Laszlo Halasz, has engaged Metropolitan singers for the leading roles, namely Nino Martini, Bruna Castagna, Frederick Jagel, Carlo Morelli, John Gurney and Bidu Sayao. The season opened on October 14th, with "Aida". On November 14th, there was a double billing of "Pagliacci" and "Amelia Goes to the Ball", in its premiere in that city. "Siegfried" will be performed on November 20th.

Rochester

ON October 20th and 21st, the season of musical events at the Eastman Theatre was opened with the co-billing of Menotti's "Amelia Goes to the Ball", and "Cavalleria Rusticana". Muriel Dickson, soprano, and Marion Chamlee, tenor, both of the original Metropolitan production, headed the cast in the former opera. Rosa Tentoni sang Santuzza in the latter.

San Francisco

"MANON" opened the fifteenth season of the San Francisco Opera Company in the War Memorial Opera House, on October 14th, with Gaetano Merola as general director and conductor. The title role of the French opera was taken at the last moment by Bidu Sayao, a substitution necessitated by the fact that Italy has recently issued a decree that none of her opera singers are to be permitted to leave her shores.

The parts scheduled during the course of the season (October 13th to November 4th) for Alessandro Zilliani, Maria Caniglia, Carlo Tagliabue and Ebe Stignani, all detained in Italy, were taken respectively by Frederick Jagel, Elisabeth Rethberg, Richard Bonelli and Kathryn Meisle. Bidu Sayao, taking the role originally assigned to Mafalda Favero, acquitted herself with honor; her Manon was a creature of charm and poignancy.

On October 18th, Jarmila Novotna made her American debut as Clo-Clo-San in "Madame Butterfly". The appearance of this young and accomplished Czech lyric soprano is to be accounted for partly by the stamp of approval placed on her performance by Toscanini when that master directed her singing in Salzburg. In the role of Clo-Clo-San Miss Novotna proved herself not only a singer to be reckoned with but an interpreter with true dramatic instincts.

Michael Bartlett, the American tenor, discharged creditably the role of Pinkerton. Hertha Glatz was Suzuki, Julius Huehn, Sharpless and Charles Shiffeler, Bonze. The conductor of the evening was Gennaro Papi.

The debut of George Stinson was an event in the performance of "I Pagliacci", on October 21st. In the part of "Canto" he went far to justify even the high expectations raised by the statement of director Gaetano Merola, that his voice was "the greatest since Caruso". Incidentally Merola himself discovered him just about a year and a half ago, singing at his job as patrolman on the San Francisco-Oakland bridge.

New Opera

"BLANNERHASSETT", a twenty-nine minute opera by Vittorio Giannini, was broadcast, according to schedule, on November 2nd at 10 P. M. over WABC. The production was managed by George Zachary and the orchestra directed by Howard Barlow.

Blennerhassett was the colonial home where was hatched the plot of Aaron Burr for the establishment of an empire in the southwest. The libretto, supplied by Phillip Roll, deals with the fortunes of two conspirators involved in this plot, one of whom is a character borrowed from history, General James Wilkinson, faithless friend and betrayer of Aaron Burr. Other principal roles are Stephen, a follower of Burr, and Madellene, Stephen's fiancée.

A stirring point in the opera is that moment when Madellene discovers that she has unwittingly aided in the downfall of her lover.

Mr. Giannini's first radio opera, performed last year, was "Beauty and the Beast", an adaptation of the fairy tale of that name.

Stockholm

IN this Northern Capital pledged to peace, opera is showing healthy signs of growth. The new director, Mr. Harold André, may have had something to do with this improvement, for he has had long training to fit him for the work, both as stage director, as regisseur, as editor and as successful business man.

In so far as operas presented are concerned, this company is fairly conventional, showing the usual number of French, Italian and German works. Its originality becomes apparent in its staging of the various operas, and in its ballet performances. The company is fortunate in having as stage and costume designer J. Jon-And, a genius in making settings glow with life. Of course a complete assortment of stage devices, a floor that can be lifted and lowered in sections, a revolving stage and a cyclorama help him to realize his aims.

The cast has many internationally celebrated singers, such as Gertrud Palson-Wettergren, Jussi Björling, and Joel Berglund. Other singers, as yet unknown to America, deserve to be watched with particular interest—the young soprano, Hjärdis Schymberg, and Set Svanholm, Irma Björck and Brita Hertzberg.

Perhaps the "Met" will be able to draw on the Nordic countries to fill some vacancies caused by the Italian predicament.

Several premières are included in the present season's performances. "Kathrin" by Korngold, was presented October 5th. Later "Singoalla" by Gunnar de Frumerie will be given.

Countries At War

ANNOUNCEMENTS go out that the darkened music halls of warring Europe

may again flick on a few lights. Soldiers coming home on furlough, it is said, enjoy a bit of music and stay-at-homes keep up their spirits by going to occasional concerts. The music lover, however, is in no sense deceived by these sops thrown to his beloved. He well knows that war is no fosterer of Art, proffers it neither succor nor inspiration, instead fitches from its creators their rare dreams and high resolves. The artistic harvest of the last war—a few poems, far too sad for penning, and ballads that limp as they try to swagger—attest this truth.

However, it is encouraging to hear, in the midst of announcements of orchestral diebandments and operatic cancellations, that Sir Henry Wood is still sturdily conducting the London Symphony Orchestra.

Curiously enough, the last performance to be given at the Opera in Paris, before the artistic blackout, was the "Damnation of Faust", its closing episode, "The Ride to Hell".

Italy

ITALY is rigorously tending its artistic fires these days, in fact seems on the verge of sending out a stern decree that music and laughter shall abound. When Art thus becomes Propaganda a plethora of performances is sure to result. So, in Rome, in Milan, in Venice, in Trieste, in Genoa, in Florence, in Naples and in Palermo, governmental announcements assure the public that the programs of their State-subsidized opera houses will not only proceed as usual but will assume "special artistic importance."

As an instance of operatic excitement, during the seven weeks' run of the Milanese summer opera, no less than fifty-three performances were given. The total number of spectators for the season was 782,566. With the average price for tickets nineteen cents, the gross receipts were 2,790,000 lire, the equivalent of \$146,475. The entire personnel numbered 2,048, comprising twenty-two conductors, prompters, stage directors and choreographers; one hundred and twelve singers; two hundred and twenty-six chorists; one hundred and eighty-four choristers, and one hundred and four dancers.

La Scala will open on December 7th with "William Tell", and Genoa on December 26th with "Vespri Siciliani". To adhere to the government regulations for saving paper the lengthy list of operas announced on the leaflets sent out, were printed in minute type and the composers' names omitted.

Italy's attitude toward home-grown art probably accounts for her last minute detention of ten singers who had been signed to appear with the Metropolitan Opera Company, as well as with the San Francisco, Chicago and St. Louis organizations. Not wishing to sound facetious on so serious a topic as governmental mandates but still with an urge to be a little more explicit than most newspaper correspondents seem disposed to be, we thought the following might serve as a rough description of these singers' predicament:

Ten little Metro's
Standing in a line:—
One was told to go to camp;
And then there were nine.

Nine little Metro's
Off to keep a date:—
One could get no passport stamped;
And then there were eight.

Eight little Metro's
All their farewells given:—
One was told the ship was full;
And then there were seven.

Seven little Metro's
In something of a fix:—
One agreed the seas were mined;
And then there were six.

Six little Metro's,
Glad to be alive:—
One listened to his radio;
And then there were five.

Five little Metro's,
Huddled on the shore:—
One saw smoke against the sky;
And then there were four.

Four little Metro's,
Starting out to sea:—
One was questioned and turned back;
And then there were three.

Three little Metro's,
Don't know what to do:—
One took off and rowed to shore;
And then there were two.

Two little Metros
Voyaging with the sun:—
One got off at Portugal;
And then there was one.

One little Metro,
Heard a mighty gun:—
Found the life-boat just in time;
And then there were none.

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*"Modesty in your discourse will give a lustre to truth and an excuse to your error."
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Trials and Tribulations

WE thought it would be a long time before THE INTERNATIONAL MUSICIAN would be directly affected by the war in Europe, but to our sorrow we found that this was a mistaken idea. No doubt our readers and advertisers will notice that the November issue is printed on English finish paper instead of the glossy stock used in October. This is due entirely to circumstances beyond our control, as the paper companies will only take orders from week to week. We are informed that much of the pulp used in glossy finish comes from Norway and Sweden, and that the scarcity of valuable tonnage for ocean shipping, together with the transportation problems in Canada caused by the pre-emption of railroad box cars by the Government, makes it impossible to deliver any more glossy finish to us until January 1.

The November and December issues will therefore be printed on English finish. We have every hope that we will be able to resume the glossy finish in January.

Labor Must Press On

GROWING opposition to the labor movement and persistent reactionary tendencies call for intensification of union organization efforts, the American Federation of Labor Executive Council pointed out in its report to the Cincinnati convention.

"The increase in union growth during the past year has been accompanied by increased hostility to the labor movement. . . . Results . . . are obvious in repressive labor laws in states and dismemberment of state departments of labor and in the failure of Congress to enact needed legal legislation," the council said.

The council emphasized that the remedy for the situation to which it referred lies in greater organization of the workers. "We must dedicate our increased economic strength to the advancement of the welfare of the workers and mobilize our strength and resources to secure recognition of our rights and advancement of our interests," it declared.

In brief, the council emphasized the truth that there is no substitute for union organization, which is the basis of the strength and continued growth of the American Federation of Labor.

Social Security Problems

THOSE readers who have studied the minutes of the International Executive Board, printed in this issue, will be fully aware of the fact that the International Executive Board is sparing no efforts or expense to try and secure protection for our members under the provisions of the Social Security Act.

Rulings which appear to be contrary to the provisions of the Act and revisions of previous rulings favorable to our members have made this task extremely difficult. A favorable ruling may be secured from one administrator and the next day in a neighboring district we may be faced with a directly opposite opinion.

All these facts notwithstanding, nothing possible will be left undone for the protection of our membership. The Federation Social Security Bureau in Washington is the agency maintained for this purpose, and members

may therefore present their problems direct to this bureau by addressing Samuel T. Ansell, Tower Building, Washington, D. C.

A Real Santa Claus

WE always think of Santa Claus as a genial old fellow who makes the children happy at Christmas with gifts from an unlimited storehouse. He personifies for them, as few others can, the deep human affection which binds each of us to the other.

In much the same way, The Salvation Army is such a genial Santa who, in the same spirit, tries to make folks happy—not only at Christmas time, but also throughout the year. Especially is he concerned with those who are in physical, mental or spiritual need, regardless of their race, creed or social standing.

At this coming Christmas, The Salvation Army will care for over 400,000 families in the United States—who, if they were collected in one place, would make a good-sized city. They are folks who have come upon hard times and are in need.

In every city and town in this country there are countless families who live on the borderline of despair. Unemployment, scant wages, insufficient work relief, sickness, death—each plays a part in the household drama. The Army finds these families in their distress as it searches its way through the homes and the streets.

The Army stands by them in their days of trial—feeding, clothing and counselling them. But, on the day before Christmas, The Salvation Army Santa Claus enters these homes with an added basket of wholesome and sustaining food—enough for five persons for five meals. And into the expectant eyes of the children a new glory shines when a simple toy or a warm garment is placed in their hands.

Thus The Salvation Army transforms the money you place in the street kettles or send in in checks into Christmas happiness and cheer in what would otherwise be dreary homes.

Remember The Salvation Army in your Christmas giving. Remember it in your will.

Symphony Orchestra Recordings

THE International Executive Board, on October 21, 1939, adopted the following wage scale and working conditions for symphonic recordings:

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The above prices and working conditions are in effect immediately and will remain in full force and effect until amended either by the International Executive Board or a Convention of the American Federation of Musicians.

Time to Go to War!

IT is time for America to go to war—but not in Europe. The battlefield is right here—in your home and place of business. The enemy is fire.

It is no mean enemy. Each year it destroys property worth several hundred million dollars. It kills thousands of human beings. It destroys great numbers of jobs. It destroys hopes, ambitions, opportunities. It leaves behind scenes of smoking ruin as grim as if bombs had been the instruments of destruction. It strikes when we least expect it, and often where there is no defense.

This is no dry-as-dust subject. It will be taught to you vividly and dramatically. Approach it with an open, interested mind. Remember what you read and hear and see. For fire prevention is of the most direct importance to you. No one knows where fire will strike next—your home has as much chance to be the scene of ruin as anyone else's. Your town may witness a conflagration that will bring civic progress to an end.

There can never be too many soldiers in the fire fighting army. Enlist for the duration of hostilities!

Joint Effort Is Necessary

A SURVEY of prices, wage costs, production and profits shows that business firms as a general thing do not determine prices with any view to the welfare of society as a whole, or even their own ultimate welfare. The close combination between many industrial firms enables them to fix their prices. Monopoly and price controls offer a problem which must be worked out before our industrial system can start forward on another fifty years of progress.

It is possible when production and efficiency increase to raise wages and reduce prices. We shall not have an expanding economy and a restricted production at the same time. We shall not raise the living standards in America by paying to stockholders and officials the increased value produced by workers in a machine age.

We shall not prosper as a nation by raising prices beyond the powers of most of our citizens to buy.

The problems of price control as well as all our other pressing economic problems, must be solved by a joint effort in which labor shall fully share.

—MATTHEW WOLL.

"It's Smart to Drive Safely"

CONNECTICUT has just held her first state-wide highway safety conference, under the sponsorship of the Connecticut Highway Safety Commission. A pioneer in the field of highway safety, her efforts have been rewarded with a steady decline in traffic fatalities within the state during recent years.

During the conference, Burton W. Marsh, director of safety of the American Automobile Association, declared: "If the record of Connecticut could have been extended to the rest of the United States, 59,000 lives would have been saved since 1928."

Especially stressed at the conference was the vital necessity of educating drivers, young and old, to the fact that "It's smart to drive safely."

Education is strictly a local problem, and as President Hoffman of the Studebaker Corporation, said: "It can only be solved successfully by creating the right mental attitude toward safe driving. There must be a social taboo on the 'fix.' There must be a social taboo on drinking and driving. There should be a social taboo on young girls going out driving with young men who have had even one drink." In short, drivers must learn that, instead of being smart and sophisticated when they mix drinking and driving, they are enemies of society—potential murderers!

Every state in the Union must follow the example set by Connecticut if the nation's highways are ever to be made safe.

Advance of the Five-Day Week

THE achievement of the organized labor movement in obtaining shorter hours by trade union action is significantly set forth in the report of the Executive Council of the American Federation of Labor to the annual convention of the Federation in Cincinnati, Ohio, that 1,442,610 union members enjoy a five-day week.

The statistics submitted by the Council show that fifty-five national and international unions have secured the five-day week for some or all of their members. A few of the larger numbers are: International Brotherhood of Bookbinders, 17,893 members; Boot and Shoe Workers Union, 30,850 members; International Union of the United Brewery, Flour, Cereal, and Soft Drink Workers of America, 42,000 members; Bricklayers, Masons and Plasterers International Union of America, 65,000 members; The United Brick and Clay Workers of America, 10,000 members; United Brotherhood of Carpenters and Joiners of America, 270,000 members; National Federation of Postoffice Clerks, 45,000 members; International Brotherhood of Electrical Workers of America, 162,000 members; International Union of Operating Engineers, 62,960 members; International Photo-Engravers Union of North America, 9,500 members; International Brotherhood of Firemen and Oilers, 16,380 members; United Garment Workers of America, 40,000 members; United Hatters, Cap and Millinery Workers International Union, 35,000 members; National Association of Letter Carriers, 56,700 members; Lithographers International Protective and Beneficial Association, 11,000 members; International Association of Machinists, 92,000 members; Meat Cutters and Butcher Workmen of North America, 13,000 members; Brotherhood of Painters, Decorators and Paperhangers of America, 107,137 members; Operative Plasterers' International Association of the United States and Canada, 19,000 members; United Association of Plumbers and Steamfitters of the United States and Canada, 40,000 members; International Printing Pressmen's and Assistants' Union of North America, 40,000 members; International Brotherhood of Pulp, Sulphite, and Papermill Workers of the United States and Canada, 30,000 members; Railway Mail Association, 22,000 members; American Federation of Teachers, 30,000 members; Tobacco Workers International Union, 16,115 members; International Typographical Union, 59,000 members; Upholsterers International Union of North America, 10,000 members.

The Greatest Gamble

MANY a man who wouldn't think of making a bet on a horse race, or playing cards for big stakes, is, unknowingly, engaged in the greatest and most needless gamble of all. He is gambling with the future of himself and his dependents—because he has not provided adequate protection against the exigencies of tomorrow.

He depends for economic security upon real estate holdings, or upon the belief that he will always have a good job, or upon some similar source of future income. But real estate values can drop to nothing almost overnight—any business may go broke—any job may be lost—any investment can depreciate. And often, when these disasters occur, it is too late to recoup.

Here is where some definite future security plan, such as that offered by life insurance, comes in.

SUPPLEMENT TO THE INTERNATIONAL MUSICIAN

LIST OF LICENSED BOOKING AGENTS

(See Supplementary List following for names
of sub-agents operating under these licenses)

| License No. | License No. | License No. | License No. |
|---------------------------------------|-------------|--|-------------|
| ALABAMA | | SACRAMENTO: | |
| BIRMINGHAM: | | Wright, Earl | 1277 |
| Kennedy, Monroe A. | 1288 | SAN DIEGO: | |
| Pickwick Night Club Corporation | 559 | Abrams, Charles | 824 |
| Whitley Orchestra Service | 290 | Dage, Val | 1621 |
| MOBILE: | | Senoff, Dimitri, Artists Bureau | 1696 |
| Bronson, Hal | 2177 | SAN FRANCISCO: | |
| ARKANSAS | | Allen, Frank C. | 2340 |
| CALIFORNIA | | Blake and Amber, Inc. | 485 |
| ALAMEDA: | | Certified Placement Agency | 2221 |
| Pearson, L. E. | 2348 | Eber, Karl | 966 |
| BERKELEY: | | Emmel, Lou, Artists Service | 369 |
| Richardson, Mrs. George H. | 810 | Golden Gate Artists Bureau | 1973 |
| BEVERLY HILLS: | | Hardin, Helene Drennan | 884 |
| Adams, Charles E. | 2149 | Hursey, Marie | 1118 |
| Gil, Herbert, Agency | 2250 | McCoy, P. J. | 2428 |
| Greenfield, Clarke, Agency | 2438 | Meyerinck, Herbert W. | 1911 |
| Hollywood Artist Bureau | 1124 | Pearce Agency | 1410 |
| Lee, Jack | 1989 | Pierre Jean Features | 2361 |
| Morrison, Leo, Inc. | 1874 | Rollins, Martin E. | 1848 |
| National Theatrical Agency | 1584 | Rosy, Sam | 1614 |
| Walker, Granville, Agency | 846 | Twentieth Century Theatrical Agency | 2162 |
| BURBANK: | | Variety Theatrical Agency | 2075 |
| Pendarvia, Paul, Associates | 59 | Weidner, Art | 882 |
| HOLLYWOOD: | | Weston and Cate | 1050 |
| Artists Bureau, Inc. | 2231 | Worldwide Theatrical Circuit | 754 |
| Ball, George, Agency | 1897 | STOCTON: | |
| Bentley & Pool Agency | 2339 | Sparks, James B. | 2204 |
| Black, Bob, Theatrical Agency | 2417 | WEST HOLLYWOOD: | |
| Chotiner, Seymour J. | 1459 | Schall-Martyn Agency | 2129 |
| Chudnow, David | 88 | Stinson, Lester E., Agency | 2328 |
| Collins, Johnny | 245 | COLORADO | |
| Crosby, Larry | 1098 | DENVER: | |
| Curtis, Mrs. Irene F. | 1985 | Blue, Jack | 637 |
| Dempster, Ann | 776 | Hall-Helbig, Inc. | 2233 |
| deRoda, Kay, Agency | 2317 | Jones, William | 139 |
| Dolan and Doane, Inc. | 2054 | MacGruder & Company | 2205 |
| Dorn, Lou, Theatrical Agency | 1894 | National Enterprises | 1882 |
| Downey, Arthesma | 2137 | Pittman, Bert, Theatrical Exchange | 1558 |
| Espitallier, Joe, Jr. | 2395 | Radio Productions | 2195 |
| Gertz, Mitchell, Inc. | 1751 | CONNECTICUT | |
| Given, Helene R. | 1968 | BRIDGEPORT: | |
| Jarvis, Al | 2048 | Brooklawn Amusement Co., Inc. | 1579 |
| Keighley and Keate Agency | 1812 | Engel, Harold William | 2062 |
| Lening, Evelyn, Productions | 741 | Madigan, William | 1297 |
| Levey, Bert, Circuit, Inc. | 866 | Tibbals, Sidney E. | 1134 |
| Lichtig & Englander | 1454 | Universal Artist Service | 1016 |
| Marshall, Reg. D. | 308 | BRISTOL: | |
| Pomeroy, Jack, Inc. | 2391 | Malcolm, James A. | 1469 |
| Silber, Arthur—Edward Thompson Agency | 685 | DANBURY: | |
| Singer, Harry, Agency | 1921 | Falzone Orchestra Bookings | 1037 |
| Skeels, Lloyd L. | 2010 | EAST NORWALK: | |
| Small Company, The | 1994 | Fromer, David | 1348 |
| Tornroth Agency, The | 2173 | HARTFORD: | |
| Well, Everett V. | 2251 | American Artists Association | 2146 |
| LONG BEACH: | | Colored Artist Bureau | 995 |
| Jones, J. Jolly | 1441 | Gordon, Jack W. | 1706 |
| LOS ANGELES: | | MERIDEN: | |
| Allan, Jack Irving | 2378 | Gibney, Jimmy | 2309 |
| Borsage, Jack | 3074 | Oatis, James A., Jr. | 1976 |
| Borsage, William | 1844 | Zellman's Music Shop | 2171 |
| Boyle, Irma Brady | 2257 | NEW HAVEN: | |
| Brill Theatrical Agency | 2027 | Byer, Sy | 2326 |
| Burns, Kathryn | 1730 | Goggin, John E., Theatrical Enterprises | 2035 |
| Campbell, Kathryn | 1482 | Kennedy, Charles | 713 |
| Coutt, Leo E. | 2095 | Murphy, Thomas F. | 342 |
| Curns, Robert M. | 1821 | Reed, Leonard N. | 583 |
| Davis and Schwieger | 2134 | Wasserman, Morris | 1465 |
| Dobson, Ned | 113 | Wittstein's Orchestra, Inc. | 2344 |
| Doyle, Norman | 1393 | STAMFORD: | |
| Ewans, Roy J. | 2228 | Fairfield Enterprises | 1179 |
| Gustafson, Ted, Agency | 1565 | WATERBURY: | |
| Hall, William H. | 2354 | Crowe, Timmie | 181 |
| Halperin, Sadie, Theatrical Agency | 1701 | Romano, Orlei | 953 |
| Hampton, Gladys Neal | 946 | Romano, Raymond R. | 1543 |
| Henkel, Ted H. | 1318 | WATERFORD: | |
| Herabrun, Walter, Agency | 2307 | Benvenuti, A. F. | 216 |
| Hornor, Lottie, Agency | 710 | DELAWARE | |
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| Kaufman, Irwin B. | 1964 | Madden, George H. | 2045 |
| Klages, Nell, Agency | 1994 | Thompson, El | 69 |
| McCord, Ralph, Agency | 1899 | FLORIDA | |
| McCray, Roy H. | 1032 | JACKSONVILLE: | |
| McDonnell, John | 1073 | Roman, Joe | 1703 |
| McKee, Grace, Theatrical Agency | 1832 | MIAMI: | |
| Miller, Brothers, The | 2304 | Alexander, Chester, Theatrical Enterprises, Inc. | 440 |
| Murphy, Bette, Theatrical Agency | 1932 | Cusick, Charles | 2385 |
| Olinger, Charles | 1374 | Edwards, P. S. | 840 |
| Patrick & Marsh | 44 | Gates, Mannie | 1615 |
| Radio Central Casting Bureau Agency | 1731 | MIAMI BEACH: | |
| Roberts, Harold William | 1905 | Baum, Rudolph J. | 1426 |
| Seymour, Fred | 2294 | Southern Theatrical Agency | 2153 |
| Smith, L. E. | 2168 | PENSACOLA: | |
| Tommasi Theatrical Agency | 1941 | National Orchestra Syndicate | 2319 |
| Trask, Walter, Theatrical Agency | 1458 | ST. PETERSBURG: | |
| Vaughan, Vinson | 2371 | Newell, Harry | 2318 |
| Wager, Al, Theatrical Agency | 1457 | TAMPA: | |
| MONTREY PARK: | | Dickinson, E. C. | 1500 |
| Pease, Vance E. | 2093 | Inter-Collegiate Artists Bureau | 1772 |
| HAWAII: | | Lopes, Walter | 932 |
| Harris, Merle | 1004 | Pan-American Amusement Service | 796 |
| OAKLAND: | | GEORGIA | |
| Hood, Chic | 2322 | ATLANTA: | |
| Lane Productions | 1902 | Arnold, William Harold | 2268 |
| Manna, Anthony | 1429 | Austin, Billy | 1390 |
| Reilly, Byron "Speed" | 940 | Hare, Robert P., III | 2196 |
| Stafford and Howard | 2308 | SAVANNAH: | |
| Universal Theatrical Agency | 2324 | Dulworth Attractions | 2329 |
| ORANGE: | | IDAHO | |
| Allen, Ray | 2127 | BOISE: | |
| PALO ALTO: | | Columbia Booking Service | 745 |
| Allied Artists | 2109 | ILLINOIS | |
| ROSCOE: | | NEWBYN: | |
| Evans, C. R. | 2180 | Roscoe, Otto G. | 2070 |
| | | CALUMET CITY: | |
| | | Helmbach, Bill | 817 |
| | | CHAMPAIGN: | |
| | | Clase, Dick, Attractions | 218 |
| | | Taylor-Fisher Music Shop | 298 |
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| | | Allied Music Service | 234 |
| | | Associated Colored Orchestras | 2343 |
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| | | Barnes-Carruthers Fair Booking Association, Inc. | 137 |
| | | Bergen, Richard F. | 2187 |
| | | Bingemer, John E. | 851 |
| | | Borde, Al. | 2188 |
| | | Buisseret, Armand H. | 1402 |
| | | Byron's Attractions | 958 |
| | | Chicago Artists Bureau | 468 |
| | | Dulen, Charles M. | 1594 |
| | | Edwards, Gus | 1725 |
| | | Fernando, Don | 1947 |
| | | Ginsburg, Ralph | 1241 |
| | | Goldsmith, I. | 194 |
| | | Goss, Lyman E. | 62 |
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| | | Greer, David M. | 2161 |
| | | Harris, Will J. | 1528 |
| | | Hanshel-Thompson Amusement Booking Enterprises | 65 |
| | | Hogan, Frank "Tweet" | 1933 |
| | | Jackson, James B. | 245 |
| | | Johnson, Bror | 318 |
| | | Kayser, Joe | 1099 |
| | | Kennaway Corporation | 126 |
| | | Konchar, George W. | 191 |
| | | LeRoy, Howard | 523 |
| | | Mary, Al | 1928 |
| | | Music Mart, The | 696 |
| | | Nadel Orchestras & Amusements | 37 |
| | | O'Malley, David P. | 251 |
| | | Richmond, Eddie | 929 |
| | | Riddle, Charles L. | 1468 |
| | | Roberts, James A., Music & Entertainment | 1800 |
| | | Roy, Bob | 880 |
| | | Salkin, Leo B., Attractions, Inc. | 1807 |
| | | Samuels, William Everett | 2346 |
| | | Smith, Bradford | 1147 |
| | | Spamer and Associates | 724 |
| | | Varsos, Edward | 1384 |
| | | Voorhees, Reginald | 2295 |
| | | Weems, Ted | 1263 |
| | | Williams' Lyceum Bureau | 1508 |
| | | Yellman, Duke, Inc. | 771 |
| | | Young Production & Management Co. | 131 |
| | | DANVILLE: | |
| | | Orchestra Service of America | 138 |
| | | Wilder, Van H. | 201 |
| | | DECATUR: | |
| | | Greanias, Gus | 1787 |
| | | Wismer, Walter M. | 542 |
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| | | Kreider, Earl | 1527 |
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| | | Dobler, Earl F., Theatrical Productions | 433 |
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| | | Levin, Julius | 1030 |
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| | | Jasper, William | 366 |
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| | | Parker Orchestra Service | 1602 |
| | | OGLESBY: | |
| | | University Booking Agency | 1984 |
| | | PEKIN: | |
| | | Winkel, Al | 897 |
| | | PEORIA: | |
| | | Geef's Orchestral Booking Service | 2045 |
| | | Peoria Amusement Service | 2066 |
| | | PERU: | |
| | | Frederick's Booking Agency | 2028 |
| | | ROCHFORD: | |
| | | Brinsley, Norman H. | 1764 |
| | | Livingston, Drace A. | 1862 |
| | | SAVANNA: | |
| | | Lehr, Duane | 2323 |
| | | ST. CHARLES: | |
| | | Whitney, Palmer | 1885 |
| | | URBANA: | |
| | | Publix Dance Orchestras | 2292 |
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| | | MacDonald, Willard Wall | 2185 |
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| | | ANDERSON: | |
| | | Willey, Jack | 938 |
| | | BLOOMINGTON: | |
| | | Keyes, Cole J. | 1852 |
| | | EVANSVILLE: | |
| | | Paramount Music Enterprise | 1826 |
| | | Stuart, Ronald E. | 2362 |
| | | FORT WAYNE: | |
| | | Central Artists' Bureau | 1767 |
| | | Mid-West Booking Office | 1731 |
| | | GARY: | |
| | | Mello, Mal | 1972 |
| | | INDIANAPOLIS: | |
| | | Burnett, Barney | 1570 |
| | | Burton Theatrical Offices | 785 |
| | | Crane, Arthur R. | 2139 |
| | | Maguire, Christine, Entertainment Service | 927 |
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| | | National Broadcasters and Entertainers | 630 |
| | | Robinson, Frank J. | 2306 |
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| | | KOKOMO: | |
| | | Albright, R. E. | 1395 |
| | | Walter, Philip C. | 3 |
| | | MUNCIE: | |
| | | Harrold, Don | 1549 |
| | | Price, Charles | 631 |
| | | Swain, Teeny | 490 |
| | | SOUTH BEND: | |
| | | Phend, LaMar E. | 2081 |
| | | WEST LAFAYETTE: | |
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| | | AMES: | |
| | | Cardinal Guild Orchestra Service of Iowa State College | 291 |
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| | | CEDAR RAPIDS: | |
| | | Stanley, Stan, Orchestras | 1955 |
| | | CRESCO: | |
| | | Deane, L. L. | 1051 |
| | | DES MOINES: | |
| | | Howard, Toussaint L. | 632 |
| | | Schmidt, C. W. "Dutch" | 42 |
| | | Shorridge, F. M. | 1885 |
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| | | Blades, Clifford James | 2353 |
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| | | Musicians Service, The | 1637 |
| | | NEW LONDON: | |
| | | Carroll's Music Service | 822 |
| | | SIOUX CITY: | |
| | | Bern, Mary E. | 2411 |
| | | WATERLOO: | |
| | | Copley, Don M. | 2205 |
| | | WEBSTER CITY: | |
| | | Beightol, D. A. | 1290 |
| | | WEST LIBERTY: | |
| | | Chase, Mrs. Aletha | 1476 |
| | | KANSAS | |
| | | PARSONS: | |
| | | Howell, Tom S. | 769 |
| | | PITTSBURG: | |
| | | Abbott, Albert E. | 1810 |
| | | RUSSELL: | |
| | | Ruppenthal, Wayne | 1794 |
| | | WICHITA: | |
| | | Hirsch, Al | 1591 |
| | | Lynch, Frank J. | 2414 |
| | | Truex, B. C., Attractions | 1620 |
| | | KENTUCKY | |
| | | ASHLAND: | |
| | | Quillin, W. E., Orchestra Booking Service | 351 |
| | | LEXINGTON: | |
| | | Blanton, George S. | 2013 |
| | | Griffin, W. B. | 1540 |
| | | Wisner, Oscar | 2425 |
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| | | Baron, Norman T. | 1523 |
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| | | Mitchell, Bob, Sundries | 2320 |
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| | | Delta Theatrical Agency | 2298 |
| | | Gasparec, George J. | 2025 |
| | | Goodwin, Mary | 1329 |
| | | Grundmann's Attractions | 1032 |
| | | Royal Agency | 2252 |
| | | Tibler, Ruth G. | 1820 |
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| | | Tri-State Music Service | 220 |
| | | Waller, M. J. | 2182 |
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| | | BRUNSWICK: | |
| | | Oahy, Harold L. | 2368 |
| | | PORTLAND: | |
| | | Gold, Nat. Enterprises | 2258 |
| | | Gorman, L. P. | 4 |
| | | YORK BEACH: | |
| | | Tetreault, Edward C. | 1825 |

| License No. | License No. | License No. | License No. |
|--|---|--|---|
| FREDERICK: Decker, Harry L., Music Service Bureau 1264 | MINNESOTA AUSTIN: Coon, Bert L. 1693 Wicks, Walter J. 1948 | JERSEY CITY: Levine, Irving 902 Quaffe, Walter 2316 | Cornell, Jack 1994 Cosmopolitan Artists Bureau 2102 Curtis and Allen 1212 Cutler, Harry 2128 Daly, Jack 171 Dauch, Billie 2082 David, Benjamin 1083 Davis, Charles K. 679 Davis, Eddie 906 Davis, Joe, Inc. 1829 Davis, Meyer 214 Degnon, Myron 1338 Dell, Harry 2285 DeZayas, Rafael C., Jr. 2069 Donahue, Al. 1628 Dow, A. & B. 2301 Elliot, Nick 281 Engel Enterprises 1532 Engel, Harry 2092 Evans, Jimmy 466 Evans and Lee 1896 Evans, Sally 1586 Fanchon and Marco, Inc., of New York 639 Fanshawe, Jessie Jerome 1137 Featured Artists Service, Inc. 1851 Feiman, Rudy 336 Fialkoff, Herman, Theatrical Enter- 2278 Finkenberg, Alfred J. 1880 Fisher, Arthur, Vaudeville Agency 622 Fishman, Edward I. 933 Flaum, Joseph 117 Fletcher, Sam 2323 Franklin, Joseph B. 1421 Freeman, Maxine 1838 Friedberg, Carl 2321 Friedlander, Evelyn 2357 Galt, John R. 253 Gale, Inc. 763 Gervis, Bert 568 Glaser, Joe 2288 Gluck, S. R., Productions 2040 Gold-Williams Associates 313 Golden, Lawrence 2350 Goldman, Leo 829 Goldstein, Hymie 187 Golford, Max, Agency 221 Gordon, Francis B. 247 Green, Harry 373 Green, Hy. 1688 Greene, Ben A. 226 Greene, Michael 1909 Greenwald, Maurice L. 350 Greshler, Abner J. 783 Grombach, Jean V., Inc. 1487 Grombach Productions, Inc. 1888 Gross, Phil 640 Grossman, Arthur 739 Groves Orchestra Units Artists Bureau 1662 Haas, Alexander 16 Hall, Sid, Theatrical Enterprises 1769 Hamid, George A. 410 Hammer, Mike 364 Hannon, Alex. 112 Hanna, Mark 1619 Harlem Entertainment Contact 1439 Harris, Nat W. 1036 Heath, Juliet, Enterprises 2310 Henry, Jean 2118 Herrman, Henry W. 83 Hesse & McCaffrey 1340 Hirsch, Jack, Entertainment Bureau 2142 Holden, Alex. 563 Holst, Ernie 1033 Horn and Blyth 2117 Hub, Carlton M. 57 Hunter, Elsie E. 1082 Incallis-Davies 1943 Interstate Theatrical Enterprises 2080 Irwin, Lou, Inc. 405 Jarrett, Jack 1626 Jerome, Nat S. 2389 Johnson, Fred W. (Deacon) 354 Jonas, Bert 1156 Jordan, Kay 2049 Kahn, Roger Wolfe, Orchestras 807 Kane Artists, Inc. 1897 Katz, Karlman 1017 Kaufman, Jesse L., Inc. 1665 Kelly Entertainment Bureau 458 Kennedy, Tom 1983 Kent, William 248 Kerness, Phillip 3197 Kessler, Frank 1965 Kilby, Harry 1943 King and King 1379 Kinsella, Frank J. 1040 Knight, Al. H. 2283 Koblenzer, William 1273 Lanin, Lester 1873 Later, Kenneth 1503 Lavin, Jack 357 Leading Attractions, Inc. 1181 Lee, Buddy 2398 Leipzig, Syd 1981 Liebling, William 1634 Lila Theatrical Enterprises 2387 Lipset, Ben B., Inc. 1983 Loomis, Louis, Theatrical Enterprises 1817 Lovejoy, Clifton R. 1845 Luntz, Eddie 1845 Luxenberg, Harry 339 Lyman, Abe, Enterprises, Inc. 1344 Mandel, Jack 779 Mann, Seymour 1917 Marks, Herbert 1484 Marx, Lloyd 877 Mayer, Frederick 749 Mayfair Entertainment Bureau 1017 McNaud, Arthur T. 2765 Miller, Elele 2065 Miller, William, Agency 3060 Mills Artists, Inc. 177 Mills, Sidney 2135 Mogiloff, George H. 620 Morrison and Thorpe 2178 Morris, William, Agency 97 Moyer, Charles H. 2155 Murdoch, Jane Robb 1929 Murrell, Roger E. 2041 Music Corporation of America 1 Musical Entertainments, Inc. 1666 National Artists Bureau 1071 National Radio & Theatrical Bureau 363 Nazaro, Nat, Management 1881 Nevco Amusement Enterprises 403 New Theatre League Artists Service Bureau 1547 Newman, Edward 111 Nobis Enterprises Corp. 439 Norman, Fred B. 948 North, Meyer B. 116 Norwood, Harry 1136 Okes, Percy 2042 O'Connell, Peter T. 2830 O'Connell, Tom 1018 O'Connor, John J. 5 O'Keefe, Francis C. 2119 Olman, Lewis R., Orchestra Management 2320 Olman, S. Chauncey 302 O'Neill & Harris 250 Orchestra Service Co. 2229 Orlando, Nicholas 1693 Osley, Harold F. 25 Paramount Orchestra Bureau 1694 Phillips-Roberts, Inc. 2340 Ponce, Philip L. 1404 Price, Lew 191 Radnor, Rose Garrett 2090 Rapp, Charles 77 Ray, Alan, Associates 1686 Raymond, Al. 2226 Reiss, Happy 628 |

Table listing musicians and their license numbers for various states including Michigan, New York, Pennsylvania, and Ohio.

Table listing musicians and their license numbers for various states including Ohio, Pennsylvania, and New York.

Table listing musicians and their license numbers for various states including Pennsylvania, New York, and Ohio.

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| License No. | License No. | License No. | License No. |
|---|--|---|--|
| HOUSTON: Bell, Bill 2169 Giesendanner, Charles - John Paul 2260 Goodwin 267 Grisaff, Brazil J. 1931 Holmes, Bertha 2088 Thorpe, Clall 2088 | WHEELING: Kriegman, Jerome 1162 | WENSTER CITY: Bonsall, Jack 1559 Continental Attractions 506 | Times Square Artists Bureau 1801 Triangle Entertainment Service 1986 Universal Amusement Enterprises 169 Walker Entertainment Bureau 399 White, Lew, Theatrical Enterprises 1526 |
| LAMPASAS: Southern Amusement Service 1110 | WISCONSIN: | KANSAS: | ROCHESTER: Barton, Lee 924 Norton, Al 950 |
| LUBBOCK: Cunningham, Blair 1910 | APPLETON: Bruso, Arthur A. 917 | ATCHESON: Gilmore, Ted 448 | NORTH CAROLINA: |
| SAN ANTONIO: Norris, Mrs. C. M. 1740 San Antonio Vaudeville Booking Agency 2057 Sarril, Jean 1265 Texas Theatrical Agency 1916 | BELOY: Brunton, J. W. (BIB) 311 | WICHTA: Midwest Orchestra Service 118 | CHARLOTTE: Dixie Orchestra Service 45 Pitman, Earl 1759 |
| UTAH: | CECARSBURG: Rothman, Harry P. 2264 | LOUISIANA: | GREENSBORO: Trianon Amusement Company 487 |
| SALT LAKE CITY: Graham Music and Lyceum Bureau 582 Haymond, Miss Camille 1272 Schultz Booking Agency 2264 | CUDAHY: Lee, Walter W. 578 | NEW ORLEANS: Durning, Al 101 | OHIO: |
| VERMONT: | FOND DU LAC: Beau, Wally 838 Ingram, Fred E. 1939 Roy, George E. 2242 Sale, Ronald 1072 | MAINE: | CAMBRIDGE: Emery, W. H. 164 |
| BARRE: Freeland, John 1907 Vermont Music Company, Inc. 231 | GREEN BAY: Green Bay Booking Service 2152 Hartinger, Daniel J. 1710 | KITTERY: New England Entertainment Bureau 1598 | CELINA: Martin, Harold L. 1492 |
| VIRGINIA: | JANESVILLE: Hill Musical Enterprises 2168 | PORTLAND: Selberg, Bobby 808 | CINCINNATI: Carpenter, Richard 63 Rainey, Lee 915 Sive and Accomb 891 Williamson Entertainment Bureau 30 |
| DANVILLE: Price-Fowler Attractions 552 Shaw, Sam 1497 | KEOSHA: Morin, August L. 731 | MARYLAND: | CLEVELAND: Senne, Frank 977 Special, Mike 167 |
| LYNCHBURG: Wills, Willie H., Jr. 265 | LARSEN: Clark, Jimmy 2212 | MASSACHUSETTS: | COLUMBUS: Askina, Lane 465 Prillerman, Laurence 798 |
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| NORFOLK: Atlantic Orchestra Agency 2159 | MADISON: Dexter, Fred, Music Service Co. 371 | HOLYOKE: Donahue, Charles B. 1977 | EAST PALESTINE: Morris, Ken 1114 |
| RICHMOND: Abeloff, George 2410 Associated Radio Artists 2299 Field, Leon W. 822 Pumphrey, Holt 204 Smith, J. Bradford 81 Virginia Booking Office 680 Wallerstein, Sam, Jr. 2275 | MILWAUKEE: Berger, Curt W. 1089 Burmek, C. Clifford 2270 Hagen, "Rusty," O. G. 1044 Hunter's Artists Bureau 279 Len and Lou Artists Bureau 584 Price, Bob, Agency 2280 Pritchard, Dick, Entertainment Service 2260 | PITTSFIELD: Marcella, N. 207 | SALEM: Gunesch, J. B. 1217 |
| ROANOKE: Continental Booking Service 1966 Fitzpatrick, Horace 649 Hunter Artists Bureau 2050 | OCONOMOWOC: Van Lare, Frank W. 919 | DETROIT: Benner, William R. 395 Del-Ray Orchestras and Attractions 42 Detroit Artists Bureau, Inc. 28 | STEUBENVILLE: Campbell, C. R. 262 |
| WINCHESTER: Shenandoah Valley Attractions 1257 | OSHEOSH: Kris, Robert F. 2121 Midwest Amusement Service 21 Misky, Bob, Attractions 1768 | GLADSTONE: Foster, Robert D. 648 | YOUNGSTOWN: Coakley, Fred C. 790 |
| WASHINGTON: | PORT WASHINGTON: Bink, Florian 2138 | GRAND RAPIDS: Mid-West Artists 1197 | PENNSYLVANIA: |
| EVERETT: Banda, Leo G. 892 | RACINE: Smith, George H. 2219 Tecktonius, Ed. J. 431 | KALAMAZOO: Jackson, Stan 84 | ALLENTOWN: Bahr, Walter K. 511 |
| SEATTLE: Field, Scott, Enterprises 2293 Kohler, Lewy 843 Loveland, Archie 1659 Marion, Armand, Jr. 1552 Tuesley, Walter M. 2252 | RIPON: Sommers Band Booking Agency 1092 | PONTIAC: Bows, Arthur G. 694 Fine Arts Producing Company 267 | CARBONDALE: Battle, Marty 320 |
| WEST VIRGINIA: | STEVENS POINT: United Bureau of Attractions 126 | WINONA: Interstate Orchestra Service 1754 Kramer Music Service 358 | EAST McKEESPORT: Ravella, Peter J. 2053 |
| CHARLESTON: Nez, Harold H. 1545 | WAUSAU: Stolse, George, Jr. 1400 | COLUMBIA: Missouri Orchestra Service 1735 | LANCASTER: Twitmire, Gil 858 |
| KIMBALL: Webb, F. Alvin 2192 | WISCONSIN RAPIDS: Valley Booking Service 1870 | KANSAS CITY: Southland Orchestra Service 1180 Stevens, V. Thompson 275 Wayne's Theatrical Exchange 636 | LEBANON: Zellers, Art 544 |
| MONTGOMERY: Juergens, Earl E. 1148 | DISTRICT OF COLUMBIA: | ST. LOUIS: Associated Orchestra Service 1115 Belirivas Music Service 925 Cooper, Ted 231 United Feature Attractions Corp. 671 | McKEESPORT: Ace Reigh, Inc. 1227 |
| SHEPHERDSTOWN: Musser, Charles N. 2278 | WASHINGTON: Coward, B. Rhoden 857 Goldman, Meyer N. 1232 Jackson, James E. 241 National Music Corporation 859 | MINNESOTA: | PHILADELPHIA: Berle, Bernard 509 Joyce, Jolly 969 Muller, George W. 420 Variety Productions 1028 Zeeman, Barney 526 |

LICENSES CANCELLED

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|---|---|--|--|--|
| CALIFORNIA: | CENTRALIA: Owen, Mart 261 | NEW YORK: | ATLANTIC CITY: Universal Enterprises Co., Inc. 702 Williamatos, Jimmie 1949 | |
| HOLLYWOOD: Meklejohn Brothers 1456 Montague, Percival S. 1922 Rinaldo, Ben, Agency, Inc. 899 | CHAMPAIGN: Collegiate Orchestra Service 1661 McConkey Orchestra Corporation 161 | AUBURN: Dickman, Carl 502 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | BUFFALO: Axelrod, Harry 2202 Burt, Carl 247 Empire Vaudeville Exchange 820 Farrell, Ray J., Amusement Service 2275 Gibson, M. Marshall 238 Gluck, Walter J. 222 King, George, Productions 1487 Smith, Carlisle "Tick" 549 Smith, Egbert G. 524 |
| LOS ANGELES: Bonded Management Agency 788 McDaniels, R. P. 1790 Strauss Theatrical Productions 1428 Young, Nate 778 | CHICAGO: Donaldson, Bill 1241 Graham Artists' Bureau, Inc. 1305 Ray, Ken, and Associates 58 Vagabond, Charles 1582 W. B. C. Music Corporation 1776 | PORT JEFFERSON: Union Orchestra Service 1589 | BUENOS AIRES: Lindenhurst: Fox, Frank W. 1018 | |
| SAN FRANCISCO: Burke, Eddie 1248 | EFFINGHAM: Grauel, E. A. 219 | LINDENHURST: Fox, Frank W. 1018 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | |
| SAN JOSE: Hamilton, Jack 1020 | JOLIET: Universal Orchestra Company 1411 | PORT JEFFERSON: Union Orchestra Service 1589 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | |
| COLORADO: | LANEARK: Devlyn, Frank 522 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | PROVIDENCE: Bowen, Reggie 2179 | |
| GRAND JUNCTION: Harvey, R. S. 1857 | MURPHYSBORO: Paramount Orchestra Service 976 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | CHARLESTON: Folly Operating Company 15 | |
| STERLING: Southwestern Orchestra Service 2122 | PRINCETON: Russell, Paul 999 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | MEMPHIS: Southern Orchestra Service 1146 | |
| CONNECTICUT: | URBANA: Universal Orchestra Service 1252 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | WATERBURY: Derwin, William J. 90 | |
| FLORIDA: | INDIANAPOLIS: Dickerson, Matthew 725 Elliott Booking Company 75 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | WASHERBURG: Portias, George 226 | |
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| MIAMI: Chrisman Productions 1221 Steele Arrington, Inc. 1451 | INDIANAPOLIS: Dickerson, Matthew 725 Elliott Booking Company 75 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | FAIRMONT: Carpenter, Samuel H. 774 | |
| ILLINOIS: | COUNCIL BLUFFS: Continental Booking Service 1413 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | INGWOOD: Hartman, Harland, Attractions 476 | |
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| CARLISLE: Lutger, Ted 1280 | RED OAK: Lee Cox Enterprises 955 | NEW YORK CITY: Alexander, Morley 622 Associated Radio Artists 1919 Benson, Edgar A. 88 Brown and Lissman 1889 Chapman, Bruce Co. 571 Chartrand, Wayne H. 1526 Continental Amusements 1772 Crane, Tommy 217 Curran, Tommy 425 Durand and Later 667 Edson, Robert H., Inc. 98 Famous Orchestra Service 98 Filamill Enterprises, Inc. 99 Foyer, Bernie 390 Friar's Bud, Entertainment Bureau 1782 Gillman Artists 1120 Godfrey, George A. 2122 Goldwin Productions 1804 Gorman, Hal 846 Griffenhagen, Wilbur H. 1648 Harrington, Dan J. 299 Hart, Jack 114 Janlow, Bert 235 Lowe, Emil 802 Lustman, J. Allan 281 Mel Theatrical Enterprises 1544 National Entertainment Service 849 National Swing Club of America, Inc. 2322 Parker and Ross 292 Pearl, Harry 4 Perch, Billy, Theatrical Enterprises 1577 Romano, Al 1722 Scanlon, Matt 2043 Sharp, Lew 2199 Shea, Harry A. 806 Silvan Entertainment Bureau 1774 Steinert, Otto 1520 Stern, David S. 2018 Stora, Henry 1680 Stone, Harry 297 | | |

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| WISCONSIN | |
| KAU CLAIRE: Associated Orchestra Exchange | 20 |
| FOND DU LAC: | |
| Dowland, L. B. | 1187 |
| LA CROSSE: | |
| Schoepp, Alton O. | 541 |
| MADISON: | |
| Stone, Leon B. | 1474 |
| MILWAUKEE: | |
| Thomas, James | 885 |

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|---------------------------------|-------------|
| OKLAHOMA: | |
| Reichenberger, Cliff | 1987 |
| MISSOURI: | |
| Schmidt, Frederick W., Jr. | 601 |
| STEVENSON: | |
| Central State Music Association | 507 |
| TOMAHAWK: | |
| McClernon Amusement Company | 276 |
| DISTRICT OF COLUMBIA | |
| WASHINGTON: | |
| Alliance Amusements, Inc. | 339 |
| Collins, Alonzo J. | 522 |
| LaMarre, Jules | 223 |

DiPalma, Alice—Charles DiPalma.
Doane, James M.—Dolan & Doane Agency.
Dobkins, Harry—Joe Stern.
Dobson, Ned—William Morris Agency.
Dolan, Ken—Dolan & Doane Agency.
Doran, J. P.—Continental Booking Service.
D'Orsay, Bert—Delta Orchestra Service.
Dorso, Dick—Consolidated Radio Artists.
Dorso, Richard—William Morris Agency.
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Duto, Phillip—Doto Music Service.
Duto, Tony—Doto Music Service.
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Downie, Len—Fulton Theatrical & Orchestra Service.
Doyle, Norman—Rockwell-O'Keefe, Inc.
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Dufur, Denis—Kenneth Later.
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Dull, John—Horace Fitzpatrick.
Duncan, Arlene—Orchestra Agency of Philadelphia.
Duncan, Arlene L.—Penn Music Bureau.
Duncan, Harold M.—Heart of America Music Corp.
Durlin, Dorothy J.—Central Artists Bureau.
Durst, Henry—H. Thompson White.
Dutton, Kenneth P.—Howard A. Brumfield.

Gorman, Howard "Howdy"—Central Booking Service.
Gorrell, Ray—Ralph "Del" Delbridge.
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Gravett, C. L., Jr.—Horace Fitzpatrick.
Gray, George—Trollo Theatrical Enterprises.
Gray, William A.—Bay State Orchestras.
Green, Charles E.—Consolidated Radio Artists.
Greene, M. F.—Don Harrold.
Greenhut, Johnny—Consolidated Radio Artists.
Greer, Frederick W.—W. L. Meare.
Grey, Ben—C. Paul Baldwin.
Grottano, Lew—Interstate Theatrical Enterprises.
Grove, Iszy—Grove Orchestra Units Artists Bureau.
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Gruskin, George—William Morris Agency.

SUB-AGENTS WITH EMPLOYERS

A
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Adolph, Earl—San Antonio Vaudeville Booking Agency.
Agneta, Nick—Curtis and Allen.
Agnew, Joseph F.—Howard A. Brumfield.
Alexander, Willard—William Morris Agency, Inc.
Aliferis, George—Stanley McCaffrey.
Allen, Al—Edward Sherman, Inc.
Allen, Charles H.—Curtis and Allen.
Allen, Larry—Consolidated Radio Artists.
Allen, Paul—Universal Theatrical Agency.
Allen, Vic—Paragon Theatrical Enterprises.
Allen, Woody D.—Frankie Sohenk.
Althoff, Hattie—Consolidated Radio Artists.
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Anderson, William H.—Paramount Orchestra Service.
Andrews, Francis—Paul M. Sullivan.
Anolick, Phillip—Batchelor Enterprises, Inc.
Anthony, Geraldine—Worldwide Theatrical Circuit.
Argyle, Arthur—Mutual Entertainment Exchange.
Armistead, George—Frank J. Robinson.
Armstrong, Harry—United Entertainment Producers, Inc.
Armstrong, Tom G.—Val Dage.
Augustine, Johnny—Eddie Davis.

Bushel, Hyman—Rudy Vallee Orchestra Units Corp.
Butt, O. F.—Pennsylvania Artists Service Bureau.
Byrnes, John J.—John J. Crowley.
Byron, Clarence D.—Byron's Attractions.
Byron, Frederick—Byron's Attractions.
Byron, Herbert H.—Byron's Attractions.

C
Caffarelli, Frank—Graham Orchestra Agency.
Cahill, Mildred W.—Robert J. Cahill.
Caldwell, Earle M.—Blake and Amber, Inc.
Caldwell, Gladys M.—Fairfield Enterprises.
Calkins, M. E.—Calkins & Osborn.
Calvert, Robert H.—Fred Robbins.
Campbell, George—Music Corporation of America.
Campbell, Howard—Bill Sawyer.
Campbell, Norman E.—Artists Management Bureau.
Canfield, Lloyd J.—Roger A. Lutz.
Cantalupe, Charles R., Jr.—Metropole Artists Bureau.
Caputo, Virgil N.—Trollo Theatrical Enterprises.
Carey, Bert—Duane Sawyer.
Carlin, Harry—Carlin & Lloyd Theatrical Enterprises.
Carlson, Carl G.—Doto Music Service.
Caron, Edgar J.—Paramount Orchestra Service.
Caron, Mary A.—Paramount Orchestra Service.
Carroll, Abner—National Orchestra Syndicate.
Carter, H. B.—University Orchestra Service.
Cartwright, Charles—Peoria Amusement Service.
Caruso, Ernest F.—Universal Artists Service.
Cassaday, George C.—Associated Artists.
Cate, Rollie—Weston & Cate.
Chalf, Selmer—Music Corporation of America.
Chapp, Peter—Dick Pritchard.
Chrysler, Warren—Billy Burk.
Churchill, Ross E.—Universal Theatrical Agency.
Clark, Ruby—Certified Placement Agency.
Clausen, Alma E.—Lyman E. Goss, Jr.
Clay, Shirley—Harlem Entertainment Contact.
Clinton, Russell William—Clinton & Stepath.
Clippinger, Norman—Jack Bosung.
Codman, Edwin—Roger A. Lutz.
Cohen, Izzy—United Enterprises.
Cohen, Jack—Wittstein's Orchestra, Inc.
Cohen, Jeanne—Artists Management Bureau.
Cohen, Joseph—Morris Sherman.
Cole, Charles R.—Bay State Orchestras.
Cole, Elsie—Chicago Artists Bureau.
Cole, Llewellyn R.—Bay State Orchestras.
Collins, Jack—Joy Phillips Theatrical Service.
Collins, James—Collins and Phillips.
Collins, Ovid, Jr.—Harry Fields.
Colman, Martha—Southeastern Orchestra Service.
Colt, Jack—Musical Entertainments, Inc.
Comer, Jack—J. R. Jones.
Comfert, Roy—W. J. H. Lloyd.
Conn, Francis—Central Booking Service.
Connell, Mabel—Connell Theatrical Exchange.
Connors, Jaunita—Ralph McCord Agency.
Constable, Erle—H. Thompson White.
Constantine, John R.—Allied Music Service.
Cooper, Frank—Rockwell-O'Keefe, Inc.
Cope, Roy—Ted Gustafson Agency.
Corhan, Joe—Grombach Productions, Inc.
Corhan, Joe—Jean V. Grombach, Inc.
Corley, W. L.—H. C. Dickinson.
Corry, Joseph M.—William M. Corry.
Crosby, Phil—Consolidated Radio Artists.
Cotton, John—Amy Cox.
Cottrell, Walker C., Jr.—Sam Wallerstein, Jr.
Courtney, Cress—William Morris Agency.
Cowan, Will—Bert Levey Circuit, Inc.
Coward, Chet—Joe Roman.
Cox Allyn R.—Ralph "Del" Delbridge.
Crech, Ernie—Gus Sun Booking Agency.
Cristof, Joseph—Milt Gary Theatrical Agency.
Crocker, Anita—Pearce Agency.
Crocker, Thelma—Pearce Agency.
Crockett, David—Frank Poster.
Cronin, C. Colton—Dolan & Doane Agency.
Crosby, Everett N.—Larry Crosby.
Cummings, L. S.—Vermont Music Company, Inc.
Cunningham, Dave—Associated Orchestras.
Cunningham, Josephine—Blair Cunningham.
Curtis, Jack—Curtis & Allen.
Curtis, Lawrence W.—T. Minard Patrick.

E
Eaton, Robert Bruce—United Artist Bureau.
Eber, Karl—Blake and Amber, Inc.
Edwards, J. J.—Interstate Orchestras of Boston.
Ehringer, Leslie—Sheldon W. Ehringer.
Ehrlich, Cy—Jack Kahn.
Eichel, A. W.—Tommies Theatrical Agency.
Elkott, Eddie—Music Corporation of America.
Elliott, A. C.—Southern Orchestra Service.
Elliott, Dean H.—I. Goldsmith.
Ellsworth, Collette—Lyman F. Goss, Jr.
Elsner, Howard—Elsner Theatrical Agency.
Elswit, Fred—William Morris Agency.
Engel, Henry H.—Engel Enterprises.
Englander, B. A.—Lichtig & Englander.

H
Haas, Lily—Alexander Haas.
Haas, Lorand Vilcaek—Alexander Haas.
Hackett, Harold—Music Corporation of America.
Hall, Duke—Affiliated Theatrical Booking Service.
Hall, T. C.—Hall-Helbig, Inc.
Hammell, Lester—William Morris Agency.
Hammond, Dorothy R.—Apollo Entertainment Bureau.
Hancock, Hogan—Music Corporation of America.
Hankel, Fred C.—Allied Music Service.
Hanscom, Rosamond—Harriet Wittstein.
Hansen, Louis A.—Publix Dance Orchestras.
Hardy, Marion G.—Harlem Entertainment Contact.
Harger, Jackson Van Kirk—John J. Love.
Harman, W. W.—Southern Amusement Service.
Harrington, Ann M.—John J. Harrington.
Harris, Samuel G.—O'Neill & Harris.
Harrold, James F.—Don Harrold.
Hart, Robert E.—Ray L. Welch.
Hatta, Harry—Roehm & Boone.
Hauser, Frank—Jack Brennan.
Hayden, William—Sam Hayes.
Haymond, Zasa—Camille Haymond.
Haynes, Don—Consolidated Radio Artists.
Heavener, Jimmy—Joe Roman.
Heilbroner, Lewis—Carolina Music Association.
Helmbach, Bill, Jr.—Bill Helmbach.
Helmbach, Kathryn M.—Bill Helmbach.
Heller, Seymour—Music Corporation of America.
Helman, Emerson (Dave)—J. Lloyd Sheaffer.
Henderson, Herbert—Inter-Collegiate Artists Bureau.
Henshel, James G.—Henshel - Thompson Amusement Booking Enterprises.
Hersh, Jack—Jack Middleton.
Hervey, J. R.—Paul M. Sullivan.
Herwitz, Bernice—Young Production & Management Co.
Hesse, Nelson S.—Hesse & McCaffrey.
Hettler, Marion E.—Associated Artists.
Hicks, Roy—Associated Radio Artists.
Higgins, Laurence A.—Dramaturgy, Inc.
Hild, Marvin—Curtis and Allen.
Hill, E. B.—Hill Musical Enterprises.
Hill, Thomas B.—Hill Musical Enterprises.
Hiller, Joe—National Theatrical Exchange.
Hillman, George M.—Kennaway Corp.
Hirsch, Dorothy—Jack Hirsch.
Hoch, Edith—New Theatre League Artists Service Bureau.
Hodges, Edwin A.—C. Paul Baldwin.
Hoffman, Ken—Fred Dexter Music Service Co.
Hollander, Charles K.—Gus Sun Booking Agency.
Holmes, Janet—Phillip L. Ponce.
Holt, C. Len—Len and Lou Artists Bureau.
Hols, Lou—Len and Lou Artists Bureau.
Horn, J. F.—Horn & Rlyth.
Horner, Charles F.—Horner-Moyer, Inc.
Horton, Charles C.—Allied Artists.
Hovey, Vic—Hollywood Theatrical Agency.
Howard, Bert—Reginald Voorhees.
Howard, Ken—Stafford & Howard.
Howard, Phil—Music Corporation of America.
Howard, Roy—Music Corporation of America.
Howard, Sam—Leo Morrison, Inc.
Howard, T. Albert—Graham Orchestra Service.
Hubbard, Maurice—Rhythm Club Artists Bureau.
Hueston, Billy—Trollo Theatrical Enterprises.
Hunt, George—Bert Levey Circuit, Inc.
Hunter, J. N.—Hunter Artists Bureau.
Hunter, William B.—Hunter's Artist Bureau.
Hurtig, Doris—David P. O'Malley.
Hutchins, Earl—R. L. Platt.
Hutchinson, James H., Jr.—El. Thompson.
Hutton, Serl—National Orchestra Service.
Hyde, Don—William Morris Agency.
Hyde, John—William Morris Agency.

B
Bacote, James—Colored Artist Bureau.
Bahke, Alma D.—Kelly-Bahke Entertainment Service.
Baldwin, Althea—Baldwin-Davis Entertainment Service.
Ball, Thomas—Harry Kilby.
Ballantine, Lucille—Consolidated Radio Artists.
Ballard, Jaunita E.—Paragon Theatrical Enterprises.
Barera, Katherine—Wittstein's Orchestra, Inc.
Barnes, M. H.—Barnes-Carruthers Fair Booking Association, Inc.
Barnes, W. M., Jr.—Atlantic Orchestra Agency.
Barnett, Larry—Music Corporation of America.
Barrett, Gerry—Music Corporation of America.
Bart, Ben—Paramount Orchestra Bureau.
Barton, Bernard—National Music Corporation.
Barton, DeArv G.—Music Corporation of America.
Batchelor, Walter—Batchelor Enterprises, Inc.
Baumgardner, Thor—Frankie Schenk.
Baver, Calvin D.—Joe Nunemaker Artist Bureau.
Beckman, Albert—Resort Entertainment Bureau.
Beeler, Leon C.—Bay State Orchestras.
Beetley, Clyde—Jules Klein Artists Bureau.
Bell, James H.—United Orchestra Service.
Bell, James R.—Associated Colored Orchestras.
Belmont, Neil—Hollywood Theatrical Agency.
Bender, Robert J.—Orchestra Music Service.
Bennett, George J.—Broadway Booking Bureau.
Bennett, William F.—Variety Theatrical Agency.
Berg, Sidney—Joe Stern.
Bergner, Milton—Ingalls-Davies.
Bergman, Sidney—L. Les Sobie.
Berliner, Rudolph—Bell Klages.
Berns, Saul—Louis Shurr.
Beutel, Bill—Music Corporation of America.
Biben, Jacob—Harry Biben.
Bingham, Lennore—Lennore's Theatrical Booking Exchange.
Birdsall, Thelma—Morris Wasserman.
Bishop, Eames—Music Corporation of America.
Black, Stan—Pennsylvania Artists Service Bureau.
Blackman, W. B.—Ted Moore.
Blas, Edward—Twentieth Century Theatrical Agency.
Blevins, Merrill M.—Oscar Wisner.
Bleom, Phil—Music Corporation of America.
Blye, Nellie—National Music Corporation.
Blyth, David R.—Horn and Blyth.
Bollivar, Patsy—Trojan Amusement Service.
Bonfield, Jack—John M. Moore Attractions.
Bonick, Louis—Jack W. Richard.
Boone, Don C.—Roehm & Boone.
Bossel, Louie—Mid-West Booking Office.
Bottomly, Paul—Central Booking Service.
Bouer, Dave—Joe Roman.
Bovey, E. F.—Edfred's, Inc.
Braudis, H. L.—Kathryn Duffy Productions.
Braunfeld, Archibald U.—Nicholas Orlando.
Brean, H. T.—Pennsylvania Artists Service Bureau.
Brennan, Charles J., Jr.—Jack Brennan.
Brennan, Willis—Texas Theatrical Agency.
Breyley, Jim—Music Corporation of America.
Briggs, Jack—Stanley McCaffrey.
Brill, Tony—Brill Theatrical Agency.
Britton, Jack—Bob Rosen.
Browder, Bonnie—J. C. Widmont, Jr.
Bubeck, Carl F.—Orchestra Agency of Philadelphia.
Buchanan, Charles—Gale, Inc.
Buchanan, H. E.—Tri-State Artists Bureau.
Buchanna, Buckey—William Hadley.
Buckley, Ted—Jay Raymond.
Bundy, Robert—Charles Shribman.
Burden, Mrs. Chester—Burden-Littell Entertainment Bureau.
Burgess, Charles P.—Roger A. Lutz.
Burke, Bernard—Curtis and Allen.
Burke, Frank—Artists Management Bureau.
Burnham, William—Consolidated Radio Artists.
Burns, Kathryn—Patrick & Marsh.
Burton, C. D.—Burton Theatrical Offices.
Burton, H. K.—Burton Theatrical Offices.

D
Dahlinger, John—Bert Levey Circuit, Inc.
Dailey, W. K.—Bert Levey Circuit, Inc.
Dale, Peggy—Ohio Theatrical Association.
Dauro, A. L.—Dauro Entertainment Bureau.
Davies, Jack—Ingalls-Davies.
Davies, Ruth—Jay Raymond.
Davis, Bob—Baldwin-Davis Entertainment Service.
Davis, Kenneth C.—Davis & Schwieger.
Davis, Mort—Musical Entertainments, Inc.
Davis, Uriel—Meyer Davis.
Deal, Chep—Edna Deal-Ray Shute Theatrical Agency.
Dean, Betty—Ted Gustafson Agency.
Delmar, Mrs. John—Camille Haymond.
Demaree, Alpha—Consolidated Radio Artists.
DeMas, John D.—P. D. DeMas.
Demby, Stanley—Berkshire Entertainment Service.
Dempster, Ann—Al Wager.
Derickson, Agnes—Frankie Schenk.
Derrenberger, Robert G.—Howard M. Dickason.
Desrosiers, Edmund—New Bedford Amusement & Booking Agency.
Deutsch, Edna—Phil Sandler.
Dewhirst, T.—R. Dewhirst.
Diamond, Lew—Consolidated Radio Artists.
Dicker, Martin—Eddie Davis.
Dickstein, Jack—Gus Sun Booking Agency.
Dilworth, Frank A., Jr.—Dilworth Attractions.
Dina, Joseph M.—Harold William Engel.

F
Faber, Joe—Patrick and Marsh.
Facchine, Russell—Music Corporation of America.
Falcone, Nicholas E.—Falcone Orchestra Bookings.
Farah, Michael—P. H. Folins.
Farland, Edmond (Ted)—Paramount Orchestra Service.
Farmer, Theodore—National Orchestra Syndicate.
Farrell, Chie—Larry Grande.
Faulk, Gertrude Kennedy—Monroe A. Kennedy.
Fauntleroy, James H.—Virginia Booking Office.
Favatta, John—National Orchestra Service.
Fell, Murray—William Morris Agency.
Feinstein, Simon S.—Nobis Enterprises Corp.
Ferguson, George—Artists Bureau, Inc.
Fernando, Don—Reginald Voorhees.
Fiedler, William, Jr.—David Fromer.
Field, Art—Fred Dexter Music Service Co.
Fields, Jacob R.—Vincent & Fields Theatrical Enterprises.
Fink, Charles—J. R. Jones.
Finigan, Timothy G.—Yankee Orchestra Service.
Finzel, William—Finzel Orchestras & Attractions.
Fisher, Robert E.—Taylor-Fisher Music Shop.
Fishman, Ed—William Morris Agency.
Fitzgerald, Harry—Wally Beau.
Fitzpatrick, Beverly—Horace Fitzpatrick.
Fitzpatrick, Marie—Horace Fitzpatrick.
Fleckles, L. N.—Don Fernando.
Fleckles, L. N., Jr.—Reginald Voorhees.
Flewwellin, Norman—Frederick Brothers Music Corp.
Fligner, Jess—Love and Fligner.
Flynn, Jack—William Morris Agency.
Forster, Pete—Forster Theatrical Enterprises.
Fortin, Joseph, Jr.—David Fromer.
Fowler, Frank—Price-Fowler Attractions.
Frankel, Henry—Jack Jarrett.
Frederick, B. W.—Frederick Bros. Music Corp.
Frederick, Herman H.—Frederick's Booking Agency.
Frederick, L. A.—Frederick Bros. Music Corp.
Fredericks, Freddie—Lennore's Theatrical Booking Exchange.
Freeman, George L.—Student Orchestra Agency.
Freeman, Reuel—Music Corporation of America.
Frew, Douglas—John B. Tumino.
Frey, Charles J.—Roger A. Lutz.
Fuller, Geneva—Jack W. Gillette.
Funk, Fred—Jimmie Downey.

G
Gaffney, Edward F.—George A. Botkins.
Galt, Wilhelmina S.—John R. Galt.
Gale, J. T.—Gale, Inc.
Gale, Moe—Gale, Inc.
Gallivan, John—Paul Hallam.
Galvin, Raymond J.—Eastern Orchestra Service.
Gans, Harry—William Morris Agency.
Garner, Marion J.—Rockwell-O'Keefe, Inc.
Gauthier, Lila—Lila Theatrical Enterprises.
Gawther, Elmer—Music Corporation of America.
Geef, Harold R.—Geef's Orchestral Booking Service.
George, Bob—Jack Bosung.
Giacomini, Nat—Allied Artists.
Gibson, Charles F.—Ted Moore.
Giffens, Frank P.—Graham Orchestra Service.
Gigliotti, Anthony—National Orchestra Service.
Gilbert, Dudley—Mike Hammer.
Gill, Harry—Herbert Gill Agency.
Gill, Ida—Herbert Gill Agency.
Gilletts, John A.—Jack W. Gillette.
Glaser, Marcus—Al Marney.
Glynn, Arthur H.—Bay State Orchestras.
Gold, Harry—Paramount Music Service.
Gold, Helen—Music Corporation of America.
Gold, Hyman—Paramount Music Service.
Gold, Jerome—Gold-Williams Associates.
Gold, Maurice—Nate Gold Enterprises.
Goldberg, Abie C.—Tri-State Music Service.
Goldberg, Harry—Southwest Orchestra & Amusement Service.
Goldberg, Lou—Lloyd Marx.
Goide, Lawrence J.—Variety Exchange, Inc.
Goide, Lawrence—Meyer Davis.
Goldfarb, Bernard S.—Artists Reference Bureau.
Goldfarb, Marvin—National Enterprises.
Goldfarb, William—Sy Eyer.
Goldman, Mickey—Mills Artists, Inc.
Goldsmith, Arthur—I. Goldsmith.
Goldstein, Robert—Featured Artists Service, Inc.
Goodell, Byron—Kenneth Keller.
Goodheart, William E.—Music Corporation of America.
Goodman, Wellington L.—Theatrical Service Bureau.
Goodrich, I. J.—Tri-State Booking Co.
Goodwin, John Paul—Charles Giesendanner.
Goodwin, L. L.—Vic Schroeder.

I
Iboa, Pierre J.—Pierre Jean Features.
Imboden, Ralph—Paul L. Hoge.
Ingalls, Miles—Ingalls-Davies.
Ingram, C. Richard—Penn Music Bureau.
Iorio, Ralph—Jack Naughton.
Issan, Samuel—Artists and Orchestras, Inc.

J
Jackel, John C.—Times Square Amusement Enterprises.
Jackson, Al—Galtor Moir.
Jackson, Mitchell Orvid—Colored Artist Bureau.
Jackson, Robert—Northeastern Michigan Amusement Co.
Jackson, Wayne C.—Tiedeman & Jackson.
Jacobs, Merle—Music Corporation of America.
Jansen, Marvin—Jack Pomeroy.
Jewell, Rex—Universal Theatrical Agency.
Johnson, Roy P.—Frederick Bros. Music Corp.
Johnson, Wallace H.—Ruth Best.
Johnson, Walter—Music Corporation of America.
Jones, Mrs. E. D.—E. D. Jones.
Jones, J. Mac, Jr.—James S. Lyon.
Jones, Robert—Midwest Amusement Service.
Jones, Stanley—Paul Spor.
Jordan, Wallace—Taylor and Smith.
Jordan, Wallace—William Morris Agency.
Joy, Rosetta—Charles L. Riddle.
Joyce, William—William Morris Agency.

K
Kalohelm, Nat—William Morris Agency.
Kane, A. B.—Maurice Rose Orchestras.
Kane, Irving—Kane Artists, Inc.
Kane, Wilbur P.—Sheldon W. Ehringer.
Kaplowitz, Abe—Harold William Engel.
Karaszewski, S. D.—Jimmie Downey.

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Kane, A. B.—Maurice Rose Orchestras.
Kane, Irving—Kane Artists, Inc.
Kane, Wilbur P.—Sheldon W. Ehringer.
Kaplowitz, Abe—Harold William Engel.
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Kane, Irving—Kane Artists, Inc.
Kane, Wilbur P.—Sheldon W. Ehringer.
Kaplowitz, Abe—Harold William Engel.
Karaszewski, S. D.—Jimmie Downey.

Traveling members: Bernie Cummins, Herbert Johnston, Paul Blakley, Paul Miller, Wallace Smith, Bernard Rock...

LOCAL NO. 140, TORONTO, ONT., CANADA
New members: Hugh J. (Bus) Browne, Douglas H. Clegg, John Dart, Miss Nora Gibson, Kenneth Hunt...

LOCAL NO. 150, SPRINGFIELD, MO.
Transfers deposited: Jack Everett, Vern Scallon, Kelley Christensen, Verne Kesterson, Everett Remmers, Ray Williams...

LOCAL NO. 153, SAN JOSE, CALIF.
New members: Joseph Angelo, Ed. Bett, R. J. Erickson, Al Guerra, C. J. Mahan, J. D. Melborn...

LOCAL NO. 156, INTERNATIONAL FALLS, MINN.
Transfers issued: Jack Zelden, Len Ellsworth.
Transfer deposited: Kenneth Larson, 230.
Transfer withdrawn: Gerald Kelley, 640.

LOCAL NO. 161, WASHINGTON, D. C.
New members: Kenneth E. White, Walter C. Howe, Hugo DiCenzo, Mrs. Beatrice Landwehr...

LOCAL NO. 174, NEW ORLEANS, LA.
New members: Inst Allen, N. C. Blonczewski, Jos. Grissell, Jessie Youns...

LOCAL NO. 183, BELLOIT, WIS.
New members: Jane Cornell, Peter Galliano, Elvin Lindeman.
Transfers issued: David Demer, Russ Smith...

LOCAL NO. 188, STOCKTON, CALIF.
New members: Norman Lamb, Bud Fore, Douglas Hansen, Eugene Irlington, Gordon Handel...

LOCAL NO. 198, CHAMPAIGN, ILL.
New members: Nicholas Egan, Wm. Patrick Sheehan, Lincoln Chaves, George Morley, Helen Morris, Bernard Chaves...

LOCAL NO. 198, WINNIPEG, MAN., CANADA
New members: Sam Davis, Roy Knight.
Transfers issued: Don Wright, Leo Martin, T. Shuman...

LOCAL NO. 208, CHICAGO, ILL.
New members: Wm. P. Hallinger, Nick Cooper, Hobson Johnson, Curtis Jones, Walter Jones, Arthur J. Coria, Eugene Fuller, Ed. White, Elia Edmonds...

LOCAL NO. 212, ELV, NEV.
New members: Russell Elliott, Lynn Halverson.
Transfer issued: Jim Stevens.
Traveling members: Jeannine Gill, E. Lockwood, E. Baas...

LOCAL NO. 223, STEUBENVILLE, OHIO
New member: William Paetz.
Transfers issued: Ray Menking, J. Kerstan, J. Spalla...

LOCAL NO. 231, TAUNTON, MASS.
New members: Cyrus Bullock, John Gansalves, James Boulhan, Jr., Roy S. Mason.

LOCAL NO. 234, NEW HAVEN, CONN.
New members: John Beesemer, Theodore J. Emans, Hazel Burham.
Transfers withdrawn: T. Sundquist, 171.

LOCAL NO. 235, WHITE PLAINS, N. Y.
Transfers issued: Lou Capron, Erling Zilman.
Transfer returned: Sal P. Phillips, 100.

LOCAL NO. 240, ROCKFORD, ILL.
New members: Israel Isaacson, Mildred McRae, Leslie Platt.
Transfers issued: Robert Stenstrom, Elsworth Knight...

LOCAL NO. 242, MUSKOGEE, MICH.
Traveling members: Dick Brooks, Archie Dicks, Woddie Johnson, Frank Ed. Roy, John Lovelace, Joe Scrammons...

LOCAL NO. 249, IRON MOUNTAIN, MICH.
New members: Miss Adelaide Wald, Louis Goffette, Warren Case, Ernest C. Wood, Marie Hasinelli...

LOCAL NO. 256, BIRMINGHAM, ALA.
New members: Sam Hollingsworth, Ray DiMarzio.
Transfers deposited: Jules Duke, Harry Myers, John Miller...

LOCAL NO. 257, NASHVILLE, TENN.
New members: Wm. H. Young, R. Lee McCartney, James B. Hewley, Tom Hewley, Wallace E. McMurray...

LOCAL NO. 262, SANTA ROSA, CALIF.
New members: Major Selco, Joe Wright, Charles Samuels, Darrel Lynch, James Carothers, Emil Seppa, Les Martinson...

LOCAL NO. 264, LANCASTER, PA.
New member: John Shaffer.
Transfer deposited and withdrawn: William Jack Butterfield...

LOCAL NO. 268, KANKAKEE, ILL.
New member: Andrew Legris.
Courtesy cards: Arnold Zimmerman, Leonard Steidman.
Transfer issued: Howard Winn...

LOCAL NO. 272, SANTA ROSA, CALIF.
New members: Major Selco, Joe Wright, Charles Samuels, Darrel Lynch, James Carothers, Emil Seppa, Les Martinson...

LOCAL NO. 284, LANCASTER, PA.
New member: John Shaffer.
Transfer deposited and withdrawn: William Jack Butterfield...

LOCAL NO. 284, LANCASTER, PA.
New member: John Shaffer.
Transfer deposited and withdrawn: William Jack Butterfield...

Traveling members: Cecil Golly, 78; Bob Boydston, 452; Gene Kwan, 284; Harry Green, 73; Ray Carroll, 47...

LOCAL NO. 308, SANTA BARBARA, CALIF.
New members: Willard Ooms, Norbert Duarte, Floyd Valentine, Bob McDonald.
Transfer deposited: Lyle Griffin, Ronald Gay, Russ Erickson...

LOCAL NO. 320, LIMA, OHIO
New members: Charles W. Wirtz, Dave Eric, Ore Buchman, Deloris Russell, Robert Judd, Fred J. White...

LOCAL NO. 325, SAN DIEGO, CALIF.
New members: Warren Unger, Sheri-Ruth Pennessan, Marjorie D. Goldie.
Traveling members: Kay Kraer, Lyman Gaudes, Edward Shaback...

LOCAL NO. 327, BARABOO, WIS.
Officers for 1940: President, Charles Duncan; vice-president, Gerald Foidl; secretary-treasurer, Al. Jeffries...

LOCAL NO. 333, EUREKA, CALIF.
New members: Art Egan, Freda Berndt.
Transfer issued: Jack Rehm, 495.

LOCAL NO. 338, MT. VERNON, OHIO
Transfers issued: William O. Coe, Ronald E. Scott.
Transfer cancelled: E. Herbert Sebach.

LOCAL NO. 356, COLLINGSVILLE, ILL.
New members: Roy Rieder, Russell Ghossein, Clarence E. Theobald, Alfred Hickman.

LOCAL NO. 372, LAWRENCE, MASS.
New members: William J. Blythe, Charles J. Sampson, George B. Marino, Easton E. Harriette, Flint Joseph O. Santafelice...

LOCAL NO. 376, PORTSMOUTH, N. H.
New members: Les Langeller, Phillip Bogard, Thomas McClure...

LOCAL NO. 396, GREELEY, COLO.
New members: Douglas G. Fargo, Maude Wickham, Kenneth E. Wickham, Charles Wright, Alvin L. Johnson, Emerson L. Oment, Howard Paul Roberts...

LOCAL NO. 406, MONTREAL, QUE., CANADA
New member: Miss Jeanne Bertrere.
Resigned: Hugo O. Jones, Leslie Ward.
Transfer withdrawn: Isidore Graline, 77.

LOCAL NO. 452, PITTSBURGH, PA.
Officers elected to fill vacancies: President, Charles Goodhall, Sr.; vice-president, Joe Caserio; treasurer, Kenneth Blaser...

LOCAL NO. 463, WINONA, MINN.
New member: Vasana Sautons.
Resigned: Leona Sautons.
Transfer withdrawn: Ralph Bibebe, 73.

LOCAL NO. 463, WINONA, MINN.
New member: Vasana Sautons.
Resigned: Leona Sautons.
Transfer withdrawn: Ralph Bibebe, 73.

Oliver Perry, Dale Lehnert, Lowell Darling, Ralph Hagaman, all 437; Eugene Pieper, Mel Dunn, both 78; Roy Darnell, 202; Hal McFarlan, 71; Billie Pletsch, 254; Bill Lamb, 342; Hal Horal, 381; Bob Adams, George Casey, both 540; Max Richardson, 531; Herb Pletsch, 704; Al Feldel, Orar Seldel, Harold Kuehnert, Leon Seichter, Roy Smith, Bob Gallett, Alert Reitz, all 201; L. A. Berg, Cecil Turner, Paul Pierson, Russ Olson, Neas Byrdell, Ralph Dillon, Lloyd Nelson, Floyd Wright, all 357; Leonard Gony, Wray Cardinal, Milton Christal, Berni Gouthrecht, all 345; Rud Dorman, 73; Elwood Schwen, 59; Les Hartmann, George Timm, Eddie Anderson, Justin Perkins, Harry Sheridan, Tom Conway, Roland Bryan, Kenneth Shepard, all 334.

LOCAL NO. 454, MERCED, CALIF.
New member: Frank Ryan, Jr.
Transfer deposited: Kenneth Brimmer, 210.
Transfer issued: W. W. Brimmer, Martin Gallador, Pete Giordano, Thora Krebs.

LOCAL NO. 467, ATTLEBORO, MASS.
Resigned: George Cassett, Jas. F. Dever, Ralph B. Olive.

LOCAL NO. 468, EL PASO, TEXAS
New members: Alice Blue, Frank E. Amis, Jr., Elva F. Gallagher, Sandiego Gutierrez.
Resigned: Jas. A. Sullivan.
Transfer deposited: Alice Blue, 47; Bert Pederson, 20.
Transfer withdrawn: Bert Pederson, 20.

LOCAL NO. 472, YORK, PA.
New members: Rocco Caetola, Laverne R. Plowman.
Transfers issued: Augustus R. Carbaugh, Jeannette Carbaugh, Joseph E. Kling, Harry F. Nace, Ernle Roberts, Anthony J. Mariani, Earl P. Rine.
Transfer deposited: David J. Hopkins, 139.

LOCAL NO. 480, WAUSAU, WIS.
New members: Ken Loehman, John Andrew, N. Klotz, Robert D. Roon, Gordon Zillich, Reginald Merwin, Howard Wurl, D. Bye, A. Kurth, D. Denny, H. Smith, K. Widmer.
Transfers deposited: Tonye Giarlo, 59; George Stauner, 618; N. Kranich, 192; Le Vera Peterson, 528; H. Stollenpohl, G. Eckes, H. De Val, all 610; R. Cantwell, 89; C. Hunter, 10; I. Wilson, 689; P. Werner, 260; R. Hahn, 2.
Transfer withdrawn: N. Kranich, G. Eckes, H. Du Val, all 610; R. Cantwell, 89; I. Wilson, 689; P. Werner, 260; R. Hahn, 2.

LOCAL NO. 488, MISSOULA, MONT.
New members: George Wamsley, Jr., Harry H. Rogers, Robert N. Erwin, Jack Waldon.
Transfer issued: W. Day Walte.
Transfer deposited: Frank Rowley, Jr., 105.
Transfer withdrawn: John T. Hargens, 306.
Transfer cancelled: Edward C. Tarbuton, 306.
Traveling members: Vic Meyers, Larry Jurich, Gene Largent, Jim Rowley, Jack Travis, Leslie Monson, Cy Ralston, Roy Munson, Bob Dodd, all 78; Art Doll, Ed. Wyzans, both 117; Clair Black, 103; Dan Hall, Harry Crocker, Jack Riehan, all 99; Robert Yeager, 495; Louis Ventrella, Joe Shirley, both 680; James Phelps, Albert Lindback, James D. Moyer, Marvin E. Jensen, Glenn Woodry, all 315; George Midgley, 498.

LOCAL NO. 507, FAIRMONT, N. VA.
New members: Anthony P. Sutter, Eddy E. Starcher, Wm. H. Fox, Ted Glance, Willie T. Grant, James Hood.
Transfer withdrawn: Amato Quariglis, Robert Nutter.

LOCAL NO. 510, SAN LEANDRO, CALIF.
New members: Charles Barrett, Weldon Creamer, Richard Nunes, Dan W. Schmidt.
Transfer deposited: Frank Alameda, P. K. Chubb.
Dropped: Dan Matos, Rita.

LOCAL NO. 513, NEW ULM, MINN.
Transfer issued: Mrs. Gordon Schlottman, Curtis Johnson, Russell Rockman.

LOCAL NO. 538, ST. CLOUD, MINN.
Resigned: Wilbur Erickson, George Regis.
Transfer issued: Cecil Halstead, Ines Halstead, E. Hub Grosland, Olin Stacey.
Transfer deposited: Walter Trichter, Oliver Handy, John J. Rose, Wm. Lundgren.

LOCAL NO. 541, NAPA, CALIF.
New member: Cliff Bennett.
Resigned: Steve Connolly, Charles Deason, Jerry Howard, Ernest Everett, Benton B. Meyer.

LOCAL NO. 548, KNOXVILLE, TENN.
Traveling members: Henry Miller, Milton Schanberg, Pete DeLuca, Bernard Lambert, Max Rees, Ed. Lancaster, Jack Eulton, Leo Davies, J. H. Woods, Hal Hall, Harry Cleary, Geoffry Schramm, Cliff Carlisle, William Carlisle, Shannon Grayson.
Transfer deposited: Henry Miller, Pete DeLuca, Milton Schanberg, Bernard Lambert, L. K. Kirby.
Withdrawal: A. L. Kirby.

LOCAL NO. 549, WICHITA FALLS, TEXAS
Transfer deposited: J. Gordon Baldwin, 66.
Traveling members: Frank Dinkens, Francis Maurio, Frank Miller, Gus Woodard, Maurice P. Gentry, E. L. Davis, Jack Amling, all 73.

LOCAL NO. 581, ALLENTOWN, PA.
New members: Richard W. Burian, Jr., Alfred A. Dumas, Alvin B. Sherman, all 10; Regal Spencer, 303; Chas. J. Robert, H. Metzger, Eleanor C. Middleton, George Middleton, John Miklus, Kenneth B. Smith.

LOCAL NO. 578, KENNETH C. PA., IND.
New members: Richard Cook, John M. Davis, Richard Reese, Henry Steider.
Traveling members: Elmer W. Kanlik, J. F. Wuel, John Grimard, John P. Perring, Dennis Vargas, Edward Varnon, all 10; W. L. Carr, Jos. O'Connell, Fred Christ, all 123; Paul Kacher, Ray Cox, Johnny Grant, Walter Menges, Richard Wiseman, all 421; E. W. Henderson, Arthur Ulrich, Foster Good, Norman Block, all 421; Larry Rehers, 732; W. A. Jordan, E. Brockman, Jos. E. Russell, all 117; H. Meyerman, all 10; Regal Spencer, 303; Chas. J. Hirsch, John Jurca, Adolph Svec, Frank Brochall, all 10; Mickey Isley, Aaron H. Shapiro, Constantine Ellopoulos, Emil Yovarrich, Lewis E. Neumann, Thomas Williams, Lawrence Gindl, Roy Wynn, Coleman Rozsnyai, all 208; Harry Hill, Martin Murray, Harold Woodard, Harold Oberson, all 89; Robert F. Kramer, Kermit R. Koffen, Harold King, all 798; Benny Garis, 26; Norman Maxwell, Don Patchold, both 183; John Louthard, 361; Harold Hefflinger, 190; Pete Dalley, Tom V. Egan, John Muri, Weinberg, Carlsson Johnson, Roy Dumke, Charles Pudenaki, Hyman Manolian, all 203.

Artists, Inc., against member Paul White-man of Local 802, New York, N. Y., for \$13,065.00, alleged commissions due.

The Board lays the claim over for further consideration.

The contract forms are again discussed. On motion, the Board orders the use of the new contract forms postponed until further notice from the Board.

Matter of proposed contract between Charles Shribman, Simon Shribman and Thomas Reynolds.

The proposed contract is for a period of ten years with option of a renewal of five years.

The matter is laid over for further consideration.

Jules C. Stein upon request, appears before the Board in regard to various contract provisions of his agency contract.

Mr. Stein requests information regarding transportation charges, and the method of ascertaining same so as to comply with the Federation requirements. The information is imparted to him.

The Board considers a request of Local 655, Miami, Fla., for permission to reinstate Kenneth Moyer.

The request is denied at this time.

Case No. 1527, 1938-39. Appeal of members Gordon Cooper, Joel Gonzales, Harry Hauck, Richard Honard, Charles Karn, Alois Kendziora, Wm. Palmer and James Torok from an action of Local 43, Buffalo, N. Y., in imposing fines of \$500.00 upon Hauck and \$125.00 each upon the others.

Upon motion, the appeal is denied, the fines are, however, reduced to \$25.00 for leader, and \$10.00 for the sidemen.

The Board considers Case No. 1136, 1938-39. Claim of the Music Corporation of America against member Vincent Traversa of Local 802, New York, N. Y., for \$1,481.08, alleged commissions due.

The claim is allowed in the sum of \$1,488.07.

The Board adjourns until Friday morning at 10:30 A. M.

New York, N. Y.,
September 8, 1939.

Vice-President Bagley calls the meeting to order at 10:30 A. M.

The situation of the musicians on steamships is reported to the Board.

They received a raise of \$10.00 per month on September 1st.

The question of war risk insurance for musicians on steamships running into the war zone is considered.

The Board directs that the matter of war risk insurance be negotiated with the steamship companies.

The Secretary requests information on policy regarding advertising in the INTERNATIONAL MUSICIAN.

The Secretary is instructed to the effect that he may accept any legitimate advertising.

Request of Local 802, New York, N. Y., that the \$10.00 fine imposed upon member Arthur Skrlow in Case No. 1281, 1938-39, be held in abeyance.

On motion, the request is denied.

The Board considers Case No. 1502, 1938-39. Claim of member Charlie Barnet against Raymond J. Galvin of the Raymor Ballroom, Boston, Mass., for \$350.00, alleged balance due per contract.

The Board dismisses the claim.

Case No. 1442, 1938-39. Charges preferred by Traveling Representative W. B. Hooper against members Bill Benson, Jack Caryl, James Cesario, Tony Constanti, Karl DeKarske, Reno Filippi, Frank Fischer, Floyd Johnson, Joseph Knepper, Joseph Martioli, Manuey Mitka, Frank J. Niccolai, Jimmy Ostlund, Joseph Petrini, Ernest Pratt, Michael J. Sacco, Harmon Swantz and Meade Walker for alleged violations of the laws of the A. F. of M.

The charges are sustained and the Board imposes fines of \$500.00 on Benson, \$250.00 on Swantz, \$50.00 each on DeKarske, Johnson, Walker, Petrini, Filippi and Cesario. Also fines of \$25.00 each to be held in abeyance on Martioli, Sacco, Mitka, Ostlund, Knepper, Niccolai, Pratt, Fischer, Constanti and Caryl.

Case No. 1429, 1938-39. Claim of member Ted Fio-Rito against the Junior League of San Francisco, Inc., San Francisco, Calif., for \$500.00, alleged balance due for services rendered.

The Board allows the claim in the sum of \$250.00.

Request of Bert D'Orsay for a reopening of Case No. 1196, 1938-39. Claim of member Anthony D'Amore against mem-

ber Bert D'Orsay of Local 447, Savannah, Ga., for \$50.50, alleged balance due him. On motion, the request is granted.

Case No. 775, 1938-39. Claim of the Music Corporation of America against member Noble Sissle of Local 802, New York, N. Y., for \$2,119.63, alleged commission due.

The Board dismisses the claim without prejudice to either party proceeding in the courts.

Case No. 985, 1938-39. Claim of member Noble Sissle against the Music Corporation of America, Bookers' License No. 1, for \$659.04, alleged to be due him through overcharge on commissions.

The Board dismisses the claim without prejudice to either party proceeding in the courts.

The Board receives the report of the investigation of charges preferred by Local 427, St. Petersburg, Fla., against Local 729, Clearwater, Fla.

The Board finds that the violations disclosed are not serious enough to cause revocation of the charter. The Local, however, is to be warned against any repetition of the offenses.

The Board is informed that the United States Lines have agreed to give the musicians any increase in wages and maritime war risk insurance that may be granted to the other workers that sign the ship's articles.

The Board considers a request from the residents of Brandon, Man., Canada, for a charter.

The Board approves the application and grants the charter.

The Board considers a request of Local 43, Buffalo, N. Y., for permission to enter into a two-year contract with the Erlanger Theatre.

The Board grants the request.

A report of Traveling Representative Jackson on the conditions existing in Local 272 (Colored), Sandusky, Ohio, is read.

On motion, the Local is ordered to show cause why its charter should not be revoked.

The Board approves two weeks' vacation with pay for the traveling representatives of the Federation, to be taken at the discretion of the President.

A request is received from the musicians of England for the assistance of the A. F. of M. in preventing playing of music on films made in England.

The matter is laid over for further investigation.

The Board receives a request from Local 47, Los Angeles, Calif., to place all acts playing certain theatres held to be unfair in that jurisdiction on the National Unfair List.

The Board holds the proposition to be not feasible of application.

The Board adopts the following laws covering recording in motion picture studios:

1. All hours of employment, rehearsals or recording between 12 midnight and 8:00 A. M. cannot be applied on a weekly basis except in case of a double session beginning immediately prior to midnight and terminating not later than 2:00 A. M.
2. The five-minute leeway is allowed only at the end of a double session to complete a recording or rehearsal already begun.
3. Overtime can be applied only at the end of an engagement.
4. All services must be properly divided with the required hour or more intermission, or a penalty provided and paid.

The Board considers a request from the Alabama State Federation of Labor for a donation to assist in combating anti-labor bills under consideration in the Alabama legislature, more especially the "Anti-Closed Shop Bill."

The matter is referred to the President's Office for investigation and disposition.

The Board considers a report of the convention of the National Association of Broadcasters. Mr. N. Miller requests that the requirement of courtesy announcements on remote sustaining broadcasts be held in abeyance until the negotiations between the Executive Board and the Broadcasters.

The Board grants the request.

The Board considers a communication from Ted Lewis regarding Case No. 1391. The case is ordered submitted to the Board in the customary manner.

A request from the National Music

Council for affiliation of the A. F. of M. is received and considered.

The matter is laid over until the next meeting of the Board.

The Board considers an application from Nellie Jay for strike benefits for an engagement played in the jurisdiction of Local 15, Toledo, Ohio.

On motion, three weeks' strike benefits are ordered paid.

A request from Local 3, Indianapolis, Ind., for strike benefits for ten musicians who lost their employment through the closing of the Lyric Theatre on account of the demands of the Stage Hands, is received. Under the circumstances extant in the case, the Board denies the request.

The Board again considers a request from Local 71, Memphis, Tenn., for financial assistance in connection with the State School Band Competition Bill which has been declared unconstitutional by the attorney general of the state.

A brief on the matter, submitted by General Ansell, is read.

On motion, the request is denied.

The Board considers the application of Article XIII, Section 9-1, third paragraph, concerning location engagements and the application of same concerning the deposit of transfer cards.

The Board holds that if an orchestra locates in a jurisdiction and lives there the law applies; otherwise not.

The Board considers a dispute between Local 238, Poughkeepsie, N. Y., and Local 559, Beacon, N. Y., concerning jurisdiction over Sylvan Lake.

The Board decides that Sylvan Lake is in the jurisdiction of Local 238.

The Board, on motion, decides that Lakeville, Conn., shall be declared to be in the jurisdiction of Local 238, Poughkeepsie, N. Y., effective this date.

The Board approves the contract between Charles Shribman, Simon Shribman and Thomas Reynolds.

The Board adjourns until Saturday morning at 10:00 A. M.

New York, N. Y.,
September 9, 1939.

Vice-President Bagley calls the meeting to order at 10:00 A. M.

The Board considers a request from WFAA, Dallas, Texas, for prices for transcriptions made off the air and shipped to two stations not on any network.

The Board holds that the regular transcription price applies.

The Board considers a request for strike benefits for musicians of the Fanchon & Marco Great American Circus, which closed on account of a strike of the A. F. A. performers.

The Board on motion decides that the eight days' pay received covers full settlement in this case and the musicians are not entitled to strike benefits.

The Board considers a matter concerning a record made during a Shriners' Rally, which was taken off the air by a recording company without the consent of the musicians. The musicians have, upon request, assigned their rights to the Federation. Another similar situation has arisen in Minnesota where records were taken off the air, without consent, of a program played by the Minnesota Federal Symphony Orchestra in Fairmont, Minn.

On motion the matter is ordered turned over to Attorney Friedman for the purpose of proceeding in the courts.

The Board considers the matter of announcements of orchestras playing programs over the radio.

The Board adopts the following rule covering sustaining radio programs:

On sustaining programs announcements cannot be made that the orchestra is open for engagements, nor announcement of the orchestra's itinerary; announcements must be confined to the establishment which employs the orchestra.

The Sub-committee of Television, consisting of Financial Secretary-Treasurer Brenton and Executive Officer Petrillo, reports the results of its investigation to date.

The report is accepted.

The Social Security matter is discussed. The Board authorizes and directs General Ansell to institute one or two test cases in Federal Court for the purpose of trying to establish a fundamental basis of law to cover our theory in the matter.

The matter of performers' rights is again considered.

The Board adopts the following rule:

Any member who assigns any property right in any recording to any recording company or to any other party without the consent of the American Federation of Musicians, by such action gives notice to the Federation and makes effective immediately his resignation from the A. F. of M.

At 3:45 P. M. the Board adjourns subject to the call of the Chair.

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

Vice-President Bagley calls the meeting to order at 11:00 A. M.

All members present except Hayden, who is excused on account of illness.

President Weber attends at 11:15 A. M.

General S. T. Ansell, general counsel of the Federation appears before the Board in connection with the matter of contract forms and matters pertaining to social security.

Attorney Friedman attends the meeting. General Ansell states the many objections to having leaders held to be employers, including possible loss of rights under employers' liability, workers' compensation, bankruptcy and other similar laws.

The Board considers the subject matter of Senate Bill 2846 introduced by Senator Wheeler in the Senate, which he considers to be, in part at least, inimical to the interests of the American Federation of Musicians.

The Board feels that this bill fundamentally covers copyright music, not its performance by orchestras.

The matters are laid over for further consideration.

The Board, on motion, decides that in the making of recordings, an organist or pianist playing alone must receive double price.

Executive Officer Petrillo explains to the Board the situation of the announcers in Chicago in relation to the Chicago Federation of Musicians and the A. F. R. A. The announcers and contract for them have, by agreement between Brother Petrillo and A. F. R. A. been taken over by the American Federation of Radio Artists.

At 6:10 the Board adjourns until Wednesday morning.

New York, N. Y.,
October 18, 1939.

The meeting is called at 11:00 A. M.

The request of Local 87, Danbury, Connecticut, for permission to change its name to Danbury Musicians' Association is considered.

On motion, the request is granted.

Executive Officer Weaver reports to the Board the result of his visit to Omaha, Nebraska.

The matter is left in the hands of the President's Office.

Request of hill-billy musicians for membership in the A. F. of M. is considered.

On motion, the matter is referred to the President's Office for further investigation.

Mr. Samuel Rosenbaum, vice-president, and Dr. Hari McDonald, manager of the Philadelphia Symphony Orchestra, appear before the Board in regard to symphonic recordings. They maintain that the revenue for recordings is absolutely necessary for the continuance of their orchestra. He outlines the great decrease in the income of the orchestra due to the present economic conditions. If their income from recordings is curtailed the very existence of the Philadelphia Symphony Orchestra will be placed in jeopardy.

They request that when the Board considers the matter of symphony orchestra recordings, the above facts be taken into consideration.

The gentlemen retire.

Mr. Samuel Rosenbaum makes an appointment with the Executive Board for November 2nd for the IRNA Radio Committee.

Sidney M. Kaye appears before the Board in regard to symphonic recordings for the Columbia Recording Company. He requests that the scale for symphonic recordings be left at the 1938-39 rate.

The request is laid over for further consideration.

The Board adjourns until Thursday morning.

New York, N. Y.,
October 19, 1939.

The meeting is called to order at 11:00 A. M.

The contract forms are again considered at length.

Members Joe Sudakoff and Sam Rosenthal request that the collection of their claims against Louis Goldwasser in the sums of \$225.00 and \$65.00 be held in abeyance for one year.

On motion, the request is granted, and Local 802 is granted permission to reinstate Goldwasser without payment of a National Initiation Fee.

The Board, upon motion, decides to continue its efforts to have the employer of musicians held for the payment of the employer's social security tax.

Upon motion, the Board decides not to put the new contract forms into effect at the present time.

The Board authorizes and instructs the general counsel to institute and prosecute such court actions, not exceeding ten in number, as he may deem advisable to establish the employers tax principle under the social security act as contended for by the Federation.

The Board decides that the present contract forms (Form A, adopted June, 1938) shall be used until further notice and further that leaders and contractors are in no way relieved from complying with the provisions of Article XII, Section 9; Article XIII, Section 2-E and Section 10-C.

The matter of auditioning of out-of-town orchestras for steamship engagements is considered.

The Board holds that under the laws of the Federation, any orchestra may be auditioned for steamship engagements as Article X, Section 56, does not apply to this type of engagement.

Request of Local 16, Newark, New Jersey, for sanction of the International Executive Board to hold \$20.00 of fine imposed upon Gordon Lancaster of Local 248, Paterson, New Jersey, in abeyance. Upon motion, the request is granted.

The Board reconsiders the request of Local 71, Memphis, Tennessee, and the Tennessee locals for financial assistance to assist in the matter of establishing the legality of the Tennessee Competitive School Band Law.

The Board makes a donation of \$1,000 to assist the Tennessee locals in carrying out their test case.

Request of Local 43, Buffalo, New York, for reduction in terms of reinstatement designated for Don Groth.

Upon motion, the fines are reduced to \$50.00.

The Board adjourns at 5:30 P. M. until Friday morning.

New York, N. Y.,
October 20, 1939.

The meeting is called to order at 11:00 A. M.

The Board considers the request of Local 466, El Paso, Texas, for an extension of jurisdiction.

The Board decides the application shall take the usual course.

Case 1390, 1938-39. Appeal of member Edgar W. Hunt of Local 40, Baltimore, Maryland, from an action of the Board of Directors of that Local in dismissing charges preferred against members Oscar Apple, Irvin Bodenburg, William F. Freltag, Sr., Gerhard Helmers, Felice Iula, Benjamin Klasmier, Joseph Leaky, Clarence Mullinix, Paul Spitzbarth and Charles Weissman.

On motion, the appeal is denied.

Case 233. Request of Local 391, Ottawa, Illinois, for an extension of jurisdiction and objection interposed by Local 572, DeKalb, Illinois.

The Board grants the request.

The matter of a claim of member Barry Winton against member Meyer Davis as well as request for permission to cancel his agreement with him is considered.

Meyer Davis claims the Federation does not have jurisdiction, as he has surrendered his license.

The Board holds that it has jurisdiction, and Meyer Davis is therefore directed to make answer to the case.

The Board considers a letter containing the views and recommendations of member Gene F. Dabney of Local 47, Los Angeles, California, in regard to revising price list for recording of phonograph records and electrical transcriptions and the substitution of a royalty, as well as a letter from Local 47 on the subject matter.

The letters are placed on file for further reference.

The Board considers a request from Bill Benson, and the members of his orchestra for a reduction, or a payment plan to meet the fines imposed upon them.

On motion, the request for a reduction in the fines is denied at this time.

The matter of payments is referred to the Secretary-Treasurer of the A. F. of M. for disposition.

Claim of Local 97, Lockport, N. Y., for \$24.70, alleged loss sustained through destroying old contracts.

On motion, the Board allows the Local an amount of \$10.70.

Request to have Case 1424, 1937-38 Docket re-opened. Claim of member Helen Nelson Finney against the Civic Theatre, Wichita, Kansas, for \$195.00, alleged to be due her and the members of her orchestra.

In the original decision the Board allowed a claim in the sum of \$137.50. The documents in the request for a re-opening are read.

On motion, the case is re-opened and the claim is dismissed. The claimants to be advised of their rights in the matter.

The Board considers the matter of settlement of claims of member Paul Whiteman and the Consolidated Radio Artists and request for payment of \$3,305.00 deposited by member Whiteman with the A. F. of M. to the Consolidated Radio Artists.

All matters in dispute have been adjusted.

The Board approves the settlement and directs that the \$3,305.00 be turned over to Consolidated Radio Artists.

The Board receives a report from Attorney Henry A. Friedman in the matter of piracy of music from the air. The present status of all cases is explained by Mr. Friedman.

The report is accepted and filed for further reference.

The Board considers at length matters pertaining to Radio Broadcasting. The matter of negotiating for new agreements with IRNA and independent stations is considered. The many means of advertising used on radio are explained and the use of spot announcements is studied.

The matter is laid over until Saturday morning.

Request of Edgar A. Benson for terms for payment of his indebtedness and removal from the National Unfair and Defaulters' lists.

The matter is referred to the Secretary and Treasurer for arrangement of payments.

The Board considers an appeal of Station WOR from an action of Local 802, New York, New York, in charging the Station for a transcription of program made by that Station due to an extra inning baseball game.

On motion, the appeal is sustained.

A request of Local 802, New York, New York, for permission to reinstate Bules Slim Gaillard is considered.

The Board designates a National Initiation Fee of \$100.00.

The Board considers an appeal from N. B. C. from an action of Local 47, in refusing to permit stations to make reference records.

The Board, upon motion, grants permission for such recording provided a copy is given to the Local where the program originates.

Request of Local 199, Newport News, Virginia, for an extension of jurisdiction to include the city of Williamsburg, Virginia.

The Board orders the case re-opened and directs that it be completed and laid before the Board for its decision.

The Board considers a protest from Station KNX, Los Angeles, California, against a ruling of Local 47, prohibiting the radio station from selling a staff orchestra to an advertising agency, and insisting upon a separate local contractor.

The Board sustains the ruling of the Los Angeles Local.

The Board considers a request for a weekly rate for phonograph recordings.

On motion, the request is denied.

The Secretary lays before the Board the matter of proposed purchase of a new paper cutter for the International Musician and repairs to the press.

The Board directs the Secretary to make proper investment to cover the necessary replacements.

Case 835, 1938-39. Claims of members Teddie O. Craig for \$72.24; Ernie Figueroa for \$71.50; Bob Lanier for \$266.45; Odie Neal for \$61.00; Redman Smith for \$60.00; Don Sussman for \$87.53; Robert Thilman for \$90.00, and Jack Warren for \$71.53, alleged to be due them from Fred Hanson of Hollywood and Los Angeles, California, and Jack Maggard for services rendered, is considered in connection with a request of the I. A.

T. S. E. on behalf of Maggard for a re-opening.

The request is, upon motion, denied.

The Board considers the matter of a protest of Local 257, Nashville, Tennessee, against the Hal Kemp program which is sold for local sponsorship.

The matter is referred to the President's Office for further investigation and disposition.

The Board considers the re-opening of charges preferred by Local 94, Tulsa, Oklahoma, against Local 511, Muskogee, Oklahoma. (Re: Case 44, 1939-40.)

The documents in the re-opening are read.

On motion, the charges are sustained, the Local is found guilty and its Charter revoked.

The Board considers a request for reinstatement of Dominic Perri.

The matter is laid over for further consideration.

The Board receives and considers a request for membership in the A. F. of M. from Filipino musicians.

The Board holds that it cannot deviate from the provisions of Article IX, Section 9.

The Board considers the protest of Local 424, Richmond, California, against a ruling of the Federation to the effect that the King of Clubs Night Club is in the jurisdiction of Local 367, Vallejo, California.

The Board reaffirms its former decision of June 15, 1938.

The Board receives a protest against the action of Local 427 in enacting a residence clause and registered voter requirement for application for membership.

The Board, upon motion, rules the law null and void.

At 7:55 P. M. the Board adjourns until Saturday morning at 10:00 A. M.

New York, N. Y.,
October 21, 1939.

The meeting is called to order at 10:00 A. M.

The Board receives and considers a request from Albert Modiano for permission to make foreign language musical films on a percentage basis.

The Board denies the request.

A request from Local 339, Greensburg, Pa., to permit orchestras to broadcast free on a program without any announcements of itinerary or that the orchestra is open for engagements is received.

The Board stands on its previous ruling.

The Board considers the Millertape Transmission System and its request for a reduction of the Electrical Transcription Wage Scale.

The Board, upon motion, denies the request.

The Board considers certain provisions of the California Labor Code and refers them to the President's Office for further investigation and report back to the Board.

The Board considers a situation in which an expelled member seeks to prosecute charges which he filed before his expulsion.

The Board holds that an expelled member has no standing nor rights in his Local following expulsion.

The Board receives a request from Local 77, Philadelphia, Pa., for financial assistance in its controversy with a local radio station for the purpose of picketing.

The Board denies the request.

The Local also requests assistance for the purpose of proceeding in court under the Fred Waring decision.

The matter is referred to the President's Office.

Local 3, Indianapolis, Indiana, requests permission to appear before the Board for the purpose of further explaining the request of the Local for the payment of Strike Benefits in the Lyric Theatre case.

The Board will not object to the appearance of representatives of the Local, however, it is of the opinion that under the Laws of the Federation it does not have the authority to allow Strike Benefits under the circumstances extant in the case.

The Board again considers the application of Dominic Perri. Perri joined Local 802 before resigning in good standing from Local 149, Toronto, Ont., Canada.

The Board decides that Perri's membership in Local 802 is null and void. Perri, however, cannot be required to pay an initiation fee in Local 149 for the purpose of resigning in good standing. He is governed by the provisions of Article XII,

Section 17, of the By-Laws of the American Federation of Musicians.

The Board again considers the matter of applications of Filipino musicians.

The Board lays the matter over pending further investigation by the President's Office.

The Board considers the matter of recording prices for Symphony Orchestras. Requests are received from the Philadelphia, Chicago, Cleveland and Minneapolis Symphony Orchestras for continuation of last year's prices.

The Board adopts the following scale for Symphony Recordings:

For two (2) hours recording, not to exceed 40 minutes playing time in each hour.....\$28.00

For each additional one-half hour or fraction of half-hour..... 7.00

Contractor to receive double price.

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

The Board again considers the Radio situation at length.

At 3:10 P. M. the Board adjourns until November 1st at 11:00 A. M.

BOOK REVIEW

Art for Money's Sake

How to SING FOR MONEY, by Charles Henderson (member, Locals 47 and 502), 369 pages, \$3.95. George Palmer Putnam.

Music for money's sake and music for music's sake, in an ideal world, would add up to the same thing. And, in rare instances, even now, they do. But we must admit that, by and large, we employ different tactics, depending on whether we set out to make music for fun or music for money.

In case the latter is the objective, the present book is invaluable. The author instructs those who are wise enough to take it in, that, life being what it is, if they don't sing for money, they probably won't get to sing at all. He tells how a song can become a direct expression, can really be projected into the hearts of the listeners. His is a pleasant way of explaining, too. "Popular song technique," he says, "is not a cheap collection of catchpenny tricks; rather, it is founded upon naturalness, sincerity and appeal to the heart as well as to the mind of an audience. Classical renditions could do with a little of that." And again, "I ask you to look in your heart and see whether it is actually artistic integrity that holds you back from commercializing your talents in the popular field or whether it is rather a subconscious fear of something you do not understand."

Diction, of course, comes in for a large amount of discussion, since a popular song is sung to be understood. The directions for making words intelligible, for instance the admonition not to "hiss, or mushsh or buzzzzz" are pertinent. By the time the reader is done, he knows how to sing English words so that English speaking people can understand them. Moreover, he knows how to express mood by words, through accentuation and timing.

Mr. Henderson has plenty to say about the false notion that virtuosity can be a substitute for expression, about a quaver, for instance, taking the place of a straightforward tone. He makes it very clear what the money-minded musician need not try for—wide range, an overdone vibrato, a set of stereotyped gestures.

"The audition," that interval both fearful and fascinating to the embryo artist, has a chapter devoted to it, wherein is told exactly how one is to act, how prepare beforehand, how speak and move while there, how depart gracefully. Five points of the successful audition are enumerated.

1. Know your trade.
2. Investigate the prospective job and select the best suited sample for it.
3. Prepare thoroughly.
4. Sing your song with everything you have, without a trace of self-consciousness.
5. If you fail, make your failure lead you to success the next time.

Radio singing comes in for its share in the discussion, too, with the accent on intimacy ("your audience sits only a few feet away"), and recordings and television are given due stress. Finally, the author takes us into his confidence regarding that absolute necessity for every rising star—publicity.

Mr. Henderson writes as he cautions others to sing—without affectation. He never gets high-hat ("save your high-hats for funerals"). It's money you're out to get, he blithely comments, and it's money you're going to learn how to make.

—HOPE STODDARD

PEDAGOGICS

Correct Breath Control

BY WILLIAM COSTELLO

THIS month I shall devote from the subject of embouchure to discuss the matter of correct breathing which is practically of equal importance to the brass player. Many players are inclined to minimize its importance but let me assure you that faulty breathing is responsible for a great deal of the difficulties encountered by students and professionals as well.



WILLIAM COSTELLO

We shall start from the bottom and work up—that is from the abdomen. Everyone knows that we breathe without concentration and effort by inhaling through the nostrils and this causes the abdomen to expand outwardly; exhaling has the opposite effect. We control the inhalation and exhalation of air from the abdomen and here lies the secret of correct breathing for the brass player. I have often wondered why some people fill their chests with air when they play, since by this method, the result is a distorted, uneven tone. Perhaps it is self-consciousness or over-anxiety but in almost every case another incorrect habit is formed and this constitutes pressing the mouthpiece against the lips for control. Now you may experience better results for a while, but ultimately the time will come when you will have to pay the price for breathing from the chest. This habit develops three undesirable conditions; contraction of the lungs, reduction of their capacity and congestion of the air passage. This last item prevents an even, continuous flow of air that is so necessary to keep your lips vibrating. Practicing under such circumstances can only be detrimental because it only builds up wrong muscles which some day will have to be broken down and rebuilt. If you are having trouble and don't seem to be progressing, let me urge you to check up on your breathing. You have everything to gain and nothing to lose by making a change and make it immediately. Correct your breathing and you will have eliminated part of your difficulties.

Musicians are required to inhale a maximum amount of air quickly and exhale a steady stream under pressure and control. This is accomplished by filling the lower portion of the lungs, relaxing the abdominal muscles and "taking in" as much air as the lower diaphragm will hold comfortably. Try to remember to breathe "low." It is suggested that you indulge in a little practice along these lines such as filling the lower diaphragm as much as possible and then open your mouth without letting any air escape. Then practice "letting out" a little at a time and finally, in an even continuous flow. Be sure to blow out all the air—keep blowing until it hurts! Don't be alarmed if you experience slight pain in the abdominal muscles as this is an indication of the attainment of strength. Muscles are developed by getting tired. Another recommended exercise is to lie outstretched on the floor, relaxed, with hands over the head, heels touching the floor at all times, raise up and touch your toes with your finger tips. Do this as many times as you can, as often as possible. Playing any brass instrument is a form of muscular exercise and you must develop abdominal muscles.

Now let me state briefly the definite "tie-up" between breath and embouchure. The lips must vibrate to produce tone and air must be blown through the lips into the instrument to cause the vibrations. The issue of air must be even, continuous, and free, in order to produce the same quality of tone to every note. The lips must maintain a grip which will produce either a high tone or a low one as desired. Tighten the grip between the lips for a high tone and relax the grip for the low notes. Send the air into your instrument rapidly for forte, and slowly for piano effects. Your lips must remain flexible so that they will respond to the breath, because as soon as you use excessive lip pressure you not only impair the flexibility of the lips but prevent the air

(Continued on Fourth Column, This Page)

COMPLETE COURSE IN HARMONY

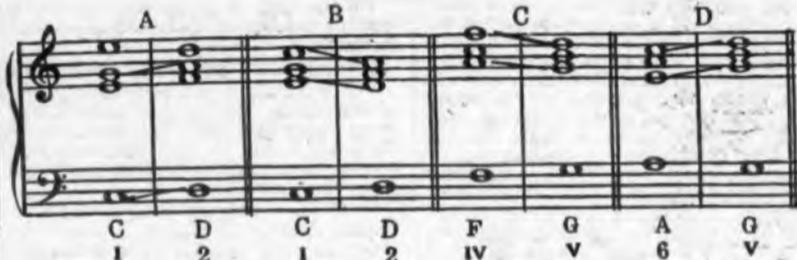
as taught by

JULIUS VOGLER and JOSEPH HAGEN

LESSON EIGHT FAULTY PROGRESSIONS

Faulty progressions arise mostly in parallel motion, and are the open primes and 8ths; open 5ths arising when fundamental progresses by degree; (a) covered 5ths arising when fundamental progresses by degree; (b) excepting the covered 5th that arises from a progression to the dominant chord (C and D) and the free 4th.

EXAMPLE 1



REMARKS ON OPEN PRIMES AND OCTAVES

Open primes and 8ths arising from progressions between any of the voices are to be avoided not because the effect is disagreeable, but because when having a progression in primes or 8ths you do not have two distinct parts, but only a doubling or strengthening of one part.

As the greater part of our exercises and melodies are to be written in four part harmony, all open primes or 8ths must therefore be avoided.

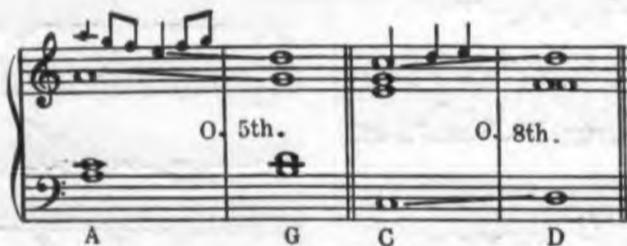
Open primes and 8ths arising from progressions between any of the upper voices and the BASS should be avoided at all times, excepting in cases of "Unisons."

ADDITIONAL FAULTY PROGRESSIONS

When two voices form either a prime, 5th or 8th on an accented part of a measure, and the same two voices progress to either a prime, 5th or 8th on the first accented part of the next measure.

While the following progressions have the appearance of a covered 5th or 8th, because of the tones that intervene, the effect is that of an open 5th or 8th.

EXAMPLE 2



ABOUT FOUR PART VOICE PROGRESSIONS

The work throughout this course should be done in strict four part harmony (unless otherwise noted) as if writing for the human voice unaccompanied, i. e., without instrumental assistance.

This necessitates a strict leading of the parts, avoiding many licenses that would be permissible with instrumental help, but would either be difficult or perhaps impossible without.

The observance of these strict rules are essential in order to establish a good foundation.

Although progressions creating open and covered Primes, Fifths and Octaves are prohibited, they cannot in all cases be dispensed with unless the most natural progressions in harmony are also rejected. The following examples will illustrate the faulty progressions that are admissible. They are, however, subject to the following limitations.

They are only to be applied when having progressions in three or more parts, affording the effect of full harmony.

OPEN FIFTHS ARE ADMISSIBLE

(See Corresponding Numbers in Example 3)

1. When two voices progress from a perfect to a diminished 5th
2. When two voices progress from a diminished to a perfect 5th, but only when used in connection with one or more tones of a dominant chord of the 7th, and followed by the 1st inversion of the 1st degree.
3. When both 5ths have a tone in common.
4. When having a progression from a Dominant chord of the 7th and 9th to the 1st degree, in three or more parts.

EXAMPLE 3



When writing in four or five parts the effect is still better; or rather the defect is not so noticeable. (Example 4-A.)

When the fundamental progresses from the 1st to the 5th degree in four (or more) part voice progression. (Example 4-B.)

EXAMPLE 4—A-B



Open 5ths do not sound well when used in two part voice progressions and the addition of more parts are necessary to conceal the fault.

(Continued on Page Fifteen)

String-Instrument Teaching Is More Advanced Than Wind

By M. GRUPP

Internationally Known Specialist in Teaching
Natural Wind Instrument Playing

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M. Grupp

WHY have there been greater string than wind-instrument teachers in the past and, to some extent, at present?

Here's an incident that may illustrate. A few years ago, while I was in a cafeteria, four boys in their 'teens entered. One carried a violin, one a trumpet, another a saxophone, and one had no

instrument. They happened to sit down at the table where I was sitting. From their conversation I gathered that they came in a group from some town near the city for lessons on their respective instruments. They began arguing as to whose teacher was the best and the argument became so heated that I finally broke in, asking the violin student the name of the teacher.

He answered, "Mr. X, one of the best violin teachers in town." The pianist also assured me he was studying with the best piano teacher in town. Whether their teachers were "capable instrumentalists" was a matter of secondary importance to them.

When I asked the trumpet student who his teacher was, he gave me an entirely different description. "My teacher is Mr. X, who plays first trumpet with—, and he can play as high as G above high C," etc. The saxophone student answered similarly. He said, "I study with Mr. X, who plays on the radio and is one of the best soloists." Whether their teachers were "capable instructors" was secondary to these two students.

This incident gave me the idea of gathering the viewpoints of many other students in regard to this matter. After I did, I found that 99 per cent of the string-instrument students proudly boasted about how wonderfully well their teachers could "instruct," while the majority of the wind-instrument students proudly boasted how well their teachers could "play."

Since wind and string-instrument students take these two different viewpoints, teaching sums up to this: That, in order to become successful instructors, string-instrument teachers have to devise a system of teaching through which they can succeed in improving their students; on the other hand, wind-instrument teachers (with few exceptions) have a following of students, mostly due to the merits of their reputations as players, or due to the popularity of the orchestra with which they are playing. They do not need to put themselves out in the least to devise a system of teaching in order to be patronized by students, and to make a financial success of it.

Now, since the only way of obtaining the patronage of students for string-instrument teachers, depends on the worth of their systems, they are always looking for new methods to improve their systems. Thus they are broadening the knowledge of teaching, and through that, string-instrument teaching continues to advance. And until wind-instrument instruction is placed on the same basis, it will lag behind.

CORRECT BREATH CONTROL

(Continued from First Column, This Page)

from going into your instrument as it should.

After you have laid the foundations for correct breathing and embouchure, then you can worry about tonguing and technique, but when you have acquired these, everything else will come with less effort. Try to keep in mind the three "don'ts" in breathing; don't fill your chest; don't raise your shoulders, and don't press the mouthpiece against your lips.

CORNETIST OF YESTERYEAR AND THE TRUMPETER OF TODAY

Only the most stubborn of the "die-hards" fail to recognize the musical talent

(Continued on Page Fifteen)

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Fourteen)

As a general rule, it is best—when using any of the open 5ths illustrated in this lesson—to have such 5ths appear in the middle voices, as the outer voices (Bass and Soprano) on account of their prominence, tend to accentuate the fault.

OPEN PRIMES AND OCTAVES ARE ADMISSIBLE IN "UNISON" PROGRESSIONS

Two or more voices progress in "Unison" when having the same tone figure upon the same degree (A) or at a higher or lower pitch (B).

EXAMPLE 5—A-B



Two or more voices progressing in unison, can also be harmonized, and the open 5th and 8th arising in such cases are not objectionable, provided, one or more tones of each chord appears also in the following chord; and this will always be the case if the fundamentals either descend or ascend by a 5th or a 3rd.

EXAMPLE 6



N. B.—Do not employ "Unisons" or "harmonized unisons" in any of the exercises of this course unless requested.

DIRECTIONS FOR ANALYSIS

In order to find the fundamental of a given chord, arrange the notes mentally so that each will be a 3rd above the other; the lowest note will represent the 8th of the fundamental.

In the case where a note is doubled, only one of these notes is to be considered. For example, the first chord of Exercise 1 consists of (starting from the bass) C, E and G.

C is the lowest note and the fundamental. The second chord consists of (starting from the bass) A, C and F. Arrange these notes in thirds (mentally) to read F, A and C, and F being the lowest tone, is the fundamental (1st inversion of the triad).

The 3rd chord consists of (starting from the bass) A, B, D and F. Arrange these notes as explained above and you will find that the fundamental is B, in the 3rd inversion (7th is the bass) and should be figured 7.

N. B.—It should be understood the chords of these exercises are not to be changed to primary form. Simply write the fundamental under the staff—like the first and second measures of the following exercise—and the figure 7 above the bass when necessary.

ANALYSIS OF CHORDS

1. Indicate the Fundamental and number of degree under the staff.
2. Figure the chord when necessary.

EXERCISE 1



RULES OF CHORDS

Formed By Tones of the Diatonic Major Scale

The first question that presents itself when writing a succession of chords, is whether any tone requires preparation or resolution. If so, such conditions must be carried out.

The following rules of chords will show what chords can enter freely, and those that require preparation or resolution, or both.

MAJOR AND MINOR CHORDS

Triads and 1st Inversion of the Triad

No restrictions, i. e., neither preparation nor resolution is required.

2nd Inversion,

RULE OF ENTRANCE: The bass or the octave of the fundamental should be prepared.

RULE OF DEPARTURE: The bass (when progressing to a tone of a new fundamental), should not skip. The bass may progress by degree or remain (hold over) at the change of fundamental.

All Major and Minor Chords of the 7th in Primary Form and 1st Inversion (excepting the chord of the 7th of the 5th degree-dominant) require:

RULE OF ENTRANCE: The 7th should be prepared.

RULE OF DEPARTURE: The 7th should be resolved one degree downward at a change of fundamental.

The 2nd Inversion of the Chord of the 7th.

All the Major and Minor Chords of the 7th in their 2nd inversion (excepting the 2nd inversion of the 5th degree-dominant) require:

RULE OF ENTRANCE: The bass and the 7th of the fundamental should be prepared.

RULE OF DEPARTURE: The 7th should be resolved one degree downward at a change of fundamental. The bass should not skip. The bass may progress by degree or remain (hold over) at a change of fundamental.

The 3rd Inversion of the Chord of the 7th

All Major and Minor Chords of the 7th in their 3rd inversion (excepting the 3rd inversion of the 5th degree-dominant) require:

RULE OF ENTRANCE: The bass should be prepared.

RULE OF DEPARTURE: The bass (7th of fundamental) should be resolved one degree downward at a change of fundamental.

Chords of the 9th in Primary Form and 1st Inversion

All Major and Minor Chords of the 9th (excepting the chords of the 9th of the 5th degree-dominant) require:

RULE OF ENTRANCE: The 7th and 9th should be prepared.

RULE OF DEPARTURE: The 7th and 9th should be resolved one degree downward at a change of fundamental.

The 2nd Inversion of the Chord of the 9th

All major and minor chords of the 9th in the 2nd inversion (excepting the 5th degree-dominant) require:

RULE OF ENTRANCE: The bass and the 7th and 9th of the fundamental should be prepared.

RULE OF DEPARTURE: The 7th and 9th should be resolved one degree downward at a change of fundamental. The bass should not skip. The bass may progress by degree or remain (hold over) at a change of fundamental.

The 3rd Inversion of the Chord of the 9th

All major and minor chords of the 9th in the 3rd inversion (excepting the 5th degree-dominant) require:

RULE OF ENTRANCE: The bass and 9th should be prepared.

RULE OF DEPARTURE: The bass and 9th should be resolved one degree downward at a change of fundamental.

THE DIMINISHED CHORD

Triads and 1st and 2nd Inversion

There are no restrictions governing their entrance.

RULE OF DEPARTURE: The diminished 5th should be resolved one degree downward at a change of fundamental, except when followed by the dominant—5th degree—when it may remain as 7th of that fundamental.

The Diminished Chord of the 7th and All Its Inversions

There are no restrictions governing their entrance.

RULE OF DEPARTURE: The Diminished 5th and 7th should be resolved one degree downward at a change of fundamental; except when followed by the 5th degree—Dominant—when they may remain as 7th and 9th of that fundamental.

The Diminished Chord of the 9th and All Its Inversions

RULE OF ENTRANCE: The 9th should be prepared.

RULE OF DEPARTURE: The 7th, 5th (except as noted above) and 9th should be resolved one degree downward at a change of fundamental.

THE DOMINANT CHORD OF THE 7TH AND CHORD OF THE 9TH AND ALL INVERSIONS

These chords do not require preparation, because of their harmonious effect, but the 7th and the 9th should be resolved one degree downward at a change of fundamental.

These Rules should be kept before the student and used for reference when writing chords. It is not necessary to make a special study of them.

Analyze the following exercises using the same directions given for Exercise 1. Then indicate the faulty progressions by drawing a line between the voices involved in the same manner as shown in Example 1.

EXERCISE 2



OF RULES

The various rules of harmony are based on sound, and pertain to the best and most natural progressions.

Many good effects can be obtained by means that are not in accordance with the strict rule, but it is precisely our knowledge of these rules that enable one to transgress them with impunity.

When analyzing good compositions frequent deviations from the strict rule will be observed, but it can readily be seen—by the general character of the work—whether such deviations are the result of ignorance or design.

The rules are intended for the general guidance as to the best and most natural progressions, and it is absolutely necessary to have a thorough understanding of the rules in order to acquire a good foundation.

Those who desire to have their lessons reviewed, write for particulars to
JOS. A. HAGEN, 70 Webster Avenue, Paterson, N. J.

CORRECT BREATH CONTROL

(Continued from Page Fourteen)

of the youngsters of today. As one of the "old school" who has witnessed the evolution of jazz and swing music, we cannot help making comparisons. Recently I discussed this very subject with an old-timer who, now retired, was once a well-known musician and a competent arranger. We agreed that just as the horse and buggy is now practically extinct, so is the need for the cornet soloist of bygone days. We heard much about Herbert Clarke, Bowen Church and Walter Smith. These men were undoubtedly "tops" twenty years ago but the musician who reaches the pinnacle of success today must be a great deal more than a soloist.

The cornet has been supplanted by the trumpet just as the soloist has been re-

placed by the musician who must play swing, hot, sweet and even a little triple tonguing. Turn on your radio and tune in on one of the name bands. Listen (not to the chant of the auctioneer) but to the brilliant work of the brass sections. They don't play a few numbers and then quit, either; you'll find them there, just as powerful at the end of the session. They've got to have it and they've got to give.

A few weeks ago I went to one of our leading New York theatres where I saw and heard a fine band. The versatility of these musicians is truly amazing—their rendition of a song is just as effective as hot swing music. And as for showmanship—enough said! We, who want to be fair-minded, have got to admit that the youngsters of today can play rings around our old celebrities. I'm all for 'em.

ARRANGEMENT

Transposition summary:-
for instruments in G add one flat
add one sharp
add two sharps
add three sharps
add five sharps
add three flats

by david zeikel

| WRITTEN | | SOUND | |
|----------------------|--|-------|--|
| PICCOLO (in D) | | | |
| PICCOLO (in C) | | | |
| FLUTE | | | |
| BASS FLUTE (in G) | | | |
| OBOE | | | |
| ENGLISH HORN (in F) | | | |
| CLARINET (in E) | | | |
| CLARINET (in B) | | | |
| CLARINET (in A) | | | |
| ALTO CLARINET (in E) | | | |
| BASS CLARINET (in B) | | | |
| BASSET HORN (in F) | | | |
| HECKELPHONE | | | |
| BASSOON | | | |
| DOUBLE BASSOON | | | |
| BASS SARRUSAPHONE | | | |
| SOPRANO (S) | | | |
| SOPRANO (A) | | | |
| ALTO (A) | | | |
| MELODY (H) | | | |
| TENOR (O) | | | |
| BARITONE (N) | | | |
| BASS (S) | | | |
| | | | <p>VIOLIN</p> <p>VIOLA</p> <p>VIOLONCELLO</p> <p>DOUBLEBASS</p> <p>MANDOLIN</p> <p>BANJO</p> <p>GUITAR</p> <p>PIANO</p> <p>HARP</p> <p>CELESTE</p> |
| | | | <p>WRITTEN</p> <p>SOUND</p> <p>CORNET (E)</p> <p>TRUMPET (B)</p> <p>TRUMPET (A)</p> <p>MELLOPHONE (ALTO) (E)</p> <p>FRENCH HORN (F)</p> <p>EUPHONIUM (BARITONE) (F)</p> <p>TROMBONE</p> <p>BASS TROMBONE</p> <p>TUBA (double B)</p> <p>TUBA (E)</p> <p>TYMPANI</p> <p>XYLOPHONE</p> <p>VIBRAPHONE</p> <p>BELLS</p> <p>CHIMES</p> |

The above arrangement gives a complete range of all band and orchestral instruments on a single page.

It should prove of inestimable value to arrangers and composers. It not only gives the range of the instruments, but also their correct notation.

Too often young arrangers attempt to write orchestral parts that are not playable. In making arrangements one should always remember not only to not exceed the range of an instrument, but also not to write parts that do not altogether lie either at the top or the bottom of the range of the

instrument.

David Zeikel, who wrote the above arrangement, is a member of Local 308, Santa Barbara, Calif., and will soon be heard in recitals of music for "Unaccompanied Violin."

Author

"Introduction to Quarter-Tone Playing"

(Saunders, Hollywood).

"Technical Concentrates" (Virtuoso Preludes), for Violin.

Composer

"The First-Niter," for orchestra.
"The New Yorker," sonata, for Unaccompanied Violin.

"A Hollywood Snapshot," for Piano.
"A Broadway Episode," for Violin and Piano.

Stage Shows

THE old adage "Competition is the life of trade" was never more clearly demonstrated than in the development of stage shows this Autumn. In spite of an unseasonably warm October, the number of picture and vaudeville houses adding flesh is steadily increasing.

In Newark, the Adams Brothers took over the old Shubert Theatre and renamed it the Adams. It opened with vaudeville on October 22nd with a show headlined by Stepin Fetchit and Arthur Tracy, the Street Singer. Mr. Adams has lined up thirteen weeks of top-flight attractions including Cab Calloway, Artie Shaw, Benny Goodman, Bob Crosby, Phil Spitalny, Larry Clinton, Shep Fields, Will Osborne, Clyde McCoy, Hal Kemp, Eddy Duchin, Martha Raye, the Ritz Brothers, the Ink Spots and the Andrews Sisters.

In Cleveland the success of the RKO Palace Theatre caused Loew's to book Glenn Miller and his orchestra for their State Theatre for November 9th. Complicating dates, however, forced Glenn to postpone his appearance for thirty days. In New York the Skouras circuit, to meet the competition of Brandt Bros. Carlton Theatre in Jamaica, L. I., have booked three days of vaudeville each week into their Jamaica house. They have also spotted vaudeville into their Boulevard Theatre in Jackson Heights for Thursday night of each week. In Brooklyn the Tivoli is trying to arrange name band bookings to meet the competition of Brandt's Flatbush Theatre.

In Des Moines, Iowa, the Orpheum Theatre has been taken back by the RKO circuit, with the probability that this house will return to stage shows early in November. In Buffalo, N. Y., the 20th Century Theatre went into direct competition with Shea's Buffalo on October 22nd, playing its first stage show in years, "La Vie Paree," owned by A. B. Marcus. In Fall River, Mass., the Empire Theatre went into stage shows on September 26th, playing three days of vaudeville each week. The results so far have been most satisfactory, with a waiting line at the box office nearly every evening.

Eddie Cantor played a one-day stand in Syracuse, N. Y., on October 10th to such tremendous business that the Syracuse daily papers are now trying to promote weekly stage shows for the northern New York metropolis. And while speaking of Eddie Cantor, we cannot refrain from commenting on the results that he showed in Boston and Brooklyn. Playing at the RKO Theatre in Boston, Cantor grossed \$38,000 in six days—just \$29,400 more than the gross for the previous week in straight pictures. In Brooklyn Cantor drew in excess of \$28,000 at Loew's Metropolitan Theatre for the first stage show in that house for many months. This figure is many thousand dollars above the average take for Loew's Brooklyn de Luxe.

In Los Angeles Fanchon and Marco succeeded in completing their union deals and stage shows returned to the Paramount once more, giving the Orpheum its customary competition. For the first week ending October 13th the house grossed \$21,500 against \$9,200 for the previous week. Other recent additions were the State Theatre, Eau Claire, Wis.; Roosevelt Theatre, Kenosha, Wis.; and Capitol Theatre, Madison, Wis.

In the metropolitan area of New York City, desirable acts can now secure from five to six weeks' booking without playing opposition houses. This is the largest amount of available time in years.

Other additions of import are:

| | |
|--------------|----------------------|
| State | Baltimore, Md. |
| Gayety | Boston, Mass. |
| Keith's | Boston, Mass. |
| Ridgewood | Brooklyn, N. Y. |
| Madison | Brooklyn, N. Y. |
| Brook | Bound Brook, N. J. |
| Century | Buffalo, N. Y. |
| Strand | Cincinnati, Ohio |
| Palace | Columbus, Ohio |
| Tower | Camden, N. J. |
| Egyptian | DeKalb, Illinois |
| State | Easton, Pa. |
| Palace | Fort Worth, Texas |
| Victory | Holyoke, Mass. |
| Orpheum | Jersey City, N. J. |
| Academy | Lebanon, Pa. |
| Colonial | Lancaster, Pa. |
| Capitol | Lancaster, Pa. |
| Strand | Manchester, N. H. |
| Century | New York, N. Y. |
| Clinton | New York, N. Y. |
| Paramount | North Adams, Mass. |
| Majestic | Paterson, N. J. |
| Coronado | Rockford, Illinois |
| Court Square | Springfield, Mass. |
| Cort | Somerville, N. J. |
| Orpheum | St. Paul, Minn. |
| Palace | South Bend, Ind. |
| St. George | Staten Island, N. Y. |
| Liberty | Stapleton, N. Y. |

| | |
|-----------|-------------------|
| Palace | Stamford, Conn |
| Paramount | Toledo, Ohio |
| Rivoli | Toledo, Ohio |
| Colony | Union City, N. J. |
| State | Torrington, Conn. |
| Colonial | Utica, N. Y. |
| Strand | York, Pa. |

NAME BANDS

IT is not necessary to recount the drawing power of name bands—that is taken for granted by theatre managers and booking agents alike. Last month we commented on the rapid rise of Artie Shaw and Glenn Miller; this month it is Teddy Powell and Bob Chester who are making folks talk.

Philadelphia

For the week ending September 28th Phil Spitalny drew \$18,500. The following week ending October 5th Ted Fio Rito drew \$16,000.

Washington

For the week ending October 12th Phil Spitalny drew \$19,000 at Loew's Capitol. The following week ending October 19th Gray Gordon drew \$15,500.

Buffalo

For the week ending October 19th Glenn Miller clicked to the tune of a fine \$20,000 at Shea's Buffalo.

Pittsburgh

George Hall and his orchestra grossed \$17,500 at the Stanley for the week ending October 19th, while for the week ending October 26th Ted Weems grossed \$18,000.

Cincinnati

For the week ending September 28th Gene Krupa drew \$13,000 at the Shubert Theatre.

Cleveland

For the week ending October 26th Sammy Kaye drew \$13,500 at the Palace Theatre.

Indianapolis

Ozzie Nelson gave Olson's Lyric Theatre a gross of \$13,000 for the week ending October 12th, about \$5,000 above the average for this house. For the week ending October 26th a vaudeville show headlined by the Milt Herth Trio drew \$11,000.

Chicago

For the week ending October 5th Art Jarrett with Betty Grable and Rochester drew \$40,000 at the Chicago Theatre. The following week, ending October 12th, the gross increased to \$44,000. Ina Ray Hutton with her new male band drew \$13,100 for the week ending October 19th.

Omaha

For the week ending October 19th Glen Gray and his Casa Loma Orchestra drew \$14,000 at the Orpheum Theatre. This amount is more than \$5,000 over the average for straight picture attractions in this house.

San Francisco

For the week ending October 19th Ted Lewis gave the Golden Gate Theatre a gross of \$17,000.

New York

For the week ending September 28th Glenn Miller drew \$53,000 in his second week at the Paramount. Andy Kirk brought \$22,000 into the State Theatre coffers, and Artie Shaw in his second and final week at the Strand drew \$30,000. For the week ending October 5th Glenn Miller in his final week at the Paramount drew \$38,500. Del Courtney drew \$20,000 at the State and Ted Weems \$45,000 at the Strand. For the week ending October 19th Russ Morgan with Jimmy Durante gave the Paramount \$38,000 and Ted Weems in his second and final week at the Strand drew \$32,000. For the week of October 26th Russ Morgan in his second week at the Paramount drew \$24,500. Ted Fio Rito gave the State \$23,000, and Hal Kemp drew approximately \$30,000 at the Strand.

LEGITIMATE

THE increased drawing power of musical shows continues to be the surprise feature of the legitimate field. In New York City there are six hits all doing

excellent business in addition to the "Pins and Needles" labor union revue. The latest entries, "Too Many Girls" and "Straw Hat Revue" were immediate clicks and they, together with "Hellsapoppin," George White's "Scandals," "Streets of Paris" and "Yokel Boy" are setting the pace for the entire legitimate stage. Their success has encouraged producers to place four other musicals in rehearsal.

On the road "Leave It To Me" and "I Married an Angel" have more than made good for theatre owners everywhere they have played.

ALFRED LUNT and Lynn Fontanne celebrated their fifteenth anniversary with the Theatre Guild on Friday evening, October 13th. It was on that date, in 1924, at the Garrick Theatre that they appeared together for the first time under the Guild banner in Ferenc Molnar's comedy, "The Guardsman".

On this same date, fifteen years later they appeared in Shakespeare's "The Taming of the Shrew" at the Pabst Theatre, Milwaukee, Wis. During the intervening years the Lunts have unquestionably established themselves as the American Theatre's First Couple, comparable only to that great pair of yesteryear, Sothorn and Marlowe.

In the Guild's files in New York last week was found the following citation, written by a wise and blessed sage (critic to you!) who the morning following that memorable night placed the laurel wreath simultaneously on both brows, with these words:

"They have youth and great gifts and the unmistakable attitude of ascent, and, those who saw them last night, bowing hand in hand for the first time, may well have been witnessing a moment in theatrical history. It is among the possibilities that we were seeing the first chapter in a partnership destined to be as distinguished as that of Henry Irving and Ellen Terry and Sothorn and Marlowe."

The unknown gentleman was just about perfect in his prediction. But there was one exception. Before the end of the run of "The Guardsman" the following June, Alfred Lunt and Lynn Fontanne had so completely captivated New York, that by the time the Guild presented them to the public again—this time in Bernard Shaw's "Arms and the Man"—the critic had to admit that he could tell his respective grandchildren!

Since "The Guardsman" the Lunts have gone on to attain heights reached only by a mere handful. Their records have been scattered throughout the length and breadth of the land. England, too, has accepted them with unprecedented enthusiasm.

They smashed the world's record for performances in "Arms and the Man" and are unchallenged in consecutive performances for the original version of "The Taming of the Shrew"; they played to \$9,000 in one performance in Omaha; road tours have taken them over 200,000 miles of America—into 400 cities, towns and hamlets; they were the nucleus of the Theatre Guild's vast subscription drives when that organization was building what was eventually to become the world's largest subscription theatre and, last but not least, their unlimited versatility is best shown by the formidable list of playwrights who have put them to the severest tests without a single failure: O'Neill, Shaw, Werfel, Molnar, Sherwood, Behrman, Howard, Jonson, Coward and Anderson.

It is interesting to note the parallel in their careers, especially when they were just beginning to think of the theatre. Both of them were influenced by the same persons—Ellen Terry and her son, Gordon Craig. This may seem all the more remarkable when one recalls that Miss Fontanne at the time was in London and Mr. Lunt as far away as Milwaukee, Wis.

It was through a friend of the family's that Fontanne first met Ellen Terry who took an immediate interest in the charming young girl and spent many afternoons teaching her the fundamentals of acting. Lunt never met Miss Terry, but can say with mock sentiment that, at that identical period, as a boy in school, he began to read everything Gordon Craig had ever written and everything that had been written about him. He was influenced by Craig in his continual amateur inroads upon the theatre—at school in Milwaukee and at Carroll College, Waukesha. And he will probably tell you that it was Craig's influence, too, that prompted him, after passing his examinations at Harvard, to walk directly down the street as automatically as a somnambulist, to the old Castle Square Theatre where his friend, George Henry Trader, quickly offered him a job at the munificent salary of \$5.00 a week.

In the short space of two years he was playing leads and the following season Margaret Anglin took him on tour. After that came a vaudeville tour with Mrs. Langtry, the famous "Jersey Lily," and then several New York engagements. Booth Tarkington saw him in a play and then wrote one for young Lunt called

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"Clarence". Lunt became a star for his performance in this play.

Miss Fontanne, in the meantime, had been touring the English provinces, finally making her London debut in a pantomime at the Drury Lane Theatre. In 1910 she came to America to appear in "Mr. Preedy and the Countess" at Nazimova's old Thirty-ninth Street Theatre. She was still too young, however, to obtain important roles and because of this returned to England.

It was Laurette Taylor who brought her back to America to play in her company. While she was rehearsing in "A Young Man's Fancy" she met Alfred Lunt. That was in 1919. They were married in 1922. Both were stars by this time, Lunt because of his aforementioned performance in "Clarence", and Miss Fontanne for "Dulcy", in which she had scored a personal triumph the year before. But it was "The Guardsman" that touched off the skyrocket which was to carry them to the high pinnacle to which they have so magnificently carried the great traditions of the theatre.

For the statisticians, then, a complete record of their joint appearances with the Theatre Guild:

- 1924 "The Guardsman," by Ferenc Molnar; *The Actress*, Miss Fontanne; *The Actor*, Mr. Lunt.
- 1925 "Arms and the Man," by Bernard Shaw; *Rosina*, Miss Fontanne; *Captain Bluntschli*, Mr. Lunt.
- 1926 "Goat Song," by Frans Werfel (translated by Ruth Langer); *Stanjo*, Miss Fontanne; *Juvan*, Mr. Lunt.
- 1926 "At Mrs. Beam's," by C. K. Munro; *Laura*, Miss Fontanne; *Mr. Dermott*, Mr. Lunt.
- 1927 "The Brothers Karamazov," by Fyodor Dostoevsky (dramatized by Jacques Copeau); *Grouchenka*, Miss Fontanne; *Dmitri*, Mr. Lunt.
- 1927 "The Second Man," by S. N. Behrman; *Mrs. Kendall Frayne*, Miss Fontanne; *Clark Storey*, Mr. Lunt.
- 1927 "The Doctor's Dilemma," by Bernard

Came to Dinner" \$18,000; "No Time for Comedy" \$17,500, and "Time of Your Life" \$10,000. For the week ending October 28th "Time of Your Life" drew \$10,000 for its second week at the Plymouth, and "Kiss the Boys Goodbye" drew a big \$15,500 into the Wilbur box office.

Philadelphia

For the week ending October 7th "Ladies and Gentlemen" with Helen Hayes drew \$28,500 for its second week. For the week ending October 14th Maurice Evans drew \$22,000 in his full-length version of "Hamlet" at the Forrest Theatre. "Outward Bound" gave the Locust Theatre a gross of \$13,700 for the week ending October 21st. For the week ending October 28th "Outward Bound" drew \$10,000 for its second week at the Locust, and "Leave It to Me" with Billy Gaxton, Victor Moore and Sophie Tucker, drew a swell \$28,100 at the Forrest.

New Haven

George Abbott's "Too Many Girls" played its first four performances in New Haven on October 1st, 2nd and 3rd, drawing \$10,000 for the short session. "Time of Your Life" played one performance on October 7th and drew \$2,000. Laurence Schwab's new musical played its first break-in date on October 21st, playing one performance to the tune of \$3,600.

Baltimore

For the week ending October 14th "The White Steed" drew \$9,600 at Ford's Theatre. The following week ending October 21st Maurice Evans in his full-length "Hamlet" drew \$19,000. For the week ending October 28th "Springtime for Henry" with Edward Everett Horton drew \$7,600 for four performances.

Washington

For the week ending October 7th "The Taming of the Shrew" with Alfred Lunt



SUDDY ESSEN and LON JANUARY in a Scene from Lew Brown's Comedy Hit "YOKEL BOY"

- Shaw; *Jennifer Dubedat*, Miss Fontanne; *Louis Dubedat*, Mr. Lunt.
- 1928 "Caprice," by Sil-Vara (adapted by Philip Moeller); *Ilsa*, Miss Fontanne; *Von Ehardt*, Mr. Lunt.
- 1929 "Meteor," by S. N. Behrman; *Ann Carr*, Miss Fontanne; *Raphael Lord*, Mr. Lunt.
- 1930 "Elizabeth the Queen," by Maxwell Anderson; *Elizabeth*, Miss Fontanne; *Lord Essex*, Mr. Lunt.
- 1931 "Reunion in Vienna," by Robert E. Sherwood; *Blens*, Miss Fontanne; *Rudolph*, Mr. Lunt.
- 1935 "The Taming of the Shrew," by William Shakespeare; *Katherina*, Miss Fontanne; *Petruchio*, Mr. Lunt.
- 1933 "Idiot's Delight," by Robert E. Sherwood; *Irene*, Miss Fontanne; *Harry Van*, Mr. Lunt.
- 1937-38 "Amphitryon 38," by Jean Giraudoux (adapted by S. N. Behrman); *Alkmene*, Miss Fontanne; *Jupiter*, Mr. Lunt.
- 1938 "The Sea Gull," by Anton Chekhov (translated by Stark Young); *Irina Arkadina*, Miss Fontanne; *Boris Trigorin*, Mr. Lunt.

IN many cities on the road civic and college auditoriums have replaced the old legitimate theatres. More than 60 per cent of the one-night stands are played in this type house, and for the first time in twenty years there is a definite revival of the one-nighters. This is mainly caused by the success of the legitimate road attractions during the past two seasons. There have been few failures, and on the other hand increasing profits in the one-nighters.

Boston

For the week ending October 7th "The Man Who Came to Dinner" built to a fine \$14,000 gross at the Plymouth Theatre. For the week ending October 14th this attraction drew \$16,000 in its second week. "No Time for Comedy" with Katharine Cornell drew \$15,500 for its first week at the Wilbur, and the new Rodgers and Hart musical comedy, "Too Many Girls," in its first break-in week, gave the Shubert Theatre a fine gross of \$17,000. For the week ending October 21st "Too Many Girls" drew \$18,000; "The Man Who

and Lynn Fontanne played to standing room only at every performance at the National Theatre, grossing \$23,000. The following week ending October 14th Helen Hayes in "Ladies and Gentlemen" drew \$27,000. The next attraction was "Margin for Error" which drew \$11,000 for the week ending October 28th.

Pittsburgh

For the week ending September 30th Gertrude Lawrence in "Skylark" drew \$14,000 at the Nixon Theatre. For the week ending October 7th Helen Hayes in "Ladies and Gentlemen" drew \$28,000. "The White Steed" was the next attraction and drew \$8,000 for the week of October 14th. For the following week of October 21st the attraction was Maurice Evans' full-length "Hamlet." The gross was \$15,200.

Montreal

For the week ending September 30th "I Married an Angel" drew \$15,000 for eight performances at His Majesty's Theatre.

Buffalo

Gertrude Lawrence played four performances of "Skylark" at the Erlanger Theatre on October 5th, 6th and 7th, and drew \$9,000. "I Married an Angel" in its four performances on October 11th, 12th, 13th and 14th drew \$8,000. "No Time for Comedy" with Katharine Cornell also gave four performances in Buffalo and three in New Haven and Worcester, grossing \$20,800 for the week ending October 21st.

Cleveland

For the week ending September 30th Ruth Chatterton in "Tonight We Dance" grossed \$9,000 for eight performances at the Hanna Theatre. "I Married an Angel" played four performances during the week of October 21st at the Hanna, grossing \$12,000. Three other performances were

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played in Toledo, Erie and Youngstown, making the total gross for the week \$21,900.

Detroit

For the week ending October 7th Ruth Chatterton in "Tonight We Dance" drew \$13,000 in eight performances at the Cass. For the week ending October 21st the attraction was "The White Steed"—the gross \$8,000 for eight performances.

Toronto

"I Married an Angel" with Dennis King and Vivienne Segal played the Royal Alexandra Theatre during the week of October 7th and drew \$21,000 for a \$3.00 top admission.

Chicago

For the week ending September 30th John Barrymore in "My Dear Children" in his twentieth week at the Selwyn drew \$10,000. For the week ending October 7th the gross increased to \$11,000 and

"Mamba's Daughters" opened at the Grand, getting away with a splendid gross of \$13,800 for its first week. For the week ending October 14th this gross increased to \$14,300. John Barrymore again drew \$11,000 and "Tonight We Dance" with Ruth Chatterton opened at the Harris, playing only seven performances on account of the illness of Miss Chatterton on Thursday, but nevertheless drawing a fine \$10,000. For the week ending October 21st "Mamba's Daughters" in its third week grossed \$13,700. "My Dear Children" increased to \$11,500 and "Tonight We Dance" again grossed \$10,000.

Minneapolis

The opening legitimate attraction in Minneapolis was "Taming of the Shrew" with Lunt and Fontanne. Three performances were played at the Lyceum Theatre and the gross was \$9,000. One performance in the Auditorium in St. Paul drew \$3,000 and these figures, together with one-nighters in Des Moines, Sioux City

and Omaha, gave the company \$25,000 for the week of October 21st.

St. Louis

"Tobacco Road" opened the legitimate theatre in St. Louis and collected \$13,000 for its first week at the American Theatre, ending October 7th. For its second week the gross was \$10,500.

Kansas City

"Tobacco Road" also opened the Kansas City legitimate season on October 1st, 2nd and 3rd, drawing \$6,000 for four performances at \$1.65 top.

Portland, Oregon

Portland was not too crazy about a swing production, with the result that "The Swing Mikado" drew only \$6,000 for seven performances ending September 30th.

Seattle

"Moulin Rouge" with Helen Morgan and Toby Wing played four performances at the Music Hall on October 12th, 13th and 14th, drawing \$8,000.

San Francisco

For the week ending September 30th "Desert Song" in its second week drew \$11,000 at the Curran Theatre. On Treasure Island "Cavalcade of the Golden West" drew \$11,000 and "Folies Bergere" \$10,000. For the week ending October 7th "Desert Song" in its third week grossed \$13,000. "Cavalcade of the Golden West" in its thirty-third week grossed \$13,000 and "Folies Bergere" in its ninth week drew \$12,000. For the week ending October 14th "Desert Song" in its fourth and final week drew \$9,000. "Cavalcade of the Golden West," thirty-fourth week, did a terrific rebound, drawing \$35,000. "Folies Bergere" also improved, grossing \$21,500 for its tenth week. For the week ending October 17th "Cavalcade" crashed through to \$50,200, breaking all records. "Folies Bergere" also showed a big increase, drawing slightly better than \$27,000.

Los Angeles

For the week ending October 7th "Mikado—in Swing" in four repeat performances drew \$4,000. "The Merry Widow" revival drew \$6,000 and "Countess Maritza" drew \$3,000 at the Wilshire-Ebell. The following week ending October 14th "Mikado—in Swing" drew \$5,000; "The Merry Widow" \$3,500, and "Countess Maritza" wound up its two-week stay with \$2,700. For the week ending October 21st "Mikado—in Swing" for its third and final week drew \$2,500, and "The Merry Widow" closed with a gross of \$2,000.

New York City

Musical grosses for the week ending September 30th gave "Hellzapoppin" \$31,000 in its fifty-fifth week; George White's "Scandals" \$28,000 for its sixth week; "Streets of Paris" \$27,000 for its fourteenth week and "Pins and Needles" \$6,200 for its ninety-sixth week. For the week ending October 7th the grosses were as follows: "Hellzapoppin," \$33,000; "Scandals," \$26,500; "Straw Hat Revue," \$14,000; "Streets of Paris," \$28,000; "Yokel Boy," \$30,000, and "Pins and Needles," \$6,500. For the week ending October 14th "Hellzapoppin" drew \$33,000; "Scandals," \$27,000; "Straw Hat Revue," \$13,000; "Streets of Paris," \$28,500; "Yokel Boy," \$30,000, and "Pins and Needles," \$6,500. For the week of October 21st "Hellzapoppin" fifty-eighth week, grossed \$31,000; "Scandals" ninth week, \$25,000; "Straw Hat Revue" fifth week, \$14,000; "Streets of Paris" nineteenth week, \$28,000; "Too Many Girls" first week, \$25,000; "Yokel Boy" seventeenth week, \$29,000, and "Pins and Needles" ninety-ninth week, \$6,500.

TRADE TALK

Bowling Tournament

The H. A. Selmer Bowling Team of Elkhart, Ind., won the annual bowling tournament at Auburn, defeating the Auburn Printing Company team on Saturday evening, October 14th.

President George M. Bundy was present but did not participate. Genial Joe Grohmund was a member of Selmer Team No. 3 but arrived late and rolled only one game.

Sorkin Music Company

A new advertiser in this issue is the Sorkin Music Company of 251 Fourth Avenue, New York City. In addition to the Rudy Muck Trumpets advertised in this issue, Sorkin is the distributor of Dick Stable Saxophones and Clarinets.

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Another new advertiser which no one will overlook is the Hagstrom Accordion Company of Sweden, who have opened an advertising campaign in THE INTERNATIONAL MUSICIAN with a series of full-page ads, the first of which is contained in this issue.

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John W. Costello has joined his father as instructor at the Costello Studios, 201 West 49th Street, and will specialize in teaching advanced trumpet students the rudiments of modern playing, including the interpretation of swing arrangements.

New Accordion Center Opens In New York

Joe Biviano and Gene von Hallberg, prominent radio accordionists, have opened a new Accordion Center at 113 West 48th Street.

Devoted solely to the interests of the accordion, Biviano and von Hallberg have surrounded themselves with a corps of clever assisting teachers and players. Joe Biviano has been featured on many of the best radio programs for years and specializes in swing. Gene von Hallberg has also appeared on many foremost air programs and is a well known arranger for the accordion.

The new center will feature accordions and music as well as supplies, repairing, arranging and accordion instruction of all kinds. A feature will be an accordion information bureau. Among the other members of the staff are Alice Bradshaw, Paul Yarton and John Magnante, well known teachers. The instructors are also well versed in theory, harmony and counterpoint.

All who enjoy the accordion and admire these artists will join in wishing Gene and Joe success in their new venture.

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A. F. OF L. CONVENTION WAS HISTORY-MAKING

(Continued from Page One)

labor seems to appreciate what is being accomplished. He closed his address as follows:

Goethe, the great poet of Germany of the last century, as he lay upon his death bed cried out, "Light, more light." As we stand at this fateful hour in the history of the world for labor, and mankind, is not our appeal the same, "Light, more light." "Education, more education." For only by light, by education, by reason and co-operation can we march forward and build the world of tomorrow.

President Roosevelt sent a White House message to the Convention counselling peace and unity between the warring factions of organized labor. President Green read the message and also his own reply thereto. As both have been conspicuous in the daily press we shall not use space in repetition here. In our opinion unity is far distant, for the differences still are fundamental.

One of the most interesting addresses delivered was that by Gerhardt H. Seger, a member of the German Labor Delegation in the United States. He gave a graphic account of his own experience in Germany; told of the havoc which Hitler played with the German trades union movement, and in the course of his remarks said:

Ladies and gentlemen, the German Labor Delegation has been formed in the United States for no other purpose than to do our part in making the American people, and American labor in particular, conscious of the immeasurable value of democracy. That is our purpose, because we, as you may have realized, have a tale to tell. Unfortunately, it is not a fairy tale. Unfortunately, it is the gruesome story of the dreadful truth.

WEDNESDAY—THIRD DAY
(First Convention Week)

This day will long be remembered by the delegates as the one in which two speakers delivered scathing castigations to those government officials charged with responsibility of administering the provisions of the Wagner Labor Act and the National Labor Relations Board, which has jurisdiction in the matter of hearing appeals involving issues requiring adjudication.

The first speaker was Judge Joseph A. Padway, legal counsel for the A. F. of L., who has had charge of a large amount of litigation. He charged the National Labor Board with gross unfairness and bias, and marshalled evidentiary facts and records which seemed to support his allegations.

Joe Ozanic, President of the Progressive Mine Workers, followed with a terrific arraignment of the same official forces, charged high officials with refusing to answer communications, and stated that in Oklahoma mines members of his organization were being barred from working and imported CIO miners were doing the work.

By unanimous vote of the Convention President Green sent telegrams of protest to the Attorney General of the United States and to the Governor of Oklahoma.

THURSDAY—FOURTH DAY
(First Convention Week)

The long-standing controversy as to whether the International Typographical Union should be ousted from Federation affiliation came to a head, and expulsion was decreed by a practically unanimous vote. The A. F. of L. Constitution provides that any union which fails to pay a per capita tax or special assessment within a period of three months' grace shall automatically suspend itself. The I. T. U. is one of the pioneer labor organizations. Matters of policy of this character are decided by referendum vote—which when the wide range of territory covered is considered—a cumbersome method is involved and final results are a matter of long delay. The debate was animated and an element of sadness permeated the discussion, but the law is plain, and the violation or negligent act could not be condoned, and the final decision was inevitable. When the rank and file awoke to a realization of what has occurred, it is believed the wanderers may eventually return.

The annual memorial hour disclosed a necrological list of forty-four prominent labor leaders and official representatives who had passed away during the year.

The Auditing Committee showed a cash balance in the treasury, as of August 31, 1939, of \$546,504.36.

FRIDAY—FIFTH DAY
(First Convention Week)

The closing work day of the first Convention week was a lively one. Platform oratory was torrential. Acid touches were frequently applied in debate. Even the

baseball schedule was forgotten for the time-being.

One of the sensations of the day was the issuance of a writ of injunction by United States District Judge Alan Goldsborough at Washington enjoining the American Federation of Labor from transferring the Brewery Workers' Union to the Teamsters. This jurisdictional fight has been waged for several days and has long been a feature of annual Convention debate. The court opinion holds that—"coercion cannot be permitted to determine union affiliation." Proceedings were promptly instituted by the Teamsters to appeal the order to the United States Supreme Court.

On invitation from President Green, Senator Robert P. Taft came from Washington to address the Convention. He was well received. He declared that the people of the United States are determined to keep out of the European war. As for the arms embargo policy he had never favored it, as he could see no difference between shipping arms and shipping the material from which arms are made.

Herbert K. Elvin, fraternal delegate from the British Trades Union Congress, explained the British trades union reason for support of the government in the present war. He said: "We have determined on this course and shall follow it because we consider it our obligation to make a supreme sacrifice in the interests of and the preservation of democracy."

Another feature of the day was the appearance of Mayor F. LaGuardia of New York, who had accompanied the Yankees to witness the finish of the series on Cincinnati ground. The Mayor is a dynamic personality and knows the art of arousing enthusiasm for any cause he elects to espouse.

President Green always attends national encampments of the American Legion. He was at Chicago a few weeks before the Cincinnati labor conclave. The head of the Legion invariably returns the compliment. Thus it was that Raymond J. Kelly of Detroit, the newly-elected Legion Commander, came to Cincinnati and made the first address of his official career to the labor delegates. He is a fine speaker and was given a rousing reception. In conclusion he said:

"I know of no finer phrase with which to close these remarks than to repeat in behalf of the American Legion the pledge which your President, William Green, made to our Convention in Chicago: 'That we as an organization likewise are irrevocably committed to the preservation of our common heritages, individual liberty, our democratic form of government, and our democratic institutions, at any cost.'"

Another thoughtful address was that of James Wilson, Labor Adviser of the International Labor Organization—recently returning from Geneva, Switzerland.

Louis Marones, representing Mexican labor organizations, gave an address of fraternal greeting (in Spanish) which was interpreted by his assistant into English, paragraph by paragraph.

MONDAY—FIRST DAY
(Second Convention Week)

The opening day of a second labor Convention week invariably finds the delegates in a let-us-get-down-to-business mood. During the first week statesmen, politicians, lecturers, specialists in a multitude of different lines of activity have come, speechified, and departed, leaving mixed memories as a confusing heritage to those who listened. Some addresses are filled with information; others are platitudinous in the extreme. But it is all a part of the human drama.

At this stage of the proceedings committees have about concluded their hearings and the final reports are ready for submission to the Convention at large.

The signal feature of this day was the report of the Resolutions Committee on President Roosevelt's appeal for a healing of the breach between the two major labor organizations. The crux of the report was an endorsement of the reply made the President by President William Green—pointing out that the A. F. of L. had complied with every program looking to the ending of labor's warfare, and further suggesting that such peace appeal might with greater propriety be forwarded to the convention just convening on the Pacific Coast.

The balance of the day was devoted to consideration of committee reports.

TUESDAY—SECOND DAY
(Second Convention Week)

This was a day of much heated debate. The Convention voted to continue its fight

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for amendment to the National Labor Relations Act—but only after considerable opposition had been manifested. The committee report said:

"We further recommend that emphasis be placed on that amendment which provides for the creation of a new board with a membership of five, and which provides further for a complete overhauling of the present personnel employed by that board." Charges were rife on the Convention floor that Communism had altogether too much influence to be conducive to a healthy situation.

Proposed amendments to the Wagner law would do the following things:

- (1) Change the unit rule (whereby board defines unit for collective bargaining);
- (2) curtail board's power to invalidate contracts;
- (3) grant all interested parties right to appear in any case;
- (4) acknowledge right of intervention by any such party;
- (5) fix qualifications of examiners and allow affidavits of prejudice against them;
- (6) clarify power of issuing subpoenas and liberalize rule thereon;
- (7) abandon secrecy of files;
- (8) require conducting of elections within 30 days of petitions therefor, and
- (9) require decisions in all cases within 45 days of taking of testimony.

One of the most fiery contests developed over consideration of the Patman Bill pending in Congress for taxation of chain stores. The debate was opened by Harry C. Bates, President of the Bricklayers' organization and one of the Vice-Presidents of the A. F. of L. Bates declared the chain store organizations were unfair to the building trade councils.

I. N. Ornburn, head of the Union Labels Department, tore into the Patman Bill and declared its passage would mean an increase in the cost of living \$900,000,000 a year.

It was made very plain that labor is not willing to part company with the chain store systems of the country.

WEDNESDAY—THIRD DAY
(Second Convention Week)

The day was made notable in convention history by two great addresses.

One was delivered by Archbishop John T. McNicholas of the Cincinnati diocese.

This address demonstrated a profoundly sympathetic interest in all the principles for which the labor movement stands. It was also a plea against the radicalism which is born of impatience. Seldom are men's natures changed over night. It takes time to alter the human viewpoint. It takes time to perfect the readjustment from the old type of industrial period into the mechanized day with which we are now confronted. He approved the five-day week and the shorter work-day. He was given an intent hearing.

The afternoon address was delivered by United States Senator Patrick H. McCarran of Nevada. The address was an impassioned plea for non-participation in the European war. He took his stand squarely on the familiar words of George Washington, and demonstrated that with France, Spain and other European countries owning vast sections of the western hemisphere in Washington's time—that the nation was really nearer to the European situation than we are today—with all the modern instrumentalities for communication and travel that are now available.

He stressed the seriousness of the situation facing America at the present time by declaring that Congress should be kept in session as long as the present conditions prevail.

The leading law propositions then passed upon included—

Referred the everlasting Kohler Company situation, of Kohler, Wisconsin, to the Executive Council for further study of the issues involved.

Placed the ban on all membership

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maintaining identity with the so-called Labor's Non-Partisan League.

Opposed the importation of Japanese merchandise.

Favors protection of trade union representation and collective bargaining rights in draft of industrial mobilization plan.

Application of boycott to Germany and Russia. (Continued on Page Twenty)

HERE, THERE AND EVERYWHERE

Veteran

ON September 6, 1939, W. B. Hildenbrand celebrated his twenty-fifth anniversary as Secretary of Local 341, Norristown, Pa. In his long years of service to musicians, Brother Hildenbrand has attended the duties of his office faithfully and well and in addition has been delegate to numerous conventions of the American Federation of Musicians as well as to the meetings of the Pennsylvania-Delaware Conference of Musicians.

London Musicians' Banquet

It is not very often that Local 279, London, Ont., Canada, has the pleasure of entertaining an officer from the President's Office and we were very pleased to have Brother G. B. Henderson during Convention week of the Labor Congress, which he attended as delegate from the American Federation of Musicians representing the Canadian membership at the Labor Congress.

On Wednesday evening, September 27th, over 150 members of the London Musicians' Union attended a banquet in Moose Hall to honor Brother Henderson. Musician delegates at the Convention from other locals also attended as well as representatives from the near-by locals. A special guest was Edwin Wheatley of Trenton, N. J., who was the fraternal delegate of the American Federation of Labor to the Congress.

Brothers John Dwyer and James McCormick, veterans and life members of the London Local, addressed the assembly. James McCormick spoke, stressing the prestige of London Local 279 which had given to the musical world such outstanding performers as Guy Lombardo and his brothers. Some members of this orchestra were trained in the McCormick-Dayton School of Music.

Brother Henderson brought greetings from President Weber to the London Local and expressed appreciation of the work done by the Canadian section of the A. F. of M. Don Romanelli spoke on behalf of Walter Murdoch who, because of military duties, was unable to be present. Seated at the head table were G. B. Henderson; President Ernest Potter of Local 293, Hamilton; Vice-President Don Romanelli; Secretary Arthur Dowell of Local 149, Toronto; President Alex Demcle of Local 633, St. Thomas; President William Sweatman of Local 467, Brantford; President Thomas Crowley and Secretary Angelo Russo of Local 566, Windsor; Edwin Wheatley and President E. W. Horner of Local 279, who presided and acted as master of ceremonies.

During Wednesday afternoon the "International Plowing Match" was held at one of London's famous golf courses where our visiting delegates tried their hand at golf. All records were broken according to the scorekeeper and more sod was torn up than at the fall of Warsaw. One member had a score that would make him a hero at a cricket game. According to reports it was some battle, and after taking all tallies into consideration Delegate Wheatley presented Don Romanelli with a handsome prize for winning the championship. A very enjoyable evening was spent by all present and we of Local 279, London, Ont., Canada, appreciate the honor of having G. B. Henderson and visitors from other Canadian locals with us and we look forward to another such gathering in the near future.

—E. W. HORNER.

Wisconsin State Conference

THE semi-annual meeting of the Wisconsin State Conference of Musicians was held in Watertown, Wis., on September 30th and October 1st. It was the largest Conference in the history of the organization with 27 locals represented by 104 delegates; in addition there were thirty-nine guests. Traveling Representative Hooper attended as did Secretaries Ballard of Minneapolis and Ringius of St. Paul; President Snow and Secretary Pritchard of Local 284, Waukegan, Ill., were also present.

The meeting was entirely constructive, never once attempting to encroach in any way on the affairs of the Federation. Matters receiving the most attention and discussion were State and National Social Security taxes and radio problems, and the methods by which locals could have their communities adopt band tax assessments.

The chastising of several booking agents by the Federation and the manner in which the licensed agents are handled by the Federation came in for much favorable comment.

The A. F. of M. was represented by Secretary Fred W. Birnbach, who in his address explained the latest developments in Social Security tax matters, the many efforts made by the Federation to have

the WPA Music Projects reinstated and the latest developments in matters pertaining to radio and recorded music. He also recounted the wonderful recovery made by President Weber, to the great delight of the Conference.

At noon the Watertown Local served a famous Watertown Goose Banquet. During the dinner the guests were entertained by Babe Schonoth and his orchestra. Pauline Bramer played several violin solos, accompanied on the piano by her mother. Mayor Robert M. Lueck and Ray Sherman, president of the Central Labor Union, were the speakers at the banquet. Prior to the morning session the 105th Cavalry Band, under the direction of Edward Woelfler, played a fine concert.

Officers elected for the ensuing year were Volmer Dahlstrand of Milwaukee, president; E. Sorenson of Racine, vice-president; E. J. "Doc" Sartell of Janesville, secretary; A. F. Vandenberg of Green Bay, treasurer.

After the close of the Conference the delegates were served a Dutch lunch and refreshments. Following was a dance which lasted until the wee small hours. Five orchestras from Local 469 furnished the music.

The Spring meeting will be held in Racine, Wis., the first Sunday in May, 1940.

Bermuda

Springfield Cottage
PAGET, BERMDUDA

October 9th, 1939.

The Editor,
The International Musician,
Newark, N. J., U. S. A.

Dear Sir:

A number of recent letters from American friends have given me the impression that a widespread misconception exists in the United States regarding conditions in Bermuda. As a member of the American Colony here, may I be granted a little of your space to give a true picture of present-day life in these islands?

Rumor notwithstanding, there is little evidence of military activity here. During daily trips about the island I have not seen a single trench or a strand of barbed wire. Nor have I been plagued by motor cars, which certain papers insinuate are racing along Bermuda's roads. The Colonial Parliament did relax its ban on autos to allow the Governor General use of a few cars during the war period, but these vehicles can hardly be considered a traffic nuisance. There is no food shortage, and visitors are just as welcome as ever.

Many of the Americans now in Bermuda to spend the Fall and Winter have told me that they appreciate the leisurely pace of Bermuda more than ever before, and with our dollars in their present favorable exchange position, British goods can now be bought in Bermuda at bargain prices.

Two prominent Londoners arrived here by airplane last week after a 7,000-mile flight from Southern France. Shortly afterward they stated, "At last we have found peace."

Respectfully yours,

HENRY COOLIDGE ADAMS.

Connecticut State Conference

THE Connecticut State Conference of Musicians was held in Torrington, Conn., on Sunday, October 8, 1939. Fourteen delegates represented fourteen locals.

Many matters of interest to the musicians of the State of Connecticut were discussed at the meeting, particularly the employment of female services in establishments where liquor is sold, and who are thereby barred from accepting employment after 10:00 P. M. The locals have an idea that this restricts the use of female musicians and singers used with orchestras.

They passed a resolution that a protest be sent from the Connecticut State Conference of Musicians to the Governor, requesting relief from the law insofar as musicians and entertainers are concerned. G. Bert Henderson, assistant to President Weber, represented the Federation. He gave an interesting address, explaining the efforts made by the Federation and the committee appointed at the Kansas City Convention in connection with WPA Music Projects and matters pertaining to radio, recorded music and licensed booking agents. Brother Henderson told of the steady progress toward recovery made by President Weber, and the Conference voted unanimously to send a telegram conveying best wishes to Mr. Weber in Cincinnati.

Alexander Winnick of New Haven was elected president; R. J. McFarland of Bristol, vice-president, and Thomas J. Shedy of Middletown was re-elected secretary-treasurer.

High School Bands Did Not Displace Union Musicians at the New York State Fair

A CONCRETE example of the reason the New York State Conference, as well as Conferences in many other states are so active in efforts to obtain legislation aimed to control the competition of High School and Juvenile Bands against professional musicians came to light this year when the management of the New York State Fair made arrangements for twenty-eight high school bands from all parts of the state to furnish ALL of the brass band music for the New York State Fair, held for two weeks in Syracuse, N. Y.

Local 78 immediately went into action in the endeavor to correct this situation and insisted that, as always heretofore, a concert band be employed. Over a period of many years the visitors to the New York State Fair had been entertained by such bands as Sousa, Pryor, Creator, The Royal Grenadiers, and last year by Goldman's Band as well as a local concert band, all one hundred per cent Federation musicians.

This year the management decreed that only high school bands should be used and in return for their services agreed to furnish buses to transport these young people.

Local 78 is fortunate in having a member who is personally acquainted with nearly every band director and school principal in the state, and through his cooperation the secretary of Local 78 was able to contact all of these directors, who had previously agreed to bring their bands when the plan was first outlined to them for "purely educational and exhibition purposes only," no hint being given them that they were to displace professional musicians.

To the everlasting credit of the New York State School Music Association he said that their cooperation was fully and freely given, for inside of forty-eight hours the secretary of Local 78 had received telegrams from twenty-one of the twenty-eight directors, stating that they would not appear at the New York State Fair. Invaluable service was rendered by both the president and secretary of the N. Y. S. S. M. A. organization.

This, however, did not convince the management of the unfairness of the aforementioned procedure and the secretary of Local 78 was advised that if high school bands could not be used a phonograph would be turned on and canned music would be amplified to all parts of the grounds. The management further stated that they positively would not employ a concert band, as there had been no money appropriated and the budget was closed.

Local 78 then contacted the Commissioner of Agriculture, and he agreed that the Fair should employ a concert band, as in previous years, for the entertainment of the visitors, and further agreed to try to get sufficient money appropriated for the purpose but stated that the governor was in Puerto Rico and the budget director was away on his vacation.

The Fair was then declared to be unfair, but the matter was finally adjusted and a concert band employed for the full two weeks of the Fair. This enabled Sammy Kaye, Tommy Tucker, Glenn Miller and Guy Lombardo to fulfill their engagements and the unfair competition was entirely removed.

An important development brought about by this controversy is the very pleasant relationship established between the officers and members of the New York State School Music Association and the Board of Directors of the New York State Conference. The president of the New York State School Music Association drove 300 miles to attend a board meeting at the New York State Conference held at Batavia, N. Y., in September, and on October 12th a meeting of the entire Executive Board of fifteen members from the New York State School Music Association met with the officers of the New York State Conference and the secretary of Local 78 at the Hotel Syracuse in Syracuse, N. Y., and after a thorough discussion of our problems a resolution was unanimously passed, not only withdrawing their opposition to our legislation, but pledging their support of our bills where such do not interfere with educational activities, and every member went on record as being unalterably opposed to high school bands entering into any competition with Union musicians.

A code of ethics is now in the process of being drawn, and the officers of the Conference are invited by the officers of the school association to attend their clinic in Rochester, N. Y., November 30, 1939, and present it to their 365 teachers, school principals and band directors of New York State and to make explanation of our problems; also to set forth our aims and purposes which we all hope, through better understanding, to achieve.

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CHARLES DELPS, a member of Local 20, St. Paul, Minn., increased his fame as a stunt man by diving off the top span

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of the Golden Gate Bridge, San Francisco, on Thursday, September 21st. This 225-foot jump topped his life of stunts which began with a jump from the Hastings, Minn., spiral bridge in 1925. Secretary Ringius of Local 30 advises that several years ago when playing drums at the Mystic Cavern night club, St. Paul, Delps had a cable stretched across the Mississippi River, and during one intermission used his spare time walking across the river on this cable.

Installation

THE annual installation of officers of Local 494, Southbridge, Mass., took place at a meeting of the Local on Sunday, October 8th, at the Hotel Columbia.

Installing officer was Brother Leo Cluesmann, representing President Weber. The officers installed were: Edward J. McKinnon, president; John L. Steels, vice-president; Edgar J. Caron, secretary-treasurer; Anthony Attanasio, recording secretary.

The Local has been organized about two years and is in a healthy condition. Brother E. H. Lyman, secretary of Local 171, Springfield, Mass., addressed the members on the value of cooperation giving the benefit of his many years of experience in his own local. Brother Cluesmann spoke on the value of membership in the American Federation of Musicians and touched on the various problems concerning musicians today.

The meeting was well attended and after adjournment a buffet luncheon was served.

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Poet Laureate

CHARLES L. JOHNSON, member of Local 34 and a well-known composer, was fined \$5.00 under the laws of the Kansas City Local for failure to participate in the Labor Day Parade. Brother Johnson remitted the \$5.00 together with the following unique communication. Labor Day dawned bright and clear. Found me all gassed up with beer. That's no excuse, I know it well, So here's your five, "What the Hell."

Hudson Valley Conference

THE Fall meeting of the Hudson Valley Conference of Musicians was held in Kingston, N. Y., on Sunday, October 22nd. President William R. Green called the meeting to order and roll call disclosed that the eight Hudson Valley Locals were represented by fifty-eight delegates. After reports from locals were received, the Conference adjourned for lunch as guests of Local 215, after which the session was resumed.

Among other things there was considerable discussion about the radio situation in the Hudson Valley district. It was decided to make an effort to equalize prices in order to prevent the stations playing one local against the other.

The Conference was addressed by Bro. Jack Rosenberg, president of Local 802, and Bro. Leo Cluesmann, representing President Weber. He spoke on problems of musicians and answered various questions asked by the delegates. He also reported the improved condition in the health of President Weber, and the Conference went on record expressing its pleasure on hearing the welcome news.

The president and secretary of Local 215 expressed their thanks to the Conference for holding its Fall meeting in Kingston.

Giant of the Keyboard

THE Cardiff Giant is no hoax, regardless of what you may have seen printed elsewhere. But to accept that statement as true, you've got to make a substitution in your mind. Replace the image of a massive stone man with the vibrant body of a living man who stands like a giant across the entertainment world.

The living man is Alec Templeton, of Cardiff, South Wales, who at one and the same moment qualifies as a brilliant concert pianist, a swing music composer, a headline night club entertainer and one



ALEC TEMPLETON

of the best comedians in the radio business. It's quite a record, and Templeton's stature is even greater because of another fact—he has been blind from birth.

Recently, Alec was asked if he was lucky. Without a second's hesitation he answered "Yes!" That's his own estimate. The record would seem to indicate that it isn't a matter of luck, because his talent is so great Templeton couldn't have failed to succeed. This is the way that record reads:

He was five years old when he made his first public appearance. It was an affair at Newport, England, sponsored by the mayor of the town. It was a hit, and the monetary reward that accrued to the Templeton lad went immediately into his greatest extravagance—phonograph records. (It's still his greatest extravagance, by the way.)

It's a fact that his father and mother quite approved of the purchase. Alec was a precocious youngster about a piano, and hearing recorded music was one way of learning more of it.

It's another fact that the first time he auditioned for the British Broadcasting Corporation in 1922 (he was twelve at the time) he immediately got a job.

Followed four years at Royal College of Music, and then his concert debut in Aeolian Hall, London. Alec Templeton hasn't stopped being a public figure since.

From 1922 until 1935 when he first came to America, Alec had achieved major recognition in his homeland.

For some time after his arrival in America in 1935, Alec was chiefly identified with Jack Hylton's Orchestra.

Templeton's success in radio is due in great part to his unusual virtuosity. As a brilliant interpreter of classical works for the piano, he is welcome on any broadcast.

To top that off, as an arranger and composer of some of the swiftest swing music in the list, Templeton rates high with the solid senders. His "Bach Goes to Town" is a jive classic.

Celebration

LOCAL 151, Elizabeth, N. J., celebrated its thirty-eighth anniversary with a testimonial dinner to John A. Brogan, Sr., one of its oldest members and an official of the Local for many years, on Tuesday evening, October 24th, at the Elks' Auditorium, Elizabeth, N. J. There were about 700 persons present.

A string quartette played during the dinner and several soprano solos were sung by Miss Louise McMahon, with August May at the piano, and flute obbligato by Chester Barclay.

There was a greeting by Louis A. Paige, president of the Local. Former Mayor Joseph A. Brophy was toastmaster. The invocation was delivered by the Rev. Thomas F. Moran.

Also at the speakers' table were Jolly Bill Steinke of radio fame, who afterwards entertained by drawing cartoons of various persons present. Mayor James T. Kirk congratulated the guest of honor and the Local on behalf of the City of Elizabeth.

John A. Brogan, Jr., son of the guest of honor, is an executive in the Hearst organization, and in his speech paid a wonderful tribute to his father as well as to the Local.

Brother Leo Cluesmann, representing the National President's Office, congratulated the guest of honor and the Local on behalf of President Weber, and complimented the Local on its standing in the community, as evidenced by the attendance of the representatives of the city.

On behalf of Local 151, Brother Harry C. Blau paid a tribute to the honored guest and presented him with a Hamilton gold watch.

Included among the 700 guests, which taxed the Auditorium to its capacity, were

representatives from the Newark, Jersey City, Paterson, New Brunswick, Perth Amboy, Asbury Park, Vineland, Plainfield and Trenton locals.

The occasion finished with a dance, with music furnished by an orchestra from Local 16, Newark, N. J., which was the parent organization of Local 151 which was organized in 1901.

Cover Charge!

THE authorities of an old church in Switzerland decided to make some repairs to its interior furnishings, and employed an artist to touch up a large painting. When the artist presented his bill, the committee refused to pay it unless the details were specified. The bill was itemized:

| | |
|---|----|
| For correcting the Ten Commandments, embellishing Pontius Pilate, and putting new ribbons in his hat | 8 |
| Putting tall on rooster of St. Peter and mending his comb | 4 |
| Replumbing and gliding left wind of Guardian Angel | 6 |
| Washing High Priest's servant | 5 |
| Brightening up the flames of Hell, putting new tail on the Devil, mending his hoof, and doing several odd jobs for the damned | 12 |
| Touching up Purgatory and restoring lost souls | 7 |
| Mending the shirt of the Prodigal Son | 3 |
| | 45 |

PETER J. BEATON

Peter J. Beaton, one of the organizers of Local 457, Attleboro, Mass., and well known band director, died in that city on October 8th at the age of seventy-two.

Brother Beaton was famous in New England as director of the Beaton National Band. A native of Prince Edwards Island, he settled in Attleboro in 1892 and was extremely active as a musician until taken ill in 1932. He composed many well known marches and was made an honorary life member of the Attleboro Local a number of years ago.

Funeral services were held in the Stone Chapel on October 13th and were conducted by Rev. Frank L. Briggs, pastor of Bethany Congregational Church.

Name Bands

NO more telling argument that Swing is still in vogue could be presented than to describe the concert devoted entirely to that type of music given on October 6th in those sacred precincts of classical music, Carnegie Hall. The fifth in a series of concerts presented by the ASCAP (American Society of Composers, Authors and Publishers) as a part of the celebration of their twenty-fifth anniversary, this concert of swing was set in motion by Paul Whiteman, King of the Cult. After him came Benny Goodman, slim, willowy, a clarinet under his arm. He told the audience he was going to give them Bach the way Bach would like them to have his music. The response of the audience showed that at any rate this was the way they liked to have it. Fred Waring, with a vocal chorus, followed. Then came the closing band, Glenn Miller's. As he began to sway his trombone in the air and the brasses behind softly responded, hands started clapping, shoulders moving, and there was an unmistakable movement toward the aisles. However, the urge to dance was restrained and the audience settled down to enjoy aurally the "Little Brown Jug" and other Miller triumphs.

Meanwhile, in an overflow concert, ten thousand persons, largely young folks, greeted five of the world's greatest exponents of swing at the Seventy-first Regiment Armory. When Jan Savit's orchestra played—its leader was the former first violinist in the Philadelphia Symphony Orchestra—the great arena became a pandemonium of jitterbugs. Boys and girls leaped into the aisles and started to dance in wild abandon, until finally herded back to their seats by uniformed ushers. With equal enthusiasm they took in their stride Mr. Whiteman, Mr. Miller, Jack Teagarden and Mr. Waring, who performed played the dual concert.

"Sunrise Serenade"

GLEN GRAY built his recent successes about a single theme song. Flying in a chartered plane from Providence, the orchestra landed at sunrise at the airport in Omaha. There, with a rosy dew bathing them and their instruments glinting the first rays of the sun, they struck up

"Sunrise Serenade", to the accompaniment of the clicking cameras of newspaper photographers. Three special radio broadcasts and all of the newspaper reviews boomed up the tune in connection with the band's local appearance at the Orpheum for a week beginning October 13th. With such a build-up, even a mediocre tune would have gone over. And "Sunrise Serenade" is no mediocre tune.

Omaha's a stop on the way to the coast where the band goes into the Palace Hotel in San Francisco on October 26th, then back to New York's Paramount, December 23rd. Incidentally Gray inaugurated the band policy at the Paramount all of five years ago, and is the only band booked into that theatre regularly on the same date every year.

35 Girls and a Man

PHIL SPITALNY'S brother, Leo, a music chief of the National Broadcasting Company, said he didn't think women could be trained to the strict discipline required in orchestra work. Phil thought otherwise. He decided to try out an all-girl orchestra.

His discipline is simple. Dock a girl fifty cents if she gets mad and starts a fight. Fine her five cents for turning on the weeps. Charge her one dollar flat for coming late to rehearsals. All of these forfeits go into a fund to finance parties for the gang. Other rules are: Each girl must keep her weight down to one hundred and eighteen pounds; each girl must get Phil's O.K. before dating with a man.

The girls, thirty-five of them, come from seventeen states and are of French, Russian, Polish, Turkish, Greek and Colonial American descent.

Goodman Goodies

BENNY GOODMAN at the Empire (dining) Room in the Waldorf-Astoria brings them in whether they're hungry or not. He opened there October 4th with that new quintet of his, Charles Christian, amazing guitar player, making the fifth. Other talent featured is Lionel Hampton, Ziggy Elman (trumpet), Fletcher Henderson at the piano, and Toots Mondello, sax.

Present in the audience during the opening week were Ben Bernie, Larry Clinton, Eddie de Lange, Glenn Miller and Artie Shaw—and oh, yes—Brenda Frazier.

Hotter Than Hot

WHEN the **CHARLIE BARNET** orchestra boys saw their instruments being burned to cinders, at Palomar, Los Angeles, during that \$250,000 fire, they weren't the ones to feel down. "We've got to play hotter than ever now", chuckled Charlie. And they're doing just that, with a complete new supply of instruments and arrangements. Barnett rounded up almost immediately an engagement at the Hotel Lincoln in New York. On November 6th they opened at Boston's Southland Cafe. Beginning December 1st they will be at the Apollo Theatre for a week.

Mad Manhattan

ARTIE SHAW (King of the Clarinet) was there for the Gala Opening, October 19th, in Hotel Pennsylvania's Cafe Rouge. Throughout the evenings music is to be continuous in the Cafe, with Artie Shaw and Ralph Rogers and his "International" orchestra alternating and thus providing two distinctly different types of entertainment. During Shaw's periods on the stand Rogers will play for guests in the Pennsylvania's Cocktail Lounge, also on the lobby floor.

FATS WALLER swung in at the Famous Door on October 24th.

TEDDY POWELL after having his contract renewed at the Famous Door made a sweeping bow at New York's Paramount Theatre, October 25th. Stayed there two weeks.

JACK TEAGARDEN and his band, featuring Charlie Spivak (trumpet) and Kitty Kallen (vocalist), headlined it with George Jessel for an entire week, beginning October 19th at the Flatbush Theatre.

NANO RODRIGO provided the music at the opening of a new revue at the Havana-Madrid, October 26th.

RAMONA and her Men of Note held over for four more weeks at Leon and Eddie's.

LOUIS PRIMA is knocking the knotholes out of Hickory House. He is due to enlarge his crew to a full-size band.

GEORGE OLSEN entered his fifteenth year in radio with a premiere at the Bowman Room in the Hotel Biltmore on October 21st, following Horace Heidt. Broadcasts three times weekly over N. B. C. Olsen offers a variety show in miniature, with plenty of dance music interspersed.

LEIGHTON NOBLE handled the novachord with terrific effects in the Essex House. Moved along to Boston to open October 5th at the Hotel Statler.

FRANKIE MASTERS signed up at the Essex House on October 3rd.

GUY LOMBARDO and his Royal Canadians opened at the Roosevelt Grill on September 28th, for the Fall and Winter season. Dance-minded New Yorkers flocked in to welcome this glamour boy back to his old stamping grounds. Dancing contests were featured, first prize a bottle of champagne, second prize a dinner in the Grill.

LITTLE JACK LITTLE, with his "bolero rhythms" is definitely on the rise in Manhattan popularity. He signed out of the Green Room, Edison Hotel, October 14th, was featured at the Ford Exhibit at the Astor Hotel, opened at the La Salle Hotel October 27th, replacing Milt Herth and his swing group.

BLUE BARRON going into the Edison Green Room October 16th marked his third anniversary at this popular nightclub. There's little doubt that he'll break his own records there, since he's dropped red-hot from a score of successes all along the road. Featured with his new show will be Russ Carlyle, Charlie Fisher and the Three Blue Notes. The band's booked there until April.

JULES LANDE and his concert orchestra have resumed their afternoon cocktail sessions in the Cocktail Pavilion of the St. Regis.

BOB ZURKE opened at the Paramount November 8th.

TED WEEMS went into the Strand Theatre, October 6th, for two weeks, to

head the "in person" show with his famous radio band.

RANNIE WEEKS has been at the International Casino over six months, and he's getting bigger and better all the time.

SAMMY KAYE, after completing an engagement at the Palace, Cleveland, Ohio, went into the new Century Room of the Commodore, October 27th, for a happy "after the fair is over" season. Instrumentalists and vocalists which he brings to the spotlight include Tommy Ryan, Clyde Burke, Jimmy Brown, Charley Wilson and "The Three Barons". By the way, Sammy shattered all records for the past year when he was at the State Theatre, Hartford.

CHOLLY DREW and his orchestra will go into Hotel Madison December 23rd.

BEN CUTLER is riding high. He's back in his old haunt in the Rainbow Room atop Radio City. Opened there October 11th.

EMIL COLEMAN inaugurated the season at the Sert Room of the Waldorf-Astoria, on October 23rd.

LARRY CLINTON followed Joe Venuti into the Roseland Ballroom October 19th and is all set to follow Glenn Miller at Meadowbrook Country Club, December 7th. Before his Roseland engagement he was at the Windsor Theatre, Bronx, for a week's stay, beginning October 12th.

CHARLES BAUM'S band has been blessed with a new arrival, Frank Baker, popular musical comedy baritone. C. B.'s band is now in its second year at the Iridium Room of the St. Regis.

BENNY CARTER returned to the Savoy Ballroom, New York, October 1st.

EDDY DUCHIN is gently jamboreeing at the Persian Room in the Plaza where he began October 10th. He returned to the air the week of October 16th from the Hotel Plaza.

DEL COURTNEY opened at Loew's State Theatre in New York, October 5th. Then he took in his stride the smart East Side Ambassador Hotel, beginning October 17th.

The Eastern Seaboard

JIMMY DORSEY opened at the Meadowbrook October 5th. He stayed over six weeks. On November 17th, Glenn Miller took over for three weeks, same spot. During ten weeks there earlier this year Jimmy broke all attendance records previously held by Larry Clinton and Tommy Dorsey.

VAN ALEXANDER called his crew into the Top Hat, Jersey City, October 6th.

OZZIE NELSON and his orchestra headed a revue at the Top Hat Club October 20th. Eddy Duchin took a night off from the Persian Room to appear as guest star there Sunday, October 22nd.

LANG THOMPSON took over at Bill Green's Casino, Pittsburgh, with Jack McLean moving out for a stand at Chicago's Trianon Ballroom.

HOWDY BAUM moved back into Hotel Schenley, Pittsburgh, September 30th. His band has been barnstorming it this summer through tri-state territory.

PAUL PENDARVIS began October 20th at the Statler Hotel, Buffalo.

SPUD MURPHY'S new band at Blue Gardens goes over Mutual wires, following Bill McCune. Broadcast from Armonk, New York.

MILT BRITTON came to the Carlton Theatre, Jamaica, L. I., on October 12th for a week's stay.

JOHNNY GREEN conducted the crew in the Mardi Gras dancery on "Gershwin Day" at the New York World's Fair, October 29th.

RUDOLPH FRIML, Jr., located October 13th at the Lafayette Hotel, Washington. Joe Marsala bowing out.

KING'S JESTERS—seven of them—opened the fall season in the Metronome Room of Wardman Park Hotel, Washington, September 29th, to an enthusiastic first-night crowd.

BOB CROSBY opened at the Strand Theatre, Brooklyn, on November 10th, zooming up box office bids. In January the Bobcats are set to follow Benny Goodman into the Waldorf-Astoria.

Boston Ballrooms

GRAY GORDON tie-tocked into Southland Cafe, Boston, October 20th. Then on for an opening, November 24th, at Beverly Hills Country Club in Newport, Ky., dovetailing his time with theatre dates.

CHARLIE BARNET took over for two weeks in the Southland Cafe.

JACK JENNY went for a fortnight, starting October 20th, to the Raymor Ballroom, also in Boston.

HARRY JAMES signed in on November 13th at the Southland Ballroom, after he had filled out four extra weeks at Hotel Sherman in Chicago.

Liberty Bell Chimes

BERNIE CUMMINS is making things hum at the Benjamin Franklin, Philadelphia. He opened there on October 7th.

TED FIO-RITO played the Earle Theatre, Philadelphia, October 6th. On October 19th he barged into Loew's State, New York.

HORACE HEIDT took in the Philadelphia Auto Show starting October 26th and running till the first of November.

Kentucky Capers

JOHNNY BURKARTH located early in October at the Bluegrass Country Club in Lexington.

BILLY MARSHALL and his band were held over at the Club Trocadero, Henderson, until October 17th. Then he opened at the Flatbush Theatre, New York, on the 19th, for a tour of the Brandt Theatres.

CLYDE MCCOY stayed an extra fortnight at the Beverly Hills Country Club, Newport, Kentucky, closing October 26th. Then he filled a theatre date at the Colonial, Dayton, Ohio, from there jumping to St. Louis to start a two-weeker November 3rd, at Coronado Hotel.

St. Louis Swings

DICK STABLE went into the Chase Hotel, St. Louis, September 29th.

HENRY KING had an October 13th to October 29th run at the Chase Hotel. Then on to the Peabody Hotel, Memphis, for an indefinite stay.

GENE KRUPA opened October 20th at the Fox Theatre, St. Louis, and in November went on to the Chicago Hotel Sherman's Panther Room.

CAB CALLOWAY and his Cotton Club Review moved into the Fox Theatre November 10th for a week. Horace Heidt appears on the scene beginning November 24th.

Windy City

DUKE ELLINGTON played his "conversation music" for the Junior League Ball at the Drake Hotel in Chicago on October 14th. October 20th, following Vincent Lopez, he went into the Coronado, St. Louis, for a fortnight's stay with the usual options.

ANSON WEEKS went into the Trianon Ballroom for four weeks starting the 28th of October.

CLYDE LUCAS orchestra will begin a run at the Aragon Ballroom on November 28th.

JOE RIECHMAN wound up at the Palmer House on the 11th of October, making way for Tommy Dorsey. Reichman went south to open the season on October 14th in Dallas at the Baker Hotel Mural Room.

TOMMY DORSEY opened the week of October 14th at the Palmer House, Chicago. Following him are Orrin Tucker and Eddie Duchin.

WAYNE KING is prospecting with success at the Gold Coast Room of the Drake. Started October 7th.

ART KASSEL went into the Bismarck Hotel on October 14th.

JOHNNY (SCAT) DAVIS was at Chicago's Blackhawk Cafe last month, and is staying on indefinitely.

Where the Corn Waves

JACK DENNY went into Hotel Schroeder, Milwaukee, October 10th, for a three-week run.

PHIL LEVANT'S men followed him. They hail from the Bismarck, Chicago.

STEPHEN SWEDISH follows Levant, in mid-November, when Levant leaves to play various Statler Hotels in the Midwest.

JACK CRAWFORD has a December 5th to 25th booking at Hotel Schroeder.

AL KAVELIN followed Bob Chester into the Van Cleve Hotel, Dayton.

JOE RINES is staying indefinitely at the Book-Cadillac, Detroit.

XAVIER CUGAT started October 17th at the Statler Hotel of the same city.

LAWRENCE WELK, and his orchestra that sparkles Champagne Music, opened October 26th at the Nicollet Hotel, Minneapolis.

JIMMY JOY, in Kansas City, followed Blue Barron with a three weeks' date at the Terrace Grill of Hotel Muehlebach.

Denver Didos

RAN WILDE was corralled into the Cosmopolitan Hotel, October 12th, for an indefinite stay. Previously he had been at the Hotel Dallas, Dallas, Texas.

HERBIE HOLMES opened October 14th for an indefinite stay at the Brown Palace Hotel.

BOYD RAEBURN was at the Rainbow Ballroom from October 14th until November 10th.

Southern Melodists

EDDY ROGERS went back into the Belvedere Hotel, Baltimore, the week of October 14th.

NICK STUART moved into the Hotel Claridge, Memphis, October 6th, to open the season officially in the newly decorated Twentieth Century Room.

MEYER DAVIS bands renewed contracts for the Roney-Plaza and Miami Biltmore hotels, Miami Beach, as well as the Palm Beach, Florida, Biltmore. One of his units went into the Bellevue-Stratford, Philadelphia, opening early in October with Dick Wharton at the helm. Davis,

by the way, got a letter from Balmoral Castle, England, thanking him for "the specially bound folio of the music played by your orchestra during the luncheon at the Federal Pavillion of the New York World's Fair".

VINCENT LOPEZ started at the Jung Hotel in New Orleans November 2nd, playing one-nighters on the way down and a limited engagement at the Coronado Hotel, St. Louis.

MICHAEL ZARIN will open at Roney-Plaza, Miami Beach, December 23rd.

MAXIMILLIAN BERGERE will tune up at the Miami Biltmore, December 23rd.

BOB CHESTER opened at the Adolphus in Dallas on October 19th. Is dated there until November 16th.

LOU BREEZE is still going strong at the Hotel Adolphus Century Room. Followed Ran Wilde there.

Atlanta Antics

BUNNY BERIGAN landed in Atlanta for an engagement or two, beginning October 2nd.

HENRY BUSSE took over the Ansley Hotel in Atlanta on the 9th of October.

BUDDY ROGERS followed him on the 27th.

They Get About

FREDDIE FISHER was at Grand Theatre, Evansville, Indiana, September 30th and October 1st-3rd; then he hied himself over to Bass Lake Pavilion, North Judson, Indiana, on October 8th. October 15th and 16th found him and his men at Michigan Theatre, Ann Arbor.

RUSS MORGAN and his men signed up at the Paramount Theatre, October 11th, for two weeks. The next month he started out on a jaunt that took him, on November 2nd, to Hendersonville, North Carolina; on November 3rd and 4th, to



RUSS MORGAN

Auburn, Alabama. On November 6th he was at the Mayfair Club, Atlanta, Georgia. On the 7th the Municipal Auditorium, Atlanta, enjoyed his rhythms; on the 8th, the Piedmont Club, Atlanta; on the 9th, Fort Whiting Auditorium, Mobile, Alabama; on the 10th, the Pickwick Club, Birmingham; on the 13th, the auditorium in Montgomery; on the 14th, the Armory, August, Alabama; on the 17th and 18th, the Citadel, Charleston, South Carolina.

"Time To Shine"

HAL KEMP and his "Time to Shine" Revue began a three weeks' engagement at the Strand Theatre October 20th. This is in the nature of an event, since it is just thirteen years ago that, as a lean, Southern maestro, fresh from the campus of the University of North Carolina, he made his Manhattan debut on the old Strand Roof. His unit today, one of the most versatile of the dance bands in the country, features a fourteen-piece dance combination and the "Smoothies".

Sun-Kissed Ensembles

ENRIC MADRIGUERA was the pride of Hotel Ambassador, which showed him off in the Coconut Grove, Los Angeles, where he opened October 10th for a four-weeks' stay. December 15th Horace Heidt and his Knights took up an engagement there.

RAY NOBLE is making things hum in the Florentine Room of the Beverly Wilshire, Beverly Hills. Moved in October 5th, for three months.

JAN GARDER opened October 12th for an indefinite stay at Topsy's, Los Angeles.

ORRIN TUCKER ushered in the fall season, October 8th, at the Mark Hopkins Hotel, San Francisco.

COUNT BASIE played two weeks at the Fair, beginning October 16th.

TED LEWIS signed up for a return week October 11th at the Golden Gate Theatre.

BENNIE POLLACK, resuming his baton, started a four-weeker October 2nd at the Hofbrau, San Diego, California.

DESCRIBES WAR-TIME CONDITIONS IN EUROPE

(Continued from Page One)

learned over there, he paid a price no sane man would want to pay. Russia backed him up in Poland farther than they were expected to do.

"You know what Hitler did to the Jews in Germany, and there are more Jews in Poland in proportion to the population than in any other country. He is now evacuating the Germans from all countries. When I was in England it was reported that a million and a half Germans were being brought from other countries and put into Poland, and the Poles were being taken out of Poland and distributed in German territory.

Soldiers in France and England March to the Battle Front

"France and England are prepared. I saw thousands of soldiers in France going to the front in trains; I saw thousands of soldiers in England. I was just across the dock on the other side when I saw three boatloads of soldiers going to France. France and England are playing a waiting game. Germany is hard pressed, particularly for foodstuff. When I was in Germany they were on food rations, and those rations have been reduced since war started.

Myriads of Bomb Shelters For Protection Against Air Raids

"There are trenches everywhere and dugouts, as they call them, bomb shelters, and there is a great business now in France and England in sand sacks. All along the streets in London they are used for protection. About the hospitals they put a frame up to the second and third stories and then sacks of sand all the way up. It is quite a business. They are profiteering over there. Just before we sailed a statement came out that sand is the greatest breeder of insects known, and so they are now spraying the sand sacks.

Gas Masks Are Mandatory; Procedure is Intricate

"When I registered at the Savoy Hotel I had to sign a card giving the name, date of birth, and all sorts of things. After that was done the clerk said, 'Mr. Knight, you will want a gas mask. It will be five shillings.' I was told we were to go to get measured for a gas mask. I went down immediately and went to the Public Library, but there wasn't anybody there. We got a mask and were fitted. I asked what the price was and was told that the British Government supplied them without cost. I told them what had been said to me at the hotel. They said they would telegraph the headquarters and have the matter settled.

"A man from headquarters came and I told him the story, and that night when I went back to the hotel the doorman said, 'The manager wants to see you.' I didn't mince words in telling him what the clerk had told me. He said it was a mistake.

"In checking out I paid my bill and had a receipt and then the cashier said, 'Just a minute, Mr. Knight, your gas mask. We have to collect them.' I said, 'You are not going to collect mine.' He said, 'We have orders to collect them.' I said, 'It is too bad; I didn't get the gas mask from you and I am not going to give it to you.'

"The people who gave us the gas masks said we could take them back to America and show them what they are. I have both of them up in my room now. I would like to tell you a lot of conditions over there as a result of the war. There is going to be a different picture in Europe, regardless of how the war goes."

A. F. OF L. CONVENTION WAS HISTORY-MAKING

(Continued from Page Sixteen)

THURSDAY—FOURTH DAY (Second Convention Week)

There were many moist eyes among the delegates when Frank Morrison, after forty-three years' service as Secretary of the American Federation of Labor—in later years combining the office of Treasurer therewith—faced the Convention and told the delegates his work would end with the day's election. He will be eighty years of age on November 23. The tall form of Morrison, mass of white hair, kindly smile, unfailing geniality, are characteristics with which Convention goers have been familiar for a long period. As a tribute of appreciation of long, faithful and efficient work the Convention voted him an annual salary of \$6,000.00 as Secretary Emeritus. His successor is George Meany, for several years President of the New York State Federation of Labor. Meany is forty-eight years old and has a fine reputation as an organizer and upholder. Those who know him predict a creditable career.

New Orleans won the 1940 Convention. St. Louis, Seattle, Boston, Indianapolis

and Providence were in the list of original contenders. When the battle-lines were formed, Seattle withdrew, some of the others dropped out and the final tussle was between St. Louis and the winner. The last New Orleans labor convention was in 1928 in the month of November. As 1940 will be Presidential campaign year, the usual practice of holding the Convention after the November election will be followed. Furthermore, November in New Orleans was believed to be more conducive to favorable weather, which was no small factor in the Southern city's triumph.

The thirty-seven-year-old controversy between the Brewery Workers and the Teamsters made its annual appearance and was accorded a night session which lasted from 8:00 o'clock until midnight for a fresh airing of the issues involved. The debate was caustic, personalities flared, and the climax was a reiteration of former positions taken by the American Federation of Labor in holding that as a jurisdictional proposition Brewery teamsters and truck drivers belong to the Teamsters' organization rather than with the Brewery Workers, with which they have been identified for more than half a century.

An interesting feature of the day was the address by Homer Martin, one of the stormy petrels in the long-continued automobile disturbance which has rocked the State of Michigan and other sections for several years. He riddled the theory that the CIO is a growing instrumentality of industrial power and declared that the real purpose of John L. Lewis was "to destroy the labor movement." The Convention voted to instruct the Executive Council to give full support to Martin's A. F. of L. United Automobile Workers.

Another surprise of the day occurred when First Vice-President Frank Duffy, seventy-seven years old and with twenty-six years membership on the Executive Council, announced his retirement from the office so long held. Duffy has been one of the notable figures of the labor movement. He is succeeded by William L. Hutchinson, President of the United Brotherhood of Carpenters and Joiners—the same organization in which Duffy holds membership.

FRIDAY—FIFTH DAY (Second Convention Week)

"One of the greatest Conventions in its history," was the verdict of President William Green as the lengthening shadows closed the final day. There was a busy time of it picking up the odds and ends, adjusting disputatious questions, and indulging in formal retrospection of the record of actual accomplishment. Probably no issue caused more headache than the one involved in trying to transform mental confusion into mental clarity in the framing of an expression of view on the neutrality problem. If ninety-some Senators had such a struggle to put a whereas and resolve together in satisfactory form, a labor convention could not expect to have less trouble in a much shorter space of time in which to try its hand. The final expression of conviction agreed upon reads:

"Labor must insist that our government remain neutral in spirit and in act; that there should be no extension of credit that would give this country a stake in the outcome of war; that all belligerents buying in our markets must accept title and carry in other than United States ships, and that our citizens and ships be restrained from traveling in war zones."

With adoption of the usual resolutions of appreciation and a ringing final platitude by President Green, the Fifty-ninth Annual Convention of the American Federation of Labor had passed into history.

At exactly twenty minutes past 5 o'clock on Friday afternoon, October 14, 1939, "The Moving Finger" wrote—"Finis!"

CONVENTION SIDELIGHTS

What a Convention of the American Federation of Labor does is news. Also some of the things it refrains from doing. Press representatives constituted a goodly company.

Convention period weather had a strong Houston flavor.

Even the Salvation Army has a fine band in Cincinnati.

A. F. of M. delegates to the A. F. of L. Convention were recipients of constant and courteous attention from officers and members of Local No. 1, which began before the Convention period and lasted until the very end. They made advance inquiry to determine if hotel facilities had been secured by all of the delegation and maintained a program of social entertainment whenever the visitors were able to leave their duties and keep up the pace. The Cincinnati local not only has the

distinction of leading the Federation list numerically, but enjoys a growth commensurate with civic expansion, and does fine work constantly in maintaining the high musical standards for which the city has always been noted. The A. F. of M. delegates wish to here make acknowledgment of the hospitality accorded them. It will remain one of the bright memory spots in a notable two weeks period.

George Murk, President of Local No. 73, Minneapolis, Minn., and delegate to many national conventions, attended the Cincinnati Labor Convention as a delegate from the Central Labor body of his home city, and had a seat with the A. F. of M. delegation.

Communist plants do not thrive well in an A. F. of L. conservatory.

President Joseph N. Weber of the American Federation of Musicians was placed in nomination for Sixth Vice-President of the American Federation of Labor by Delegate Chauncey A. Weaver.

The nomination was followed by a unanimous election to his eleventh year in that line of service.

Cincinnati is living up to her long established musical traditions by putting on at this writing an enthusiastic campaign for a successful symphony orchestra season.

The season formally opened Friday afternoon, October 13—eighty men under the direction of Eugene Goossens, the distinguished leader of English birth, but who has applied for citizenship in the United States. "I love the country of my birth," Director Goossens said, feelingly, referring to England, "but after sixteen years of an uninterrupted artistic career in America, unlike any which could ever be found in Europe—after sixteen years of staunch friendships, stimulating experiences and complete tranquillity of mind—I cannot but admit that my heart and sympathies are always in this country." The opening symphony program was as follows:

- Symphony No. 8, in F Major, Op. 93.....Beethoven
Variations and Fugue on a theme by Handel.....Brahms
(Orchestrated by Edmund Lubbra)
INTERMISSION
Symphony No. 1 in E Minor, Op. 39.....Sibelius

Cincinnati is a growing city, but tastes and tendencies do not change rapidly. It maintains long-time cultural traditions, stresses the value of education, and cheerfully pays the bill.

Two A. F. of M. members, representing Knoxville, Tenn., were Maynard Baird and E. J. Smith, President and Secretary, respectively, of Local No. 546, who were welcome occupants of seats at the A. F. of M. delegation table.

President William Green was given a resounding ovation upon his sixteenth annual election. The organization appreciates the fact that he is doing a tremendous amount of hard work. No living man can fill the position without undergoing a severe strain on every resource. He is courageous and he is clean. All who know him respect him and will heartily wish him health and strength for his formidable task.

TREASURER'S REPORT

Table with columns for names and amounts. Includes sub-sections: FINES PAID DURING OCTOBER, 1939 and CLAIMS PAID DURING OCTOBER, 1939. Total amount: \$2,147.75

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CLAIMS PAID DURING OCTOBER, 1939

Table with columns for names and amounts. Total amount: \$3,805.87

Respectfully submitted, HARRY F. BRENTON, Financial Secretary-Treasurer

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. Guards Band, The, Boyertown, Pa. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Held's, Earl, Girl Band and Orchestra, Easton, Pa. High School Band, Mattoon, Illinois. Judge, Fl, and His Band (Francis Judge), Middletown, N. Y. Lehigh German Band, Allentown, Pa. Liberty Band, Emmaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. North Park Boys' Band, San Diego, Calif. Ononta Military Band, Ononta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Duling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J. Peony Park, Omaha, Neb. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Woodcliff Park, Poughkeepsie, N. Y.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boriz, Al, Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius Paul, and His Dance Orchestra, Dayton, Ohio. Conello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Imbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. French, Bud, and His Orchestra, Springfield, Ohio. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J.

Giudu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouldner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Len, and His Billie Billies, Fargo, N. D. Hayes, Mart, Orchestra, Baraboo, Wis. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Erie, Pa. Frelburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, Lattanzi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Lowy, Frank O., Jr., and His Orchestra, San Diego, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's, Del., Collegians, San Luis Obispo, Calif. Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanzel, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheim, Arthur, Orchestra, Ableman, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt Pleasant, Iowa. Zembruski Polish Orchestra, Nauvauk, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. MONTGOMERY: Chi Sigma Chi Fraternity. TUCSON: University of Arizona Auditorium.

ARIZONA

PHOENIX: Emile's Catering Co. Junior Chamber of Commerce. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: University of Arizona Auditorium.

ARKANSAS

FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, May Clark, Bryant, James H. Du Val, Herbert, Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. HOLLYWOOD: Cohen, M. J. Hanson, Fred. Muggard, Jack. Morton, J. H. LOS ANGELES: Bouded Management, Inc. Boxing Matches at the Olympic Stadium. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl.

MODESTO:

Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Pauset, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN DIEGO: Romero, C. E. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Triena, Phillip. STOCKTON: Sharon, C. Sparks, J. B., Operator, Dreamland Ballroom. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.

COLORADO

DENVER: Canino's Casino, Tom Canino, Proprietor. Club Cinderella. Marble Hall Ballroom. Oberfelder, Arthur M. GRANII JUNCTION: Mile Away Ballroom. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom. PUEBLO: Congress Hotel.

CONNECTICUT

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack. WESTPORT: Longshore Beach and Country Club.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid"

FLORIDA

JACKSONVILLE: Gate City Booking Agency. Moll, Fred M. Sellers, Stan. LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager. MIAMI: Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Miami Billmore Hotel. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. ORLANDO: Central Florida Exposition. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. Huntington Hotel. Kenmuir, William A. Rigdon, Jeff, Owner, Tarpon Bar and Grille. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

VALDOSTA: Wilkes, Lamar. IDAHO

BOISE: White City Dance Pavilion. ILLINOIS

AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Traversa, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest. Graham Artists' Bureau.

Grey, Milton. Opera Club. Pacelli, William V. Pintozzi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, R.H. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. GALESBURG: Clark, Horace G. MERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Devey, James, Promoter of Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. ROCK ISLAND: Beauvette Night Club. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Avondale Club, Inc. Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Highland Country Club. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNICE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hooster Ensemble. Ulmer Trio. IOWA

ARNOLDS PARK: Azark, Larry, Manager, Central Ballroom. AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CABCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Moose Lodge Hall. Yetmar, George. IOWA CITY: Fowler, Steve. LEWARS: Wagner, J. F., Manager, Whitewae Pavilion. MARION: Jurgensen, F. H. DELWEIN: Moonlite Pavilion. OTTUMWA: Baker, C. G. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. West Waterloo High School. KANSAS

HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall.

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Montgomery, Garnett. Wilson, Sylvester A. LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. LOUISIANA

ANNEVILLE: Roy's Club, Roy LeBlance, Manager. HOSSIER CITY: "41" Club, Hostler & Williams, Props. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Chez Paree. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Castle Club. Farrell, Holland, Mgr. Tompkins, Jasper, Booking Agent. West, Adam. MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tubbett, Proprietor. OLD ORCHARDS: Balch Ballroom, Charles Usen, Proprietor. MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keiler and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rail Inn. The Summit, J. C. Lipsey, Manager. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS

BOSTON: Fisher, Samuel. Ford Theatrical Enterprises, Inc. Losse, William. Moore, Emmett. Paladino, Rocky. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. LANESBORO: Donlon's Dine and Dance Palace, Edward Donlon, Prop. LOWELL: Paradise Ballroom. Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WESTFIELD: Park Square Hotel. WORCESTER: Holy Cross College Undergraduate Club. MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. BERMAN, S. R. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. Peacock Alley. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecilia Auditorium. ISMINGHAM: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. LANSING: Hagen, Lester, Manager, Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MARQUETTE: Northern State Teachers College. MCMILLAN: Bodetto, Clarence, Manager, Jeff's. MEMPHIS: Doran, Francis, Jordon College. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Fox, Eddle. MINNESOTA

BRainerd: Little Pine Resort. CALEDONIA: "44" Nite Club, George Metcalf, Owner; Rudy Elton, Manager. FAIRMONT: Graham, H. R. FARIBAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Roberts Lake Resort, Sherman Fee, Manager. GARDEN CITY: Conkling, Harold C. HIBBING: Piltmon, Earl. LUYERNE: Hennett, J. W. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. MINNEAPOLIS: Borchardt, Charles. MINNEBOTA CITY: City Nite Club, Julius Pelowski, Manager. OWATONNA: Bendorf, Clarence R., Box 452. PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club. ROCHESTER: Desnoyers & Son. SCANLON: Golden Gate, Thomas George, Manager. ST. PAUL: Fox, S. M. MISSISSIPPI

Meriden: Junior College of Meriden. Senior High School of Meriden. MISSOURI

JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. HOLA: Shubert, J. S. ST. JOSEPH: Alpha Sigma Lambda Fraternity. Thomas, Clarence H. ST. LOUIS: Sokol Active Organization. SEDALIA: Smith Cotton High School Auditorium. SIKESTON: Boyer, Hubert. MONTANA

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

HELENA: Chateau, The.
MISSOULA: Dishman, Orin, Prop., New Mint.
ROMAN: Shamrock.

NEBRASKA

FAIRBURY: Bonham.
GRAND ISLAND: Scott, S. F.
LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager.
GARDEN: Wagner, John, President.
OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.
NEW JERSEY: ARCOLA: Corrison, Eddie.
ATLANTIC CITY: Ambassador Hotel.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
GARDEN: Walt Whitman Hotel.
CLIFTON: Silberstein, Joseph L., and Ertelson, Samuel.
GLEN GARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor.
JERSEY CITY: Dickinson High School Auditorium.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angater, Edward.
NEW BRUNSWICK: Block's Grove.
ORANGE: Schiesinger, M. S.
PASSAIC: Kanter's Auditorium.
PATERSON: De Ritter, Hal.
PLAINFIELD: Sifer, Michael.
PRINCETON: Lawrence, Paul.
TRENTON: Laws, Oscar A.
UNION CITY: Passion Play Auditorium.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner.
WILDWOOD: Bernard's Hofbrau.
NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club.
NEW YORK: ADIRONDACK: O'Connell, Nora.
ALBANY: Bradt, John.
ARMONK: Embassy Associates.
BALLSTON SPA: Francesco, Tony.
BEACON: Neville's Mountnside Farm Grill.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clore, Wm. R. and Joseph.
CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA: Goodwin, Madalyn.
FISHKILL: Oriental Inn.
GLENS FALLS: The Royal Pines, Tony Reed, Proprietor.
KIAMESSA LAKE: Mayfair, The.
KINGSTON: Yocan Dance Studio, Paul Yocan, Owner.
LACKAWANNA: Chic's Tavern, Louis Cicarrilli, Proprietor.
LOCH SNELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWSBURGH: Matthews, Bernard H.
NEW YORK CITY: Albin, Jack.
Benson, Edgar A. Blythe, Arthur, Booking Agent.
Dodge, Wendell P. Dyruff, Nicholas.
Grant & Wadsworth and Caamir, Inc.
Harrie, Bud.
Herk, I. H., Theatrical Promoter.
Immerman, George.
Jermon, John J., Theatrical Promoter.
Joseph, Alfred.
Katz, George, Theatrical Promoter.
Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Makler, Harry, Manager, Folley Theatre (Brooklyn).
Maybuhm, Col. Fedor.
Miller, James.
Murray, David.
Palais Royale Cabaret.
Pearl, Harry.
Phi Rho Pi Fraternity "Right This Way," Carl Reed, Manager.
Rosenauer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.
Royal Tours of Mexico Agency.
Reidner, Chas. E.
Shayne, Tony, Promoter.
Solomonoff, Henry.
Sonkin, James.
"SO" Shampoo Company.
Wade, Frank.
Weinstock, Joe.
ONEONTA: Oneonta Post No. 259.
American Legion, G. A. Dockstader, Commander.
PORT JENY: Klages, Henry C., Owner, The Mountain View House.
POUGHKEEPSIE: Germania Singing Society.
Poughkeepsie High School Auditorium.
PURLING: Clover Club.
ROCHESTER: Genesee Electric Products Co.
Gorin, Arthur.
Medwin, Barney.
Pulsifer, E. H.
Todd Union of University of Rochester and Gymnasium.
SCHENECTADY: Gibbons, John F., Manager, Club Palorama.
Maurillo, Anthony.
Palasini, Peter, Club Palorama.
SOUTH FALLSBURG: Plaza Hotel, S. Fliegelman & Sons, Managers.
STONE RIDGE: DeGraff, Walter A.
SYRACUSE: Horton, Don.
Most Holy Rosary Alumni Association.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: Lambda Chi Alpha.
Phi Kappa.
Phi Mu Delta.
Pi Kappa Alpha.
Pi Kappa Phi.
Theta Nu Epsilon.
Theta Upsilon Omega.
UTICA: Moinloux, Alex.
Sigma Psi Fraternity, Epelon Chapter.
WHITE PLAINS NORTH: Charlie's Rustic Lodge.
WHITESBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
LONG ISLAND, N. Y.: NICKESVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fo: Frank W.

WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach.
WINSTON-SALEM: Hill, E. C.
Piedmont Park Association Fair.
Chic's Tavern, Louis Cicarrilli, Proprietor.
Robert E. Lee Hotel, John Pedyoord, Orch. Leader.

NORTH DAKOTA

BISMARCK: Coman, L. E. Coman's Court.
GRAND FORKS: Point Pavilion.

OHIO

AKRON: Brady Lake Dance Pavilion.
Katz, George, DeLux Theatre.
Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager.
Curtis, Warren.
BRIDGEPORT: Kenny Mara Club, 217 Lincoln Ave.
BRYAN: Thomas, Mort.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent.
Miller, Harvey.
Bender's Tavern, John Jacobson, Manager.
Canton Elks' Lodge.
SHILLICOTHE: Rutherford, C. E., Manager, Club Bar, Manager.
Scott, Richard.
CINCINNATI: Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Hartwell Club.
Jones, John.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketawah Country Club, Worburton, Manager.
Queen City Club, Clemen, Manager.
Rainey, Lee.
Spat and Slipper Club.
Western Hills Country Club, Waxman, Manager.
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Hanna, Rudolph.
Order of Sons of Italy, Grand Lodge of Ohio.
Sennes, Frank.
Sindelar, E. J.
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Ashks, Lana.
Askins, Mary.
Gyro Grill.
DAYTON: Club Ark, John Hornis, Owner.
Eib, Dwight.
Stapp, Phillip B.
Victor Hugo Restaurant.
KENT: Sophomore Class of Kent State University, James Ryback, President.
MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom.
Ringside Night Club.
MARIETTA: Eagles' Lodge.
Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
OXFORD: Dayton-Miami Association.
Wm. F. Dress, President.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Anchor Club, Henry Laitson, Proprietor.
Boulevard Sidewalk Cafe.
The Brick Tavern, Homer Roberts, Manager.
Burnett, John.
Crystal Rock Nite Club, Alva Halt, Operator.
Fountain Terrace Nite Club, Alva Halt, Manager.
Wonderbar Cafe.
SIDNEY: Woodman Hall.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager.
Marshall, J. Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. R.
TELEBO: Cavender, E. S.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Johnson, Clem.
WARREN: Windom, Chester.
Young, Lin.
YOUNGSTOWN: Lombard, Edward.

OMIO

AKRON: Brady Lake Dance Pavilion.
Katz, George, DeLux Theatre.
Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager.
Curtis, Warren.
BRIDGEPORT: Kenny Mara Club, 217 Lincoln Ave.
BRYAN: Thomas, Mort.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent.
Miller, Harvey.
Bender's Tavern, John Jacobson, Manager.
Canton Elks' Lodge.
SHILLICOTHE: Rutherford, C. E., Manager, Club Bar, Manager.
Scott, Richard.
CINCINNATI: Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Hartwell Club.
Jones, John.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketawah Country Club, Worburton, Manager.
Queen City Club, Clemen, Manager.
Rainey, Lee.
Spat and Slipper Club.
Western Hills Country Club, Waxman, Manager.
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Hanna, Rudolph.
Order of Sons of Italy, Grand Lodge of Ohio.
Sennes, Frank.
Sindelar, E. J.
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Ashks, Lana.
Askins, Mary.
Gyro Grill.
DAYTON: Club Ark, John Hornis, Owner.
Eib, Dwight.
Stapp, Phillip B.
Victor Hugo Restaurant.
KENT: Sophomore Class of Kent State University, James Ryback, President.
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Ringside Night Club.
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Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
OXFORD: Dayton-Miami Association.
Wm. F. Dress, President.
PORTSMOUTH: Smith, Phil.
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Boulevard Sidewalk Cafe.
The Brick Tavern, Homer Roberts, Manager.
Burnett, John.
Crystal Rock Nite Club, Alva Halt, Operator.
Fountain Terrace Nite Club, Alva Halt, Manager.
Wonderbar Cafe.
SIDNEY: Woodman Hall.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager.
Marshall, J. Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. R.
TELEBO: Cavender, E. S.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Johnson, Clem.
WARREN: Windom, Chester.
Young, Lin.
YOUNGSTOWN: Lombard, Edward.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter.
TULSA: Akdar Temple Uniform Bodies, Claude Rosensteel, General Chairman.

Mayfair Club, John Old, Manager.
Rainbow Inn.
Tate, W. J.

OREGON

KLAMATH FALLS: James, A. H.
SALEM: Staelhammer, John F. and Carl G.

PENNSYLVANIA

ALLEGHENY: Young Republican Club.
Robert Cannon.
ALLENTOWN: Connors, Earl.
ALTOONA: Wray, Erla.
AMBRIDGE: Colonial Inn.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BOVETOWN: Hartman, Robert R.
Keystone Fire Co.
BRADFORD: Fizzel, Francis A.
BROWNVILLE: Hill, Clifford, President.
Triangle Amusement Co.
Puskarich, Tony.
CHESTER: Falls, William, Proprietor.
Golden Slipper Cafe and Adjacent Picnic Grounds.
Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGuire, T. P.
DRAVOSSBURG: Yaras, Max.
DRUMS: Green Gables.
EASTON: Circlon, The, Neal Rumbaugh, Proprietor.
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPORIUM: McNarney, W. S.
ERIE: Masonic Ballroom and Grill.
FRACKVILLE: Casa Loma Hall.
FRANKLIN: Rocky Grove High School.
GIRARDVILLE: Girardville Hose Co.
GLEN LYON: Gronka's Hall.
GREENVILLE: Moose Hall and Club.
HOMETOWN (TOWNSHIP): Baldino, Dominic.
Gilbert, Lee.
HUSTON: Trianon Club, Tom Vlachos, Operator.
JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.
KELAYRES: Condors, Joseph.
KULPMONT: Liberty Hall.
Neil Rich's Dance Hall.
LAKE WINOLA: Frear's Pavilion.
LAKEWOOD: Echo Dale Inn, The.
Greiner, Thomas.
LANCASTER: Parker, A. R.
Weinbrom, Joe., Manager, Rocky Springs Park.
Wheatland Tavern Palmroom, located in the Miller Hotel; Paul Heine, Sr., Operator.
LATROBE: Yingling, Charles M.
LEBANON: Fishman, Harry K.
LEHINGTON: Reiss, A. Henry.
ST. CARMEL: Mayfair Club, John Pogesky and John Ballant, Mgrs.
Reichwein's Cafe, Frank Reichwein, Proprietor.
NANTICOKE: Knights of Columbus Dance Hall.
St. Joseph's Hall, John Renka, Manager.
NEW OXFORD: Cross Keys Hotel.
Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
PHILADELPHIA: Arcadia, The International Restaurant.
Berg, Phil.
Glass, Davey.
Hirst, Issy.
Martin, John.
Nixon Ballroom.
Philadelphia Federation of the Blind.
Stone, Thomas.
Street, Benny.
Swing Club, Messrs. Walter Finacey and Thos. Moyle.
Temple Ballroom.
Tioga Cafe, Anthony and Sabatino Marrara, Mgrs.
University of Pennsylvania, including all Fraternity Houses and all functions sponsored by the University.
Wilmer, Mr. and Mrs. Max.
Zeid, Mr. Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club.
Gold Road Show Boat, Capt. J. W. Menkes, Owner.
Matesic, Frank.
New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.
POTTSVILLE: Paul's Tap Room and Grille.
Paul Davis, Proprietor.
QUAKERTOWN: Bucks County Fair.
RIDGWAY: Benigni, Silvio.

SCRANTON: Liberty Hall.
SNANOKIN: Boback, John.
Shamokin Moose Lodge Grill.
SHARON: Marizo & Cohn, former Operators, Clover Club.
Williams' Place, George.
SHENANDOHAN: Ritz Cafe.
STONY CREEK HILLS: Eagles' Mountain Home.
SUNBURY: Sober, Melvin A.
TANIMONT: Camp Tanimont.
UNIONTOWN: Maher, Margaret.
UPPER DARBY: Abmeyer, Gustavo K.
VERNERVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WEST ELIZABETH: Johnson, Edward.
WILKES-BARRE: Cohen, Harry.
Kosley, William.
McKane, James.
WILLIAMSPORT: Moose Club.
Stover, Curley.
WYOMISSING: Lunine, Samuel M.
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YORK: Kibbler, Gordon.
Penn Hotel, Charles Welsh, Proprietor.
Weinbrom, Joe.
RHODE ISLAND: NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE: Bangor, Rubes.
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
WARWICK: D'Antuono, Mike.
Hollywood Casino.
WOONSOCKET: Kornstein, Thomas.

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MARLBOROUGH: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado.
El Coronado Club, Roger Seaman and M. J. Beust, Managers.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John.
Orchestra Service of America.
Pazner, Hanek, Owner and Manager, Napoleon Grill.
Plyer, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robnowits, Paul.
Seaman, R. J., Operator of El Coronado.
PORT ARTHUR: Lighthouse The Jack Meyers, Mnnager.
Silver Slipper Night Club.
V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur.
Marshall, Eugene.
Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
Stover, Curley.
WYOMISSING: Lunine, Samuel M.
YATESVILLE: Blanco, Joseph, Operator, Club Mayfair.

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Robnowits, Paul.
Seaman, R. J., Operator of El Coronado.
PORT ARTHUR: Lighthouse The Jack Meyers, Mnnager.
Silver Slipper Night Club.
V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur.
Marshall, Eugene.
Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
Stover, Curley.
WYOMISSING: Lunine, Samuel M.
YATESVILLE: Blanco, Joseph, Operator, Club Mayfair.

MARLBOROUGH: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado.
El Coronado Club, Roger Seaman and M. J. Beust, Managers.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John.
Orchestra Service of America.
Pazner, Hanek, Owner and Manager, Napoleon Grill.
Plyer, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robnowits, Paul.
Seaman, R. J., Operator of El Coronado.
PORT ARTHUR: Lighthouse The Jack Meyers, Mnnager.
Silver Slipper Night Club.
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Orchestra Service of America.
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Plyer, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
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Silver Slipper Night Club.
V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur.
Marshall, Eugene.
Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
Stover, Curley.

KENOSHA:
Emerald Tavern.
Grand Ridge Tavern.
Prince Tavern.
Shangri-La Nite Club.

LA CROSSE:
McCarthy, A. J.
Mueller, Otto.

LEOPOLIS:
Brackob, Dick.

LUXEMBURG:
Scarbour Hall, Frank Novak, Owner.

MADISON:
Bascom Hall.

MALONE:
Kramer, Gale, Mgr., Community Hall.

MANITOWOC:
Chops Club.

MARSHFIELD:
Bakerville Pavillon, Wenzel and Andrew Seider, Props.

MERRILL:
Battery "F," 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Caldwell, James.
Cubie, Iva.
Liberty Hall, Tony Buxbaum, Operator.
Thomas, James.

MT. CALVARY:
Sijack, Steve.

NORTH FREEDOM:
Killingmeyer's Hall.

OCONOMOWOC:
Jones, Bill, Silver Lake Resort.

POTOSI:
Stoll's Garage.
Turner's Bowery.

REBEDEVILLE:
Firemen's Park Pavillon.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Kohler Recreation Hall.

SLINGER:
Bue, Andy, alias Buege, Andy.

SPLIT ROCK:
Fabitz, Joe., Manager, Split Rock Ballroom.

STEVENS POINT:
Midway Dance Hall.

STOUGHTON:
Barber Club, Barber Brothers, Proprietors.

STRAITFORD:
Kraus, L. A., Manager, Roselville Dance Hall.

STURGEON BAY:
DeFoe, F. G.

SUPERIOR:
Willett, John.

TIGERTON:
Miechlake, Ed., Manager, Tigerton Dells Resort.

TOMAH:
Cramm, E. L.

VALDERS:
Mallman, Joseph.

WAUSAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur.

WYOMING

CASPER:
Oasis Club, The, A. E. Schmitt, Manager.
Whinnery, C. L., Booking Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Ambassador Hotel.
Berenguer, A. C.
Burroughs, H. F., Jr.
Columbian Musicians' Guild.
W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Dude Ranch.
Faerber, Matthew J.
Hayden, Phil.
Hi-Hat Club.
Hule, Lim, Manager, La Parce Restaurant.
Hurwitz, L., Manager, The Coconut Grove.
Kavakos Cafe, Wm. Kavakos, Manager.
Kipnis, Benjamin, Booker.
Lynch, Buford.
Melody Club.
Pirate's Den.

CANADA

ALBERTA

CALGARY:
Dowsley, C. L.

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

MANITOBA

WASSABAMING:
Pedlar, C. T., Dance Hall, Clear Lake.

ONTARIO

CORUNNA:
Pier, William Richardson, Proprietor.

HAMILTON:
Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.
High School of Commerce.

LONDON:
Palm Grove.

NIAGARA FALLS:
Niagara Falls Badminton and Tennis Club.
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

OTTAWA:
Lido Club.

PETERBOROUGH:
Collegiate Auditorium.
Peterborough Exhibition.

BARNIA:
Blue Water Inn, Thomas Kemsley, Proprietor.

TORONTO:
Andrews, J. Brock.
Casa Loma.
Central Toronto Liberal Social Club.
Clark, David.
Cockerill, W. H.
Edon, Leonard.
Elsen, Murray.
Henderson, W. J.
LaSalle, Fred, Fred LaSalle Attractions.
O'Byrne, Margaret.
Savarin Hotel.
Silver Slipper Dance Hall.
Urban, Mrs. Marie.

WOODSTOCK:
South Side Park Pavilion.

QUEBEC

MONTREAL:
Weber, Al.
Wynnes, Howard.

SHERBROOKE:
Eastern Township Agriculture Association.

STE. MARQUERITE:
Domaine D'Estere.

SASKATCHEWAN

SASKATOON:
Avenue Ballroom.
Cuthbert, H. G.

MISCELLANEOUS

American Negro Ballet.
Blaufox, Paul, Manager, l'ee Bee Gee Production Co., Inc.
Bowley, Ray.
Brau, Dr. Max, Wagnerian Opera Co.
Carr, June, and Her Parisienne Creations.
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, R. C.
Darktown Scandals, Ida Cox and Jake Shankle, Mgrs.
Darragh, Don.
Del Monte, J. P.
Edmonds, E. E., and His Enterprises.
Ellis, Robert W., Dance Promoter.
Fay, Frank.
Fiesta Company, George H. Golea, Manager.
Gabel, Al. J., Booking Agent.
Ginsburg, Max, Theatrical Promoter.
Gonla, George F.
Hanover, M. L., Promoter.
Heim, Harry, Promoter.
Heiney, Robt., Trebor Amusement Co.
Hendershott, G. B., Fair Promoter.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack.
Hyman, S.
Jazzmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Katz, George.
Kaunonga Operating Corp., F. A. Scheffel, Secretary.
Kessler, Sam, Promoter.
Kinsey Players Co. (Kinsey Comedy Co.).
Laaky, Andre, Owner and Manager, Andre Laaky's French Revue.
Lester, Miss Judith.
London Intimate Opera Co.
McConkey, Mack, Booker.
McFryer, William, Promoter.
McKay, Gall B., Promoter.
McKinley, N. M.
Miller's Rodeo.
Monmouth County Firemen's Association.
Monof, Yvonne.
Mumm, Edward F., Promoter.
Nash, L. J.
National Speedathon Co., N. K. Antrim, Manager.
O'Hanrahan, William.
Opera-on-Tour, Inc.
Plumley, L. D.
Rogers, Harry, Owner, "Frisco Folies."
Rudnick, Max, Burlesque Promoter.
Russell, Ross, Manager, "Shanghai Nights Revue."
Santoro, William, Steamship Booker.
Scottish Musical Players (traveling).
Shavitch, Vladimir.
Snyder, Sam, Owner, International Water Folies.
Sponsler, Lea.
Steamship Lines:
American Export Line.
Savannah Line.
Thomas, Gene.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Frolic Co."
Walkator, "Moon" Mullins, Proprietor.
Welsh Finn and Jack Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jamboree."
Wolfe, Dr. J. A.
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

ARIZONA

PHOENIX:
Rex Theatre.

YUMA:
Lyric Theatre.
Yuma Theatre.

ARKANSAS

NOT SPRINGS:
Best Theatre.
Paramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARMEL:
Flimart Theatre.

CRONA:
Crona Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Liberty Theatre.
Rialto Theatre.
State Theatre.

FORT BRAGG:
State Theatre.

FORTUNA:
Fortuna Theatre.

GILROY:
Strand Theatre.

HOLLYWOOD:
Audy Wright Attraction Co.

LONG BEACH:
Strand Theatre.

LOS ANGELES:
Ambassador Theatre.
Hurbank Theatre.
Folles Theatre.
Frolica Theatre, J. V. (Pete) Frank and Roy Dalton, Operators.
Million Dollar Theatre.
Harry Popkin, Operator.

LOVELAND:
Rialto Theatre.

MARVILL:
Liberty Theatre.
State Theatre.

MODESTO:
Lyric Theatre.
Princess Theatre.
State Theatre.
Strand Theatre.

UNIAN:
State Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO

COLORADO SPRINGS:
Liberty Theatre.
Tompkins Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

DARLEN:
Darlen Theatre.

EAST HARTFORD:
Astor Theatre.

HARTFORD:
Crown Theatre.
Liberty Theatre.
Princess Theatre.
Proven Pictures Theatre.
Rivoli Theatre.
Webster Theatre.

MYSTIC:
Strand Theatre.

NEW CANAAN:
Play House.

NEW HAVEN:
White Way Theatre.

TAFTVILLE:
Hillcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

FLORIDA

HOLLYWOOD:
Florida Theatre.
Hollywood Theatre.
Ritz Theatre.

LAKELAND:
Lake Theatre.

WINTER HAVEN:
Ritz Theatre.

IDAHO

BLACKFOOT:
Mission Theatre.
Nuart Theatre.

IDAHO FALLS:
Gayety Theatre.
Ido Theatre.

REXBURG:
Elk Theatre.
Romance Theatre.

ST. ANTHONY:
Rialto Theatre.
Roxy Theatre.

ILLINOIS

CARLINVILLE:
Marvel Theatre.

FREEMONT:
Winnishiek Players Theatre.

GENEVA:
Fargo Theatre.

LINCOLN:
Grant Theatre.
Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

STREATOR:
Granada Theatre.

INDIANA

INDIANAPOLIS:
Civic Theatre.
Mutual Theatre.

NEW ALBANY:
Grand Picture House.
Kerrigan House.

TERRE HAUTE:
Rex Theatre.
Moon Theatre.
New Moon Theatre.

IOWA

COUNCIL BLUFFS:
Liberty Theatre.
Strand Theatre.

OSBUQUE:
Spensley-Orpheum Theatre.

SIOUX CITY:
Self Theatre Interests.

WASHINGTON:
Graham Theatre.

KANSAS

EL DORADO:
Eris Theatre.

INDEPENDENCE:
Beldorf Theatre.

KANSAS CITY:
Art Theatre.
Midway Theatre.

LAWRENCE:
Dickinson Theatre.
Granada Theatre.
Jayhawk Theatre.
Pattee Theatre.
Variety Theatre.

LEAVENWORTH:
Abdallah Theatre.

MARION:
Ritz Theatre.

PARSONS:
Ritz Theatre.

WINFIELD:
Ritz Theatre.

KENTUCKY

ASHLAND:
Capitol Theatre.
Grand Theatre.

LOUISIANA

LAKE CHARLES:
Palace Theatre.

WEST MONROE:
Happy Hour Theatre.

MAINE

PORTLAND:
Cameo Theatre.
Derring Theatre.
Keith Theatre.

MARYLAND

BALTIMORE:
Beljord Theatre.
Boulevard Theatre.
Community Theatre.
Forrest Theatre.
Grand Theatre.
Jay Theatrical Enterprise.
Palace Picture House.
Regent Theatre.
Rivoli Theatre.
State Theatre.
Temple Amusement Co.

ELKTON:
New Theatre.

MASSACHUSETTS

ATTLEBORO:
Bates Theatre.
Union Theatre.

BOSTON:
Casino Theatre.
Park Theatre.
Tremont Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre.
Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.

LOWELL:
Capitol Theatre.
Crown Theatre.
Gates Theatre.
Rialto Theatre.
Tower Theatre.

MEDFORD:
Medford Theatre.
Riverside Theatre.

NEW BEDFORD:
Baylies Square Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre.
Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.

STOUGHTON:
State Theatre.

MICHIGAN

BAY CITY:
Temple Theatre.
Washington Theatre.

DETROIT:
Adam Theatre.
Broadway Theatre.
Downtown Theatre.

DOWAGIAC:
Century Theatre.

GRAND HAVEN:
Crescent Theatre.

GRAND RAPIDS:
Rialto Theatre.
Savoy Theatre.

LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre.
Roxy Theatre.

MT. CLEMENS:
Bijou Theatre.
Macomb Theatre.

NILES:
Riviera Theatre.

SAGINAW:
Michigan Theatre.

SAULT STE. MARIE:
Temple Theatre.

MINNESOTA

HIBBING:
Astor Theatre.

NEW ULM:
Lyric Theatre.
Time Theatre.

MISSISSIPPI

JACKSON:
Alamo Theatre.
Booker Theatre.

LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.

PASCAGOULA:
Nelson Theatre.

PASS CHRISTIAN:
Avalon Theatre.

ST. LOUIS:
A. and G. Theatre.

YAZOO:
Yazoo Theatre.

MISSOURI

KANSAS CITY:
Liberty Theatre.

MAPLEWOOD:
Powhatan Theatre.

ST. JOSEPH:
Lewis Charwood Theatre.

ST. LOUIS:
Ambassador Theatre.
Ashland Theatre.
Baden Theatre.
Bremen Theatre.
Bridge Theatre.
Circle Theatre.
Janet Theatre.
Lee Theatre.

Loew's State Theatre.
Lowell Theatre.
Missouri Theatre.
O'Fallon Theatre.
Pauline Theatre.
Queens Theatre.
Robin Theatre.
Salisbury Theatre.
St. Louis Theatre.

WEBB CITY:
Civic Theatre.

WEBSTER GROVES:
Ozark Theatre.

NEBRASKA

GRAND ISLAND:
Empress Theatre.
Island Theatre.

KEARNEY:
Empress Theatre.
Kearney Opera House.

NEW HAMPSHIRE

NASHUA:
Colonial Theatre.
Park Theatre.

NEW JERSEY

ATLANTIC CITY:
Royal Theatre.

BOGOTA:
Queen Ann Theatre.

BOUND BROOK:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CARTERS:
Ritz Theatre.

CLIFTON:
Strand Theatre.

FLEMINGTON:
Strand Theatre.

FRENCHTOWN:
Gem Theatre.

GLASSBORO:
Glassboro Theatre.

HACKETTSTOWN:
Strand Theatre.

JERSEY CITY:
Cameo Theatre, Mr. Mo-Keon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

LAMBERTVILLE:
Strand Theatre.

LAKEWOOD:
Palace Theatre.
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LONG BRANCH:
Paramount Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Palace Theatre.

NEWARK:
Court Theatre.

NEWTON:
Newton Theatre.

PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.

PITMAN:
Broadway Theatre.

POPPON LAKES:
Pompton Lakes Theatre.

SUMMIT:
Strand Theatre.

TOMS RIVER:
Traco Theatre.

UNION CITY:
Colony Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre.
Roosevelt Theatre.

BRONX:
Bronx Opera House.
Newa Reel Theatre (Bronx)
Tremont Theatre.
Windsor Theatre.

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

BUFFALO:
Eagle Theatre.
Old Vienna Theatre.

CATSKILL:
Community Theatre.

DOLGEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

GOSHEN:
Goshen Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Apollo Theatre.
Arcade Theatre.
Beacon Theatre.
Belmont Theatre.
Beneson Theatre.
Blenheim Theatre.
Grand Opera House.
Irving Place Theatre.
Jay Theatre, Inc.
Loonla Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Washington Theatre (145th St. and Amsterdam Ave.)
West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.

PELHAM:
Pelham Theatre.

POUGHKEEPSIE:
Liberty Theatre.
Playhouse Theatre.

SAUGERTIES:
Orpheum Theatre.

TROY:
Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

NICKSVILLE:
Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINEOLA:
Mineola Theatre.

SAG HARBOR:
Sag Harbor Theatre.

SEA CLIFF:
Sea Cliff Theatre.

SOUTHAMPTON:
Southampton Theatre.

NORTH CAROLINA

DURHAM:
New Duke Auditorium.
Old Duke Auditorium.

GREENSBORO:
Carolina Theatre.
Imperial Theatre.
National Theatre.

HENDERSON:
Moon Theatre.

HIGH POINT:
Center Theatre.
Paramount Theatre.

KANAPOLIS:
New Gen. Theatre.
Y. M. C. A. Theatre.

LENOIR:
Avon Theatre.

HACKETTSTOWN:
Strand Theatre.

NEWTON:
Catawba Theatre.

WINSTON-SALEM:
Colonial Theatre.
Hollywood Theatre.

NORTH DAKOTA

FARGO:
Princess Theatre.

OHIO

AKRON:
DeLuxe Theatres.

FREMONT:
Fremont Opera House.
Paramount Theatre.

LIMA:
Faurot Theatre.
Lyric Theatre.
Majestic Theatre.

MARIETTA:
Hippodrome Theatre.
Putnam Theatre.

MARION:
Ohio Theatre.
State Theatre.

MARTINS FERRY:
Elsane Theatre.
Fenray Theatre.

SPRINGFIELD:
Liberty Theatre.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.

CHICKASAW:
Ritz Theatre.

ENID:
Aster Theatre.
Criterion Theatre.
New Mecca Theatre.

NORMAN:
Sooner Theatre.
University Theatre.
Varsity Theatre.

OKMULGEE:
Inca Theatre.
Orpheum Theatre.
Yale Theatre.

PICHER:
Winter Garden Theatre.

SHAWNEE:
Odeon Theatre.

OREGON

MEDFORD:
Holy Theatre.
Hunt's Criterion Theatre.

PORTLAND:
Broadway Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Studio Theatre.
Venetian Theatre.

PENNSYLVANIA

ERIE:
Colonial Theatre.

FRACKVILLE:
Garden Theatre.
Victoria Theatre.

GIRARDVILLE:
Girard Theatre.

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PALMERTON:
Colonial Theatre.
Palm Theatre.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

PITTSBURGH:
Pittsburgh Playhouse.

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

YORK:
York Theatre.

RHODE ISLAND

EAST PROVIDENCE:
Hollywood Theatre.

NEWPORT:
Shea's Paramount Theatre.

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bijou Theatre.
Bomes Liberty Theatre.
Capitol Theatre.
Empire Theatre.
Hope Theatre.
Liberty Theatre.
Palace Theatre.
Park Theatre.
Uptown Theatre.

SOUTH CAROLINA
COLUMBIA: Town Theatre.

TENNESSEE
FOUNTAIN CITY: Palace Theatre.
JOHNSON CITY: Criterion Theatre, Liberty Theatre, Majestic Theatre, Tennessee Theatre.

MEMPHIS: Princess Theatre, Suzore Theatre, 869 Jackson Ave., Suzore Theatre, 279 North Main St.

TEXAS
BROWNSVILLE: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.
BROWNWOOD: Queen Theatre.
EDINBURGH: Valley Theatre.
FORT WORTH: Little Theatre.
LA PERIA: Bijou Theatre.
LONGVIEW: Liberty Theatre.
LUBBOCK: Lindsey Theatre, Lyric Theatre, Palace Theatre, Rex Theatre.
LUFKIN: Texan Theatre.
MEXIA: American Theatre.
MISSION: Mission Theatre.
PHARR: Texas Theatre.
PLAINVIEW: Fair Theatre.
PORT NECHES: Lyric Theatre.
RAYMONDVILLE: Ramon Theatre.
SAN ANGELO: City Auditorium, Ritz Theatre, Texas Theatre.
SAN ANTONIO: Zaragoza Theatre.
SAN BENITO: Palace Theatre, Rivoli Theatre.
TEMPLE: High School Auditorium.
TYLER: High School Auditorium Theatre.

UTAH
LOGAN: Capitol Theatre.

VIRGINIA
LYNCHBURG: Belvedere Theatre, Gayety Theatre.
RICHMOND: Patrick Henry Theatre.
ROANOKE: American Theatre, Park Theatre, Rialto Theatre, Roanoke Theatre.
WINCHESTER: New Palace Theatre.

WEST VIRGINIA
CHARLESTON: Capitol Theatre, Kearsse Theatre.
CLARKSBURG: Opera House, Robinson Grand Theatre.
GRUNDY: Lynwood Theatre.
HOLIDAYBOOVE: Lincoln Theatre, Strand Theatre.
MUNTINGTON: Palace Theatre.
NEW GUMBERLAND: Manos Theatre.
WEIRTON: Manos Theatre, State Theatre.
WELLSBURG: Palace Theatre, Strand Theatre.

WISCONSIN
ANTIGO: Home Theatre.
CHIPPEWA FALLS: Loop Theatre, Rivoli Theatre.
MENASHA: Orpheum Theatre.
MERRILL: Cosmo Theatre.
WATERTOWN: Savoy Theatre.
WAUSAU: Ritz Theatre.

DISTRICT OF COLUMBIA
WASHINGTON: Rialto Theatre, Universal Chain Theatrical Enterprises.

CANADA
MANITOBA
WINNIPES: Beacon Theatre, Dominion Theatre, Garrick Theatre, Rialto Theatre.

ONTARIO
HAMILTON: Granada Theatre, Lyric Theatre.
OTTAWA: Center Theatre, Little Theatre, Riveau Theatre.
PETERBOROUGH: Regent Theatre.
ST. CATHARINES: Granada Theatre.
ST. THOMAS: Granada Theatre.

Copriion* SEAMLESS BELL

NOW ON CORNETS, TROMBONES, TRUMPETS



Famous Artists Praise the Tone and Flexibility

THE three new models you see above are the only band instruments in the world with seamless Copriion bells. Illustrations below show you how and why these new Conns differ from all other band instruments on the market. A seamless bell, as smooth and uniform as though blown from glass, revolutionizes all previous performance standards. Until you try it you cannot possibly imagine the effect. But we can tell you that it gives amazingly greater flexibility, richer tone quality, easier response and that it's absolutely impossible to overblow it or crack a note.

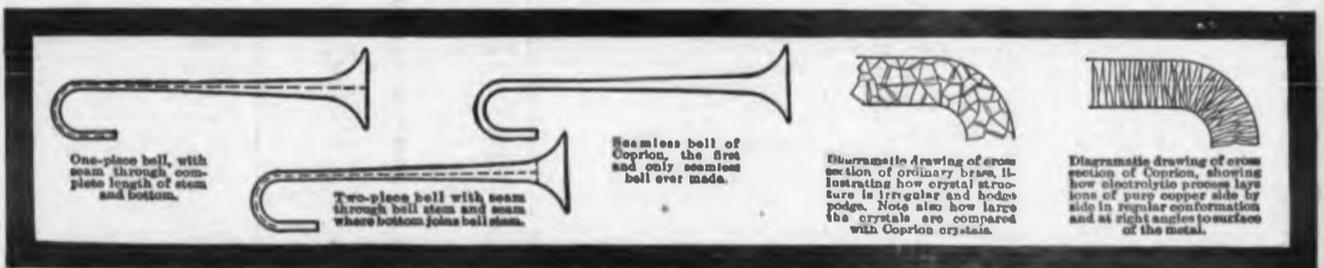
Famous artists were quick to discover the epoch making character of this invention. The Conn 12B trumpet, first to be introduced, won

* Copriion is an exclusive Conn development. Metal is made in Conn plant by electrolytic process which builds up the structure from pure copper ions in regular conformation.

them from the start and in a few months represented one-third of all Conn trumpet production. A similar enthusiasm greeted the 12H trombone, and now the 12A cornet is meeting exactly the same sort of response.

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C. G. CONN, Ltd., 1123 Conn Bldg., Elkhart, Ind.



TORONTO: Arcadian Theatre, Brock Theatre, Capital Theatre, Century Theatre, Community Theatre, Crown Theatre, Cum Bao Theatre, Granada Theatre, Madison Theatre.

QUEBEC MONTREAL: Capitol Theatre, Imperial Theatre, Palace Theatre, Princess Theatre, Stella Theatre.

SHREBROURGE: Granada Theatre, His Majesty's Theatre.

SASKATCHEWAN SASKATOON: Capitol Theatre, Daylight Theatre.

REGINA: Grand Theatre.

FIFE AND DRUM CORPS
Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Drummer, double Spanish Guitar; timer solo; Union; age 34; neat, sober, reliable; read, fake; 15 years' experience; any good proposition considered. Renzie Fuller, Local 609, A. F. of M., St. Peter, Minn.

AT LIBERTY—Drummer, plenty of experience; play with a lift; steady tempo; also specialize in tangos and rumbas; will travel; willing to rehearse with right group; neat, sober, reliable. Drummer, Local 802, 1207 1/2 11th Ave., New York, N. Y.

AT LIBERTY—Drummer; age 22; experienced; full equipment; neat and sober; read or fake; would like to locate for winter. Drummer, 728 Prospect St., Warren, Ohio.

AT LIBERTY—Trombonist; sight read; good time; high range; modern take off; sober, reliable; married; age 23; panic lay-off; northeast section preferred. Paul J. Florida, 228 West 29th St., Baltimore, Md.

AT LIBERTY—Girl Drummer; Union; age 31; wants job with reliable orchestra (either male or female); can read, fake, play shows and all types of rhythms; will travel if necessary. Musician, 2834 West 24th St., Brooklyn, N. Y.

AT LIBERTY—Swing Pianist, double Hammond; solid swing or sweet style; age 23; neat appearing; prefer steady engagement in Chicago; will go elsewhere. Paul Bolch, North Lake Road, Ironwood, Mich.

AT LIBERTY—Girl Trumpet; experienced in cafe, fair and dance work; young; good reader; wishes to join reliable band; number Local 15. Miss Alta Birchard, 4843 39th Ave., South, Minneapolis, Minn.

FOR SALE

FOR SALE—Genuine J. Schmidt Double French Horn, Brass, German Silver trim, \$300.00; used a short time only; sell for \$130.00. L. F. Goss, 53 West Long St., Columbus, Ohio.

FOR SALE—Leon and Healy Concert Harp, \$1,700 instrument; No. 1129 (straight side), excellent condition, \$350. Russell-Curtis Wood Piste, L. F.; Retsey Piccolo, Bushin System, both, 275. Breton, 45 Ocean Ave., Kennansburg, N. J.

FOR SALE—Conn Tuxer Saxophone, silver-plated, like new, \$55; Geimer Baritone Saxophone, \$70. F. O. Box 24, Crestline, Ohio.

FOR SALE—Fossil-Musette Clarinet, 20, Boston, six months old, cost \$170, \$60 for quick sale; no cracks; looks and plays like new. Also Bass Clarinet, bought same time as above, cost \$250, sacrifice \$125; no cracks; beautiful condition; French style case included. G. J. Williams, 248 South 15th St., Philadelphia, Pa.

FOR SALE—Will sell collection of 20 old Violins at sacrifice price; call evenings after 5 P. M., Chelsea 2-7342, or write, L. E. % Elgier, 130 West 11st St., New York, N. Y.

FOR SALE—Baritone Saxophone, silver-rod bell, stand; made by Cleveland Mus. Inst. Co.; completely overhauled, \$98; C. O. D., three days' trial. Musician, 4611 Virginia Ave., Newport News, Va.

FOR SALE—E Flat Contrabass Saxophone; in fine condition, almost brand new; with new bag; made in Paris, France. Franco; bought for \$500; sell at sacrifice for \$200. Oddone Napolitano, 285 Manhattan Ave., Brooklyn, N. Y.

FOR SALE—Violins, very old (four); Michael Platner, Rome, 1748; Mathias Klein, 1722; David Hopf, 1762; Johannes Enrie, 1782; excellent condition, marvellous sound; priced reasonable; will sell or trade for good Violin or Viola by renowned maker, preferably Italian; will give or take cash if trade price differs; what have you; correspondence invited. L. B. Malcom, 119 East Lombard St., Baltimore, Md.

WANTED

WANTED—Four or five octave Marinebassone; must be first-class condition; state lowest cash price. Luke Schell, Box 328, Tacoma, Wash.

WANTED—For the New Jersey State Hospital at Greystone Park, N. J., 242 player (alto or tenor), doubling on Clarinet; applicants must be United States citizens and residents of New Jersey; ward duty is expected; salary, \$55 per month with room, board and laundry. Otto Novak, Orchestra Leader, Greystone Park, Morris County, N. J.

WANTED—One 15-inch genuine K. Ellian Cymbal, good condition; pay cash; give price and all details. Bihl Bros., 123 East Eighth St., Newport, Ky.

WANTED—Book manuscripts on musical subjects with wide sale possibilities; cash or royalty basis; write, describing your book; do not send manuscript. Box 337, Elkhart, Ind.

WANTED—Liberal Reward for information leading to recovery of Peter Guarnerius 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 Company, 623 Shelby St., Detroit, Mich.